

ABSTRACT

Title of Dissertation: **THE GARCIA FAMILY, ROMANTICISM'S
PREMIERE MUSICAL DYNASTY: THEIR
LEGACY AS PERFORMERS, COMPOSERS AND
PEDAGOGUES.**

Robyn Stevens, Doctor of Musical Arts, 2005

Directed By: **Professor Dominic Cossa
School of Music**

The Garcias occupy a unique place in musical history. Seldom has a family of singers so profoundly influenced their own and subsequent generations. While the younger Garcia, Manuel Patricio, is remembered as the father of modern vocal pedagogy, he is not always recognized as part of this multi-talented dynasty. The purpose of this performance dissertation project was to enhance awareness of the Garcias' multi-faceted legacy.

Through three recitals I explored the family's influence in the areas of performance, composition and pedagogy; utilizing repertoire, program notes, a time-line and a pedagogic family tree tracing the family's influence to the present day. In the first program, I presented repertoire made famous through performances of Manuel del Populo Garcia and his two daughters, Maria Malibran and Pauline Viardot. Songs popularized by Malibran while in the United States were also featured.

The second recital focused on compositions by Manuel del Pópulo García, Malibran, and Viardot, tracing their influence on composers and writers of the Romantic era. Selections included “Cuerpo bueno, alma divina,” from García’s opera *El criado fingido*, source of thematic material for Act II of Bizet’s *Carmen*, and “Yo que soy contrabandista,” the “cry of freedom” quoted in Victor Hugo’s *Bug Jargal*. I presented Malibran’s popular *romances*, also Viardot’s innovative vocal adaptations of Chopin’s Mazurkas, settings of Pushkin’s poetry, and songs incorporating Spanish and Cuban dance forms.

The third recital celebrated the legacy of pedagogue Manuel Patricio García, through his students Jenny Lind and Mathilde Marchesi; including Marchesi’s star pupils, Emma Calvé and Nellie Melba. Performing signature arias and compositions inspired by these singers, I demonstrated how García’s teaching legacy shaped the operatic world, training singers to handle highly diverse repertoire. Biographical excerpts and personal correspondence provided insight into García’s and Marchesi’s relationships with their students. Pauline Viardot’s advocacy of Russian song literature was represented through Tchaikovsky’s songs.

Although there are no recordings of the Garcías, their philosophy of musical education and artistry continues to inspire.

**THE GARCIA FAMILY:
ROMANTICISM'S PREMIER MUSICAL DYNASTY
THEIR LEGACY AS PERFORMERS,
COMPOSERS & PEDAGOGUES.**

By

Robyn A. Stevens

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
2005

Advisory Committee:

Professor Dominic Cossa, Chair
Professor Martha Randall
Professor Francois Loup
Professor Dolores Ziegler
Dr. Froma Roth, Deans Representative

TABLE OF CONTENTS:

Part I: “The Garcias as Performers”

Program Notes.....	1
Chronology.....	1
Ornamentation Reference.....	10
Translations.....	11

Part II: “The Garcias as Composers: The Songs of Garcia, Malibran & Viardot”

Program Notes.....	1.
Translations.....	9

Part III: “The Garcias as Pedagogues: A Legacy in Singers & Song Literature”

Program Notes.....	1
Translations.....	13
Pedagogic Lineage Chart.....	21
Garcia Family Tree.....	23
Letters.....	..25
Selected Bibliography.....	..28

THE GARCIA FAMILY: ROMANTICISM'S PREMIERE DYNASTY

The Garcia Performing Legacy

“...cette mâle couvée des Garcia, couvée d'aigles et non de rossignols...”

Ernest Legouvé

I. Introduction

In his preface to *Maria Malibran, A Biography of the Singer*, Howard Bushnell states: “Of all the great musical dynasties of nineteenth-century Europe, the Garcia family stands supreme.”¹ Musicologist Patricia Adkins-Chiti also acknowledges the Garcia family as an influential musical dynasty.² But unlike the families of Bach and Mozart, the trans-generational abilities of the Garcia clan are not widely recognized. This may be because Manuel Garcia’s daughters initially garnered greater attention as performers than his son did as a teacher.

Even so, this family of performers, composers and teachers possessed the fire of genius that would strongly influence the movement that became known as Romanticism. Like the movement they came to embody and represent, the Garcias were essentially offspring of the Enlightenment, that philosophical movement which sparked social revolution throughout Europe and the New World. The spirit of revolution and exploration that the Enlightenment inspired provided a fertile environment for the Garcias’ genius to take root and flower.

Composer, historian and friend of the Garcia clan, Ernest Legouvé, celebrated the life of Pauline Garcia by calling her “cette dernière de cette mâle couvée des Garcia, couvée d’aigles et non de rossignols” (“the tail end of that bad brood of Garcia, a brood of eagles and not of nightingales”).³ Indeed, the importance of the Garcias’ place in nineteenth century music and the impact of their legacy lies in the fact that they were not “nightingales”, the sweet-voiced, servile songster of Hans Christian Anderson’s fairy tale. They were eagles, masters of their domain. From the lofty perch of genius, they were able to view their world in a wider perspective and envision a path to the future. We are the beneficiaries of their vision.

II. Chronology

1775: Birth of Manuel del Populo Vicente Roriguez (Manuel Garcia, *père*), in Seville, Spain. Educated in arts, sciences and music at the Augustinian monastery of Nuestra Señora del Populo. Began singing career in the church of San Salvador.

1791: Left church to sing in the main theater of Cadiz. Already well-known as a singer, composer and orchestral conductor.

1797: Married singing actress Manuela Morales; left her for another singer, Joaquina Briones, mother of his three children, Manuel Patricio, Maria Felicia and Pauline Garcia..

1805: Birth of Manuel Patricio Garcia in Spain. His early childhood was spent with his paternal grandparents.

1807: Legal complications resulting from Garcia's bigamous liaison with Briones, as well as financial and artistic frustration, led the tenor to flee Spain and move to Paris. Debuted at Théâtre de l'Opera-Buffera where he made his mark as a composer with his monologue opera *El poeta calculista*.

1808: Birth of Maria Felicita in Paris.

1811 (or 1812?): Family moved to Naples. Garcia *père* debuted at the Teatro San Carlo.

1815: Garcia began a long, productive friendship with the young Gioacchino Rossini, to whom his singing and method of vocal embellishment were an inspiration. Rossini wrote the part of Almaviva in Rossini's *Il barbiere di Siviglia* specifically for Garcia.

1818-1819: Garcia was engaged at King's Theatre in London. Maria attended school at Hammersmith, becoming fluent in English.

1821: Birth of Michelle Ferdinande Pauline in Paris. Her father elected Russian princess Praskovia (Pauline) Galitzine to be the baby's godmother.

1824: Maria made her operatic debut in London at King's Theatre singing Rosina in Rossini's *Il barbiere di Siviglia*.

1825: Garcia's family and his fledgling Italian opera company went to New York to introduce Italian opera to the American public. Manuel Patricio made his operatic debut as Figaro in Rossini's *Il barbiere di Siviglia*.

1826: Maria, eighteen years old, married forty year-old banker Eugene Malibran. The Garcias and the opera troupe moved to Mexico to perform. Pauline studied piano with organist Marco Vega.

1828 (or 1829): Garcias returned to Paris. Maria and Manuel Patricio made their Paris debut as Figaro and Rosina in *Il barbiere di Siviglia*. After an indifferent review, Manuel Patricio gave up performing.

1830: Manuel Patricio attached himself to military hospitals and studied medicine, especially the physiology of the voice and the larynx. Pauline accompanied her father's students in his singing school.

1831: Manuel Patricio began his career as a singing teacher in his father's singing school.

1832: Manuel *père* died after a brief illness.

1835: Manuel Patricio was appointed to a professorial chair at the Conservatoire de Paris.

- 1836:** Maria died as a result of a riding accident at the Manchester Festival.
- 1837:** Pauline's mother ordered her to become a singer, forcing Pauline to give up her dream of a career as a concert pianist. She made her singing debut at a charity concert in Brussels with her brother-in-law, Charles de Bériot.
- 1838:** Pauline made her concert debut in Paris at the home of Maxine and Caroline Jaubert.
- 1839:** Pauline made her operatic debut as Desdemona in Rossini's *Otello* in London.
- 1840:** Pauline married the director of the Paris Theatre Italien, Louis Viardot. Manuel Patricio published his *Traité complet de l'art du chant* ("Complete Treatise on the Art of Singing").
- 1843:** Pauline was engaged to sing at the Bolshoi Theater in St. Petersburg, Russia, and debuted as Rosina. She formed a lasting and influential friendship with young Russian author Ivan Turgenev. The success of her Russian performances established her as an artist of the first rank.
- 1848:** Manuel Patricio joined the faculty of the Royal Academy in London, where he remained until his retirement from teaching at the age of ninety.
- 1849:** Giacomo Meyerbeer composed the role of Fides in his opera *Le Prophète* for Pauline. The opera was an unqualified success for both composer and Viardot, who would sing the role over two hundred times.
- 1851:** Pauline created the title role of Charles Gounod's opera *Sappho*, thereby helping to establish his reputation.
- 1854:** Manuel Patricio invented the laryngoscope.
- 1855:** He presented the results of his observations using this instrument to the Royal Society of London. His treatise, "Physiological Observations on the Human Voice", revolutionized vocal and medical science, establishing Garcia as the father of modern vocal therapy.
- 1870:** Brahms composed the Alto Rhapsody for Pauline.
- 1873:** Pauline gave her last public performance in Jules Massenet's oratorio *Marie-Magdaleine* at the age of fifty-two.
- 1901:** Pauline was awarded the Légion d'honneur.
- 1906:** Manuel Patricio Garcia died at the age of one hundred one.
- 1910:** Pauline Viardot Garcia died; she was nearly eighty-nine.

III. Performance Practices

Manuel Garcia as Don Giovanni. The role of the Don was one of Manuel Garcia's triumphs, notwithstanding the fact that the role was written for a baritone, and Garcia was a tenor. By 1821, audiences in Paris and London were clamoring to see Garcia as the Don. Music critic and historian Henry Chorley refers to his performance as "heroic."⁴ A London reviewer made the following observations:

"His soul is in every note. He seems let loose from earth and the more boundless his flight, the more full of ecstasy is his song, for herein lies the grand difference between Garcia and every other florid singer it has fallen to our lot to hear. He makes every passage expressive by the ardour and the ease and the feeling with which he 'wontons in the wiles of sound'."⁵

To Garcia, the singer's ability to embellish a cadenza was of foremost importance. The absence of text, or the repetition of text, created an ideal spot for the artist to display virtuosity and in a sense, personalize his/her interpretation. It enabled the artist to increase dramatic intensity, and camouflage vocal weaknesses. This practice and philosophy was rooted in the musical traditions of his Spanish heritage, in which vocal flexibility is integral to expression, and the vocal training he received from the florid tenor, Giovanni Anzani.

Maria Malibran Garcia as Zerlina. Malibran's abilities as an actress in opera often drew observation away from her vocalization. Although she was sometimes chided for over-acting, not all reviewers objected to her ebullience, as can be seen in the following remarks from the *New Monthly Magazine*:

"It is delightful to witness the youthful freshness, the fun and frolic she throws into every word, action, and gesture . . ."⁶

Since ornamentation was an essential element of Garcia's training, we can assume that Maria used ornamentation in her interpretation of Zerlina, especially to draw attention away from her vocal weaknesses. According to Bushnell, one reviewer "professed to be astonished and delighted by their 'taste and delicacy', their 'gracefulness' and 'plenitude of musical feeling displayed in their execution'".⁷

Maria Malibran Garcia as Rosina. Maria's operatic debut in *Il barbiere di Siviglia* at King's Theater in London on June 11, 1825, was by all accounts a triumph. Her youth and Spanish exoticism made her a perfect Rosina. Malibran, under her father's tutelage, was able to improvise embellishments spontaneously, and was able to tailor them to flatter her vocal abilities. Accounts of both father's and daughter's methods of ornamentation through the course of numerous performances record their ability to vary embellishments to suit their vocal conditions and dramatic impetus.

Maria Malibran Garcia as Desdemona in Rosini's *Otello*. *Otello*, which would alternately thrill and horrify early nineteenth century audiences with its raw emotions and violent death scenes, had been written for Manuel Garcia. The jealous Moor would become his greatest triumph on the operatic stage. Reviewers of the era were consistent in describing his performances as "brilliant". Malibran's association with the role of Desdemona became the stuff of legend during her lifetime. As a wraith in white, accompanying herself on the harp, lamenting a mysterious premonition of death, she became Romanticism's "poster child". Malibran's ability to accompany herself upon the harp greatly heightened the effect of her performance. But even the significance of the harp does not fully explain the furor created by Malibran's performance in the role of Desdemona. Charles Gounod, hearing the singer at age thirteen, perhaps best expressed the transcendent nature of her performance:

"I felt that I was in a temple, and that something divine was about to be revealed to me. The theater was the court of heaven . . . There was a religious silence, for any hostile criticism was blasphemous. The singers were sacred nightingales, and the supreme mystery was to be revealed by La Malibran in ecstasy, singing the Willow Song.."⁸

The Garcia Sisters and Art Song: English Song and German Lieder. Both Maria and Pauline Garcia included art songs on their recital programs, as this provided an opportunity to display their diversity as artists. The sisters were multi-lingual, and were excellent pianists, particularly Pauline who had studied piano with Franz Liszt. The Garcias included song literature on their programs when the concept of Lieder was in its infancy. A predominance of Scottish and English songs can be found on recital programs throughout the nineteenth century, reflecting the Romantic obsession with folk music and culture.

In 1862, towards the end of Pauline's career, The Viardot family moved to Baden-Baden, and she began offering Saturday afternoon concerts at the family residence. Manuel Patricio Garcia's biographer Sterling MacKinlay relates the "chilling" effect of hearing her sing Franz Schubert's *Erlkönig* during one of these events, "her face illuminated by only a single lighted candle in the darkened drawing room, which she extinguished on the final chord."⁹ And of her interpretation of Schubert's *Doppelgänger*, Madame Klargis remarked, "Among other things, she sang . . . in such a heart-rending way that we all wept and shuddered."¹⁰

Pauline Viardot as Fides. Giacomo Meyerbeer befriended Pauline during her stay in Berlin as a result of her artistic exile from Paris. Meyerbeer, who was appointed Director of Music in Berlin in 1842, arranged for her to perform in concert for the king. Believing Pauline to be the foremost singer of the day,

Meyerbeer asserted that her rightful place was at the Paris Opera. At that time he promised her that he would not allow any of his operas to be performed there unless she was engaged to appear in them.¹¹ In 1849 he fulfilled his promise, composing the role of Fides in *Le Prophète* for Pauline Viardot. The opera premiered on April 16, 1849, and was an unqualified success for both the composer and Pauline Viardot, who would sing the role over two hundred times.

Pauline Viardot as Orfeo. Christoph Willibald von Gluck's opera *Orfeo ed Euridice* premiered in Vienna in 1762. It was revised in 1774 for Paris audiences as *Orfée* and it remained in the repertoire well into the nineteenth century. The title role, originally scored for castrato, was adapted for tenor in the Paris revision, and later for mezzo-soprano. Pauline Viardot performed the role of Orfeo in the Vienna version of the opera in 1839, but became more universally identified with the role as a result of Hector Berlioz' 1860 revival of Gluck's French adaptation, which received one hundred twenty-one performances in one year.¹² It was through her performances in *Orfée* that Pauline Viardot began her association with Richard Wagner.

Pauline Viardot and Richard Wagner's music. Pauline met Richard Wagner through Meyerbeer in 1839, but she did not care for his style of composition. Nevertheless she accepted Wagner's invitation to a private audition for the role of Isolde. The audition, the first performance of *Tristan und Isolde*, took place at the Viardot home, before a small audience of composers and patrons, including Berlioz and one of Wagner's patrons, Madame Kalergis. Pauline Viardot never performed the role of Isolde in public, even though Wagner was impressed that she read through the entire second act of the opera at sight. He was apparently put off by her cool interpretation of his music. Her opinion of Wagner's music changed however, after hearing the premiere of *Tannhäuser*. She wrote a contemporary that people had been "revoltingly" unfair to Wagner,¹³ and she performed excerpts from the opera in a public concert.

The Garcia Sisters and Vincenzo Bellini's *Norma*. While Maria Malibran joined the ranks of foremost interpreters of Bellini's great heroine, for Pauline Viardot it would continually prove a challenge. Biographer Fitzlyon states: "Even Pauline's friends thought that the part was beyond her scope and advised her not to attempt it."¹⁴ Although Pauline achieved success in her performances of *Norma*, critics were not unanimous in their praise for her interpretation, several finding her voice unsuitable for the role. One journalist commented, "Viardot is the most exquisite singer, . . .but for opera seria her chest is too weak—this was

proved true by the part of *Norma*, . . .” Nevertheless, Viardot’s performances of *Norma* would represent her ultimate triumph of artistry over nature. Long after she had stopped singing, her mental battle for perfection would continue, even to her death. Pauline’s last words were but one name: “Norma.”

University of Oregon

1. Patricia Abbott Clark, *Norma and Other Operatic Performances* (London: J. B. Lippincott, 1947), Preface.

2. Henry Clay Hall, *Henry Clay: A Memoir* (London: A. D. Smith, New York: London, 1926), p. 124.

3. Bushnell, p. 5.

4. *Ibid.*

5. *Ibid.* p. 41.

6. *Ibid.* p. 100.

7. April Fillion, *Norma Viardot: One of the Romantics* (Ap. Southern Press, 1937), p. 80.

8. Malcolm Sterling MacKinnon, *Norma the Cello Player and Her Time* (Edinburgh, 1908), p. 256.

9. April Fillion, *The Price of Opera: A Life of Pauline Viardot* (A. Conrad Book, John Collier, 1964), p. 47.

10. *Ibid.* p. 352.

11. *Ibid.* p. 357.

12. *Ibid.* p. 357.

13. *Ibid.* p. 354.

ENDNOTES

1. Howard Bushnell, *Maria Malibran, Biography of the Singer*, Pennsylvania State University, 1979, xii.
2. Patricia Atkins-Chiti, *Songs and Duets of Garcia, Malibran and Viardot*, Alfred Press, 1989. Preface.
3. Henry Chorley, *Thirty Years Musical Recollections*, A. A. Knopf, New York, London 1926. P.168.
4. Bushnell, p. 5.
5. Ibid.
6. Ibid. p. 42.
7. Ibid, p. 100.
8. April Fitzlyon, *Maria Malibran, Diva of the Romantic Age*, Souveni Press, 1987, p. 80.
- 9..Malcolm Sterling MacKinlay, *Garcia the Centenarian and His Times*, Edinburgh, 1908, p. 256.
10. April Fitzlyon, *The Price of Genius, A Life of Pauline Viardot*, A Condor Book, John Calder, 1964, p. 47.
11. Ibid, p. 359.
12. Ibid, p. 357.
13. Ibid, p. 357.
14. Ibid. p. 230.

Example C from Austin B. Caswell's *Embellished Opera Arias*

Ex. C. From Austin B. Caswell's *Embellished Opera Arias*

[12a] Una voce poco fa (Il barbiere di Siviglia)

Gioachino Rossini

Andante

5

10

15

20

ROSINA

U- na vo- ce po- co fa qui- nel cor mi- ri- suo-

nò; il mio cor fe- ri- to è già, e Lan- do- ro fù che il pia-

TRANSLATIONS

Don Giovanni - Wolfgang Amadeus Mozart (1756-1791) Libretto by Lorenzo Da Ponte

Don Giovanni tries to lure a lady to her window. . .

Deh, vieni alla finestra. . .

Deh, vieni alla finestra, o mio tesoro
Deh, vienni a consolar il piante mio
Se neghi a me di dar qualche ristoro
davanti agli occhi tuoi morir vogl'io

Tu ch'hai bocca dolce piu miele
Tu che il zucchero porti en mezzo al core
Non esser, gioja mia, crudele,
lasciate almen veder mio bel amore.

Don Giovanni attempts to seduce Zerlina.

La ci darem la mano. . .

La ci darem la mano
la mi dirai di 'sì' !
Vedi, non e lontano.
partiam, ben mio, da qui.

Vorrei, e non vorrei,
mi trema un poco il cor
Felice, è ver sarei,
Ma può burlami ancor.

Vieni, il mio diletto,
Mi fa pietà Masetto.
Io cangierò tua sorte!

Presto, non son piu forte.

Andiam! Andiam!
Andiam, andiam mio bene,
a ristorar le pene

Please come to your window. . .

Please come to your window, oh
my treasure, Ah, come to console
my tears. Should you deny me
such comfort right before your
eyes, I shall die.

Your lips are more sweet than honey,
You carry sweetness in your heart.
Do not deny me my joy, cruel one,
Let me see you, my beautiful love.

Give me your hand. . .

Give me your hand,
let me hear you say "yes!"
Look, it is not far from here,
let's go there, my love.

I want to, and I do not want to
I tremble a little in my heart.
Truly happy it makes me,
but perhaps you mock me again.

Come, my delight,
I feel pity for Masetto.
I will change your fate!

Quickly, I am no longer strong.

Let's go! Let's go!

Let's go, leg's go, beloved,
to restore the pangs!

d'un' innocente amor!

Vedrai, carino (*Zerlina comforts Masetto*)

Vedrai, carino
se sei buohio
che bel rimedio
ti voglio dar.
É naturale
non da disgusto
e lo speciale
non lo sa far, no!
É un certo balsamo
che porto addosso
dare tel posso
se il vuoi provar.
Saper voresti\
dove mi sta?
Senti lo battere?
Tocca me qua.

Il barbiere di Siviglia - Giacchino
Rossini (1792-1868)

(*Rosina plots to win the mysterious Lindoro*)

Una voce poco fa

Una voce poco fa
qui nel cor me risuonò
il mio cor ferito e già
e Lindoro fu che il piagò.
Sì, Lindoro, mio sarà,
lo giurai la vincerò.
Il tutor ricusera
io l'ingenuo águzzierò.
Alla fin s'achetterà
e contenta io resterò.

You will see, little beloved

You will see, little beloved
if you will be a good boy,
what a lovely remedy
I have for you.
It is natural
It will not disgust you
and the apothecary
cannot make it, no!
It is a certain balm
which I carry within me
I can give it to you
If you will try it.
Would you like to know
where I keep it?
Do you hear it beating?
Touch me here.

Libretto by Cesare Sterbini
After Beaumarchais

A voice has, a little while ago. . .

A voice has, a little while ago,
made an echo within my heart,
my heart is already wounded,
and Lindoro dealt the blow.
Yes, Lindoro, you shall be mine.
I have sworn it, I shall win.

The tutor will refuse,
I will become ingenious,
In the end he will accept
and I shall rest content

Si, Lindoro, mio sarà,
lo giurai, la vincerò.

Yes, Lindoro, you shall be mine
I have sworn it, the victory.

Io sono docile,
son rispettosa,
sono obediante,
dolce, amorosa,
mi lascio reggere,
mi fo guidar,... ma,

I am docile,
I am respectful,
I'm obedient,
sweet, loving,
I can be lead,
I can be guided.....but

Ma, se mi tocono dov'è mi debole
sara una vipera
e cento trappole prima di cedere
farò giocar.

But, if you touch me where I am weak
I can be a viper,
And I will play a thousand tricks until
you give up.

Otello - Giacchino Rossini (1792-1868)
Libretto by Francesco Berio de Salsa
after
Shakespeare

Assisa apie d'un salice. . .
Assisa apie d'un salice
immersa nel dolore]
gemea l'afflita Isaura
nel più crudele amore.
L'aura frai ram I flebile
ne ripeteva il suon.

Seated at the foot of a willow tree. . .
Seated at the foot of a willow tree,
immersed in her sorrow,
moaned the bereft Isaura
from a most cruel love.
The breeze in the boughs softly
repeated the sound of her sighs.

I ruscelletti limpidi
ai caldi suoi sospiri
il mormorio mescevano
de' lor diversi giri:
l'aura frai ram I flebile
ne ripeteva il suon.

The limpid streams
with her hot sighs
mingled their murmurs
in their diverse meanderings;
the breeze in the boughs softly
repeated the sound of her sighs.

Salce d'amore delizia,
ombra pietosa appresta
di miei sciagura immemore

Willow of love's delight,
extending pitying shade,
forgetful of my sorrows,
no longer let the breezes

Il' urna mia funesta
ne più l'aura de miei lamenti
il suon.
Che dissi! Ah, m'ingannai!
Non è di canto, questo il lugubre fin.
M'ascolta. . .

O Dio! Qual mai strepito è questo,
qual presagio funesto!
Io credea che alcuno. . .
O, come il cielo s'unisce miei lamenti!
Ascolta al fin, de' dolorosi accenti.

Ma stanca al fin di spargere,
mesti sospiri e piano
mori l'afflita vergine
ah! Di qual salce accanto.

Ma stanca alfin di piangere
mori l'afflita vergine
Mori...che duol!

L'ingrato, l'ingrato!

Ahimè, che il pianto proseguir non mi fa. Ah me, the tears prevent me from continuing

Deh! Calma o ciel nel sonno
per poco le miei pene.
Fa che l'amato bene
il vengo a consolar. . .
Se poi son vani i preghi,
di mia brev'urna in seno.
Di pianto vengo, al meno
de cenere a bagnar, sì, sì,
di cenere a bagnar.

repeat the sound of my lament
to my funeral urn.

What am I saying? Ah, I am mistaken!
No, it is the song, that sad ending.
But listen. . .

Oh God! Whatever is that noise,
that premonition of death!
I believe that someone. . .
Oh how the heavens join in my lament!
Listen, then, to the end of these sad accents.

But finally tired of spreading
sad sighs and tears,
the afflicted virgin died,
ah! Sing of that, willow.

But finally weary of crying,
the afflicted virgin died,
Died. . .how sad!

ungrateful man!

Ah! Calm, oh heaven, while I sleep.
for a little while, my pain.
Let my best beloved
come to console me.
If then my prayers are in vain,
he will carry my little urn in his
bosom. He will come, at least,
weeping, to bathe my ashes with
his tears, yes, to bathe my ashes
with his tears.

Gretchen am Spinnrade (Gretchen at the Spinning Wheel)
Franz Schubert (1797-1828) Poem by Goethe

Meine Ruh ist hin,
mein Herz ist schwer,
ich finde, ich finde sie nimmer
und nimmermehr.
Wo ich ihn nicht hab
ist mir das Grab,
die ganze Welt ist mir vergält.

Mein armer Kopf ist mir verrückt,
mein armer Sinn ist mir zerstückt.

Meine Ruh ist hin...
Nach ihm nur schau ich zum Fenster hinaus,
Nach ihm nur geh ich aus dem Haus.

Sein hoher Gang, sein edle Gestalt,
Seines Mundes Lächeln, seiner Auges Gewalt,
und seiner Rede Zauberfluss,
Sein Händedruck, und ach, sein Kuss!

Meine Ruh ist hin. . .
Mein Busen drängt sich nach ihm hin,
Ach! dürft ich fassen und halten ihm!
und küssen ihm, so wie ich wollt,
an seinen küssen vergehen sollt!

Meine Ruh ist hin, mein Herz ist schwer. . .

My peace is gone,
my heart is heavy,
I'll never get it back,
nevermore,
If I cannot have him
it is the grave to me,
my whole world is embittered.

My poor head is confused,
My poor mind is shattered.

My peace is gone. . .
I only look out the window to see him
I only leave the house to look for him.

His lofty bearing, his noble form,
his laughing mouth, the force of his
glance, and the magical flow of his
words, his touch, and ah, his kiss!

My peace is gone. . .
My bosom draws itself to him,
Oh, if only I could touch and hold him
and kiss him, as I so much want to,
I could die kissing him!

My peace is gone, my heart is heavy. . .

Der Erlkönig (The Erlking)

Franz Schubert

Poem by Goethe

Wer reitet so spät durch Nacht und Wind?
Es ist der Vater mit seinem Kind:
er hat der Knaben wohl in dem Arm,
er fasst ihm sicher, er hält ihm warm.

“Mein Sohn, was birgst du so bang dein
gesicht?
Siehst Vater du, den Erlkönig nicht?
Den Erlenkönig, mit kron und Sweif?”
“Mein Sohn, es ist ein Nebelstreif”.

“Du liebes Kind, komm geh mit mir!
Gar schöne Spiele spiel ich mit dir,
manch bunte Blumen sind an dem Strand
meine Mutter hat manch gülden gewand.”

“Mein Vater, mein Vater, und hörest du
nicht,
was Erlenkönig mir leise verspricht?”
“Sei ruhig, bleibe ruhig mein Kind,
in düren Blättern säuselt den Wind.”

“Willst feiner Knabe du mit mir gehen?
Meine Töchter sollen wir warten schön,
meiner Töchter führen den nächtlichen
Rhein,
und wiegen und tanzen und singen dich ein.”

“Mein Vater, mein Vater, und siehst du nicht
dort
Erlkönigs Töchter am düstern Ort?”
“Mein Sohn, mein Sohn, ich seh es genau.
Es scheinen die alten Weiden so grau.”

“Ich liebe dich und reitze deine schöne
Gestalt!

Who rides so late through night and
wind? It is a father with his child.
He has the boy snug in his arm,
he holds him securely and keeps
him warm.

“My son, why do you hide your face so?”
“Father, don’t you see the Erlking?
The Erlking, with crown and mantle?”
“My son, it is only a streak of mist.”

“You lovely child, come away with me!
I have many nice games to play with you,
many colorful flowers are on the beach,
my mother has many golden gowns.”

“My father, my father, and can’t you
hear what Erlking so softly promises
me?”
“Be still, remain still, my child,
It is only the leaves tossed by the wind.”

“Fine boy, will you go with me?
My daughters will wait upon you well,
my daughters lead the nightly circle
dance, and will rock and dance
and sing to you.”

“My father, my father, and don’t
you see there,
Erlking’s daughters in the dark place?”
“My son, my son, I see it clearly,
there shines the old grey willows.”

“I love you and your lovely shape
entices me! and if you are not willing,

und bist du nicht willig, so brauch es
Gewalt."

"Mein Vater, mein Vater, jetzt fasst er mich
an!

Erlkönig hat mir ein Leids getan!"

Dem Vater grauset's, er reitet geschwind,
er hält in Armen das ächzende Kind.

Erreicht den Hof mit Müh und Not;
in seinem Armen das Kind war tot.

I will break you by force."

"My father, my father, now he grasps
me! Erlking has done me harm!"

The father trembles, he rides fast,
holding in his arms the groaning child.
Arriving home, troubled and worried,
in his arms, the child was dead

**Orfeo ed Euridice - Christoph Willibald
Gluck (1714-1787)**

Che farò senza Euridice?

What shall I do without Euridice?

Ahimè! Dove trascorsi, ove me spinse un
delirio d'amor?

Sposa, . . Euridice. . . Euridice. . . Consorte. . .

Ah più non vive, la chiamo invan!

Misero me! La perdo e di nuovo e per
sempre.

O legge, o morte, o ricordo crudel!

Non ho soccorso, non m'avanza consiglio. .

Io veggo solo, (o fiera vista) il luttuoso
aspetto dell'orrido mio stato

Saziati, sorte rea. . . son disperato!

Che farò senza Euridice?

Dove andrò senza il mio ben?

Euridice, Euridice

Io son pure il tuo fedele!

Ah! Non m'avanza più soccorso, più
speranza,

Nè dal mondo, nè dal ciel!

Alas, where have I come from,
Where has the madness of love
driven me? Wife, Euridice....Euridice..

Consort.. .

Ah, she lives no longer, I call her in
vain! Wretched me, I lose her anew,
and forever

Oh law, oh death, oh cruel memory!
I, have no help, no solution remains
I only see (oh fierce vision) the sad
aspect Of my horrible situation!
Satisfy yourself, cruel fate, I am
desperate

What shall I do without Euridice?
Where shall I go without my beloved?
Euridice, Euridice!

I am still your faithful one!

Ah! For me their remains no more
help, no more hope.

Neither from the earth or the heavens

Le Prophète - Giacomo Meyerbeer (1791-1864)

Ah, mon fils! Ah, my son!
Ah, mon fils, sois béni
Ta pauvre mère te fut plus chère
que ta Bertha, que ton amour!
Ah mon fils! Tu viens, hélas!
Ah, de donner pour ta mère plus que la vie
en donnant ton bonheur!
Ah mon fils! Que vers le ciel
s'élève ma prière
ois bénit dans le Seigneur!
Jean, ah!

Ah, my son, be blessed!
Your poor mother was to you more
dear
than your Bertha, than your love!
Ah, my son! You come, alas!
Ah, to give your mother more than
life,
you give your happiness!
Ah my son! Let my prayer
arise to the heavens,
and you be blessed in the Lord!
John, ah!

Tannhäuser - Richard Wagner (1813 - 1883) Dich, theure Halle
You, dear Hall

Dich, theure Halle grüss ich wieder
froh grüss ich dich, geliebter Raum!
In dir erwachen seine Lieder
Und wecken mich aus düst'rem Traum
Da er aus dir geschieden
You, dear hall, I greet
wie öd erschienst du mir!
Aus mir entfloß der Frieden,
die Freude zog aus dir!
Wie jetzt mein Busen hoch sich hebet,
So scheinst du jetzt mir stolz und hehr;
der mich und dich so neu belebet
nicht weilst er ferne mehr!
Sei mir gegrüßt, sei mir gegrüßt,
Du, theure Halle, sei mir gegrüßt!

Gladly I greet you, beloved room!
In you his songs were awakened
which wakened me from dark dreams.
As he left you,
how desolate you seemed to me!
Peace departed from me,
Joy moved away from you!
But now, how my heart is uplifted,
as you also seem proud and lofty;
But now, how my heart is uplifted;
as you also seem proud and lofty
since he who newly enlivened you
and me no longer lingers far away!
I greet you, I greet you,
you, beloved hall, I greet you!

Norma - Vincenzo Bellini (1801-1835)

Casta diva

Chaste goddess

Casta diva, che inargenti
queste sacre antiche piante
a noi volgi il bel sembiante
senza nube e senza vel.

Tempra, o diva, tempra tu de cori ardenti
tempra ancor lo zel audace,
Spargi in terra quella pace
che regnar tu fai nel ciel

Ah! bello a me ritorna del fido amor primiero,
e contro il mondo intiero difesa a te sarò
Ah! bello a me ritorna del raggio tuo sereno
E vita nel tuo seno, e patria e ciel avro
Ah, riedi ancora qual eri allor quando
ah, quando il cor ti diedi.

Chaste goddess, who bathes in
silver these sacred old trees,
turn to us your beautiful face,
without cloud and without veil.

Temper, oh goddess, temper the
burning hearts, temper again the
audacious zeal. Spread over the
earth that peace which you make
reign in heaven.

Ah, return to me the beauty of our
first love And I will defend you
against the entire world.

Ah, return to me your serene ray,
and life in bosom, and fatherland,
and heaven I'll have

Ah, return as you were then
ah, when I gave you my heart.

THE GARCÍAS AS COMPOSERS

The Garcías' contribution to song literature and operetta, although somewhat overshadowed by their achievements as performers and pedagogues, is considerable. Manuel García *père* and his daughters, influenced by the growing popularity of drawing room music, wrote songs for their *aficionados*, students and the general public. Like many salon songs of the period, the accompaniments are not idiomatic but can be played on pianoforte, harp or guitar.¹

Manuel García composed over 40 operas and operettas; a body of work considered the foundation of Spanish lyric theatre² through its synthesis of Andalusian folk music and *bel canto* vocalism. The compositions of Manuel García and his two daughters are noteworthy and unique not only in their innovative interpretation of extant forms, such as the *chanson*, but also in their integration of instrumental genres, particularly dance forms such as the *polo*. These works are also representative of the Garcías' cultural diversity in their variety of poetic resources and language.

Manuel del Populo Garcia (1775-1832)

During his lifetime, García was well known as a prolific composer of instrumental and vocal works. There are conflicting accounts of his early training. His earliest biographer, Jose Josquin Mora, states that he received his musical training from Antonio Ripa Y Blanque (1720-1795), *maestro de capella* at the Cathedral of Nuestra Senora del Populo³. However, Mora also indicates that García trained at the Iglesia College in Seville, located at the Church of San Salvador.⁴ Regardless of the source of his formal musical education, García's compositional style would be most profoundly influenced by his experiences in the theatres of Cadiz, where he began his singing career in 1791.

Popular Spanish theatre at the end of the eighteenth century bears more than a passing resemblance to American vaudeville tradition - a pastiche of Italian opera, French theatre and native Spanish *sainetes* (short skits with music), *boleros* and *tonadillas*. The *tonadilla*, which blends elements of Italian opera with flamenco, became the vehicle through which García combined the street songs of Cadiz with the strict contrapuntal training of the cathedral. García's first extant work, *El majo y la maja*, debuted in Cadiz in 1798. This was followed in 1799 by *La declaración*. In 1800, García began to experiment with the operetta, incorporating elements of *tonadilla*. - The first of these, *El Preso*, a monologue opera, was regarded by Fétis as García's first major work. While not notable in itself, this work and its successors over the next three years; would hone García's talents as a musical dramatist. In 1804 his one act opera *Il criado fingido* (*The*

Feigned Servant) would gain widespread acclaim for its use of the *polo* in the aria “Cuerpo bueno, alma divina”. The inclusion of the *polo* is significant due to this dance form’s distinctive Spanish characteristics. The *polo*, a type of flamenco whose origins can be traced to the early 16th Century, is identified by its rhythmic vigor, repeated thematic material, and reiterated “ays” supported by guitar chords. Harmonic structure includes both a major and “Andalusian” (melodic minor) tonality⁵

“Cuerpo bueno, alma divina” enjoyed widespread popularity in Spain throughout the nineteenth century. Included in the 1872 French publication, *Etoiles d’Espagne*, it was discovered by Georges Bizet in 1875 and used as inspiration for the third act of his opera “*Carmen*”⁶ *El criado fingido* remained in the popular repertoire through 1832, the year of García’s death.

Perhaps the best example of García’s almost Mozartean ability to synthesize indigenous and classical forms is his monologue opera, *Il poeta calculista* (The Calculating Poet),⁷ which premiered in April of 1805. Melding the *tonadilla* with the *sainete*, the opera consists of fourteen musical numbers based on various dance forms such as *seguidilla*, *fandango* and *polo*.

As with its predecessor, *Il criado fingido*, the most popular song was once again a *polo*. By his own admission, the aria “Yo que soy contrabandista” (“I am a smuggler”); was García’s favorite song. According to George Sand, he even requested the title be carved upon his tombstone as an epitaph; (a request which was denied). According to biographer Radomski, it was “the most famous piece from the opera and probably the most famous single piece composed by García:”- an international success rivaled only by his later work, *Il califfo di Bagdad* of 1813, which established him as a composer of *opera buffa* in Italy. Sung as an interpolated aria in Rossini’s *Il barbiere di Siviglia* by both his daughters during the lesson scene, it also inspired Franz Liszt’s *Rondeau fantastique* and appeared in various collections well into the twentieth century. Many Romantics considered this aria to be a cry of freedom and it became a source of literary inspiration to authors George Sand and Victor Hugo, who quotes it in his 1818 novel, *Bug Jargal*.⁸

García’s compositional output was not limited to opera and operetta, although the insertion aria “Se il mio nome saper voi bramate” sung by Count Almavia in Rossini’s *Il barbiere di Siviglia* is reputedly García’s work orchestrated by Rossini.⁹ In addition to his stage works, he composed four masses, several sacred choral works, as well as many works for orchestra, piano, chamber ensemble and guitar. A large body of song repertoire represents works composed for students, friends, and special occasions, as well as insertion arias for his own short operas. Based on poetry by Fromentin, Pomey and others, the verses were translated into

Spanish by García. His melodies are notable for their blending of traditional Andalusian vocalism with bel canto style. While García's accompaniments are often non-idiomatic, written for guitar or piano, the collection *Chansons espagnoles de Manuel García* includes songs such as "Parad!" and "Es corredor" arranged posthumously in the French Romantic style by his daughter, Pauline Viardot.¹⁰

Maria Malibran (1808-1836)

The brevity of Maria Malibran's life prevented her from achieving the prodigious compositional output of her father and younger sister. A body of work comprised of nearly fifty songs, display a gift for melodic invention evocative of the many musical influences which surrounded her. Hector Berlioz described Malibran's songs as "delicious", "well written" and "truly dramatic". Rossini also held her compositions in high esteem; several of her early compositions were published by his Parisian editor, Antonio Pacini¹¹.

Maria García received her earliest musical instruction during her father's stay in Naples from 1812 through 1816¹². Her primary teachers were the French theorist composers, August Panerson (1796 - 1859), who was domiciled in Italy having won the Grand Prix de Rome at the Conservatoire de Paris and Ferdinand Hérold,¹³ (1791 - 1833). She learned singing as well as guitar from her father, and was proficient at both the piano and harp, although little information exists regarding her instructors in these disciplines. These studies were augmented by input from Manuel García's numerous musical connections. Maria's brother, Manuel Patricio García, made a revealing comment about his sister's musical education while answering a question regarding whether or not he had ever heard the great castrato, Velluti. "O," said García, "I knew him very well. What a perfect technique! He gave my sister lessons; my father got everyone who was clever to give my sister lessons."¹⁴

Malibran's fame as a singer eclipsed her reputation as a composer. Although many of her compositions were published during her lifetime throughout Europe and the United States, these songs were cherished by what in modern times we would refer to as a "fan base"- their intrinsic compositional merit often overshadowed by the memories of the great singer who wrote them. Malibran herself seems to have had a cavalier attitude towards her works, stating in one letter that she was "relaxing for the summer, doing needlework and writing songs."¹⁵ Aside from this reference, Malibran left few clues to her compositional process. That she was heavily influenced by the works of Rossini and Bellini is evident in her emulation of their harmonic construction through use of chromatic alterations, diminished seventh chords and major-minor modulations. Her ability to mimic

style and adapt it to her own vocal talent is evident in her insertion aria to replace Adina's "Prendi per me sei libero" heard on the Sutherland/Bonyng recording of izetti's *L'elisir d'amore*.¹⁶

Malibran's songs are constructed on the works of lesser known poets, Blot, Béranger, Valmoré, with non-idiomatic accompaniments supporting the vocal line. She tends to set the strophic phrasing of the poetry with matching opening phrases, (a and a') the b or c section following in a new key. The return to tonic does not necessarily imply a return to the opening phrase.

Although her songs are subtitled "barcarolle", "hymn", "nocturne", etc., they all belong to the genre of *romance*.¹⁷ The *romance*, a forerunner of the French *mélodie*, achieved popularity during the early nineteenth century. *Romance* is characterized by the strophic construction reminiscent of French folk tunes wedded to Classical harmonic structures. Malibran imbued the form with an international flair reflecting her familiarity with French, British and Spanish folklore. As with her father's vocal compositions, Malibran's songs reflect her unique vocal abilities in their wide melodic range, virtuosity and bel canto line.

In addition to works published by Pacini, Malibran's earliest collection of duets published in 1828 by Eugene-Théodore Troupenas consists of three *Tyroliennes* and three *Barcarolles*. In 1831, Troupenas published her *Album Lyrique*, containing ten songs and four duets in French and one duet in English. This collection was dedicated to General Lafayette, perhaps out of gratitude for his assistance in helping the singer obtain a divorce from her American husband, Eugene Malibran. Troupenas published twelve more compositions posthumously in the volume *Dernières pensées musicales* in 1839.¹⁸

Pauline Viardot (1821-1910)

"That child," Maria Malibran remarked to critic Ernest Legouvé, "is someone who will eclipse us all."¹⁹ Malibran was referring to her little sister, Pauline. The youngest member of the Garcia clan was, like her father, a prolific composer whose works display a wide array of compositional styles and poetic resources. Universally regarded as a woman of genius, she achieved equal measures of fame as a singer, teacher and composer.

As the daughter of one of Europe's foremost artists and sister of the legendary Maria Malibran, Pauline grew up among Europe's artistic elite. Like her older siblings, her education was carefully guided and overseen by her father. She remarks: "It was my father who taught me music, when I don't know, for I cannot remember a time when I did not know it."²⁰ At the age of five, Pauline received her earliest formal training in Mexico, studying piano with Marcos Vega, organist at the cathedral in Mexico City during her family's sojourn in the New World. Upon the family's return to Paris, her father engaged Austrian theorist and

composer, Anton Reicha (1770-1836) to teach her counterpoint and composition.²¹ She gained experience as a pianist playing for her father's voice students. After her father's death in June of 1832, Pauline and her mother Joaquina; went to live with her sister, Maria; and her husband, violinist Charles de Bériot, at their home in Brussels, where she continued her piano studies with Franz Liszt.

At the age of fifteen, following the death of her daughter, Maria, Joaquina Garcia decided that her youngest child would also become a singer, and lessons in piano and composition ceased. Pauline embarked upon a singing career that would carry her into a world of literary influences that would fuel her compositional genius, beginning with novelist Aurore Dudevant, better known as George Sand (1803-1876), and her lover, Polish composer, Frédéric Chopin (1810-1894). Pauline was a frequent visitor at Sand's home, Nohant, where she enjoyed many hours making music with Chopin, arranging several of his *mazurkas* for the voice as solos and duets between 1841 and 1848.²² The *mazurka*, a Polish dance in triple meter characterized by strong accents on the second or third beat, proved an excellent vehicle for the young singer to display her virtuosity as a pianist and singer.²³ These works appeared in two collections; *Six Mazourkes de F. Chopin*, E. Gerard editor, and *12 Mazourkes*, J. Hanelle, editor. Sand's influence would extend to Pauline's choice of a husband in Louis Viardot, manager of the *Theatre Italién* and editor of Parisian publication *Revue Indépendant*, a publication which would later serialize Sand's novel about Pauline, *Consuelo*.²⁴ Conveniently, he was also a longtime friend of the Garcias. Sadly, Louis Viardot's literary and political views opposing the regime of Napoleon Bonaparte put him and his wife at odds with the Parisian operatic community.

Ostracized by the theatrical world, the Viardots embarked upon a concert tour of Spain in 1842. The journey is significant since it probably crystallized Pauline's memories of her early training in Mexico, and provided the inspiration for her Spanish songs, many of which incorporate native influences, such as *habanera*, with folk melodies and texts from Spanish folklore. Her duet "*Habanera*" published in 1880 by Heugel, exemplifies the utilization of these elements. The *habanera* is a combination form, a slow, syncopated dance with lyrics. Originating in the slave culture of Cuba, the *habanera* takes its name from the city of Havana. In Spain, the *habanera* is known as *contradanza criolla*.²⁵ Viardot was probably encouraged to write this work in response to the popularity of Sebastian Yradier's famous *habanera*, "*La Paloma*" in 1863, and the success of Georges Bizet's opera, *Carmen* in 1875. The ballad, *Cancion de la Infanta*, found in *Six Chansons de Xve siècle*, which also contains "*Aimez-moi*", translated into modern French by Louis Pomey, tells a historic tale made popular by Spanish folklore. Not all of Viardot's Spanish songs employ Spanish texts. *Les Filles de*

Cadiz, published in 1888 by Heugel as part of the collection, *Six Mélodies*, is based on a poem by another family friend, French poet Alfred de Musset (1810-1857). Musset's poem paints a vivid portrait of young people enjoying life in the city of Cadiz on the coast of Spain. Viardot uses melody and rhythms evocative of Spanish folk music to re-inforce the text while staying within the format of the French *romance*.

While these works reflect the Garcías' significant contribution to the popularity and impact of Spanish culture in France during the nineteenth century, Viardot's greatest achievements as a composer would result from her collaboration with Russian author, Ivan Turgenev. Louis Viardot introduced Turgenev to the young diva during her tenure in St. Petersburg as part of Giovanni Battista Rubini's Italian opera troupe.²⁶ A life long friendship evolved between the Viardots and the Russian author which would carry him away from his homeland to die at Bougival, on the Viardot estate in Paris. Through Turgenev, Pauline Viardot was introduced to the great works of Russian literature. Inspired by the works of Aleksandr Pushkin, and Turgenev's friend, Afansij Fet, she composed a group of "lieder" based on Turgenev's German translations of their poetry, interspersed with his own works. These songs were originally published in 1865 by Breitkopf & Härtel in Leipzig. Turgenev would also serve as librettist to three operettas composed by Viardot for her family and students during the 1860's.²⁷ The first of these, *Trop de Femmes* (1867), was followed by *L'Ogre* in 1868 and concluded with *Le dernier Sorcier*. The last of these endeavors was by far the most successful. Orchestrated by Franz Liszt and conductor, Eduard Lassen, it was performed in Weimar by a professional operatic troupe in April of 1869.²⁸ The one act opera tells the story of a sorcerer who takes over a forest and builds a majestic castle there, much to the chagrin of a group of disenfranchised fairies.²⁹ The work was acclaimed by Liszt, and Rubenstein, as well as by critics Pohl and Chorley. Pohl would eventually translate the work into German. Clara Schumann wrote to Brahms: "It is all so cleverly written, so light, so finished, and with all that so full of humour—it really is wonderful..."³⁰

Viardot's compositions represent cultural bridges spanning Russia, Spain and a music world dominated by Italian, French and German compositions. Frequently performing her own works in concert, her ability to emulate national styles made her an easily accessible musical ambassador between continental Europe and its² more remote countries. Pauline continued to compose and arrange until cataracts prevented her from reading or writing new music. In addition to works for the voice, she also wrote works for violin and piano, several of which were dedicated to her son, violinist Paul Viardot.

ENDNOTES

1. Patricia Adkins Chiti, *Songs and Duets of Garcia, Malibran and Viardot*, Alfred Publishing, Co. 1987.
2. James Radomski, *Manuel García (1775-1832) The Life of A Bel Canto Tenor at the Dawn of Romanticism*, Oxford, 2000, p. 304.
3. Ibid, p. 7.
4. Ibid.
5. Cante Flamenco,,www.flamencoexpress.co.uk/aficion/forms5.html
6. Julien Tiersot, "Bizet and Spanish Music" *Musical Quarterly* 19/4 (October 1927) 566-81.
7. Radomski, p. 67.
8. Ibid p. 68-70.
9. Adkins-Chiti, p. 10 Adkins states: "Although Garcia's name is not on it, Viardot included it in her anthology of operatic arias, *Échos d'Italie* volume 1 [Paris: Flaxland (later Durand), 1851]. She identified the composer as her father and added her own ideas about interpretation."
10. Adkins Chiti p.. 10.
11. Ibid.
12. Radomski, p. 103.
13. Fitzlyon, April, *Maria Malibran, Diva of the Romantic Age*, Souvenir Press, Ltd. 1987. P. 29.
14. John Mewburn Levein, *The Garcia Family, A Lecture*, Novello & Co, Ltd. 1032, p.15
15. Greenspan, Charlotte, Introduction to *Maria Malibran, Album Lyric and Dernières Pensées* Da Capo Press, NY 1984.
16. Vasquez, Daniel, *Baltimore Opera 2005 Study Guide*
www.baltimoreopera.com/studyguide/puritani_06asp
17. Greenspan
18. April Fitzlyon, *The Price of Genius, A Life of Pauline Viardot*, Appleton Century, NY, 1964 p.33
19. Ibid.

20. Ibid. p.32.
21. Adkins Chiti p. 87.
22. Ibid. "Chopin heartily approved of Viardot's arrangements, although after a concert in England in 1848 he was shocked to read that she had beautifully performed "songs by Frederic Chopin [!]"
23. Fitzlyon, *The Price of Genius* p.111-112
24. Ibid.
25. Adkins Chiti, p. 60.
26. Fitzlyon, *The Price of Genius* p 159.
27. Ibid p.394.
28. Ibid.
29. Natalie St-Denis, "The Last Sorcerer Weaves His Magic Spell", *On Campus Weekly*, The University of Calgary,
Dec.10/04 www.ucalgary.ca/oncampus/weekly/dec10-04/sorcerer.html
30. Ibid.

TRANSLATIONS:

"Cuerpo bueno, alma divina" from *El criado fingido* (The Feigned Servant) Manuel Garcia

Vicente, a young student, has disguised himself as a servant in the house of Don Ramon in order to woo his daughter, Inés. In this scena, Vicente tells his story to Don Ramon's sister, Jacinta.

Paseando cierto dia in tiempo di
vacaciones asomada a sus balcones
yo vi la major beldad.
Mis instancias, mis suspirosen
mi amor la interesaron,
y sus señas me anunciaron
toda mi felicidad.

Lo que hice en tal caso, oid, oid:
a quella noche misma
tomanda una guitarra
cuando todas tranquilos reposaban
yo junto a sus balcones
con aire de Andaluz y su gracejo
del silencio tan solo acompañado
mi voz dirijo objeto amado

Cuerpo bueno, alma divina
que de fatigas me cuestas!
Despierta si está dormida,
y alivia por Dios mis penas
Mira que si no fallezco
la pena negro me acaba

Tan sòlo con verte ahora
mis pensares se aliviarán

Ay, ay, qué fatigas
ay, ay, qué ya espiro.

Conforme yo lo pensaba
se verificò mi intento

Se apareciò en el momento
el objeto del mi amor

Un papel me tira y march

One day, walking around during
vacation, I saw, leaning on her
balcony, the greatest beauty. My
words, my sighs of love interested
her, and her gestures seemed to
suggest the fulfilment of all my
happiness.

Listen to what I did in such a
situation: that very night, taking a
guitar when everyone tranquilly
was resting and next to her balcony
with an Andalusian air and grace
accompanied only by silence my
voice went out to the beloved.

Precious body, divine soul what
hardship you make me bear! Awake,
if you are sleeping and ease, for
God's sake, my suffering, dark pain
will consume me.

If I can just see you now, my cares
will be assuaged

Ay, ay, what hardship,

Ay, ay, I am dying.

And, just as I thought, my intention
was confirmed.

At that moment there appeared the
object of my love.

A piece of paper she throws me
And leaves,

Presaro yo lo leo
Mi venturas apenas veo
Cuando pierdo la razon
A mi padre le doy cuenta
El me riñe yo no ceda
y mis libros hecho al fuego
y huyo al fin de suo rigo.

Hurriedly, I read it
I scarcely see my fortune
For I have lost my reason.
I tell my father
He scolds me but I do not give in.
And my books I throw into the fire
Thus I escape his rigor.

“Yo que soy contrabandista” from *El poeta calculista* (The Calculating Poet)

**The term “hilo negro” or “black thread” was a cover name for contraband tocavvo used by smugglers in Adnalusia to outwit police. - Radomski*

Yo que soy contrabandista
y campo por mi respeto
A todas los desafio
Pues a nadie tengo miedo
Ay, jaleo muchachas,
Quien me merca algun hilo negro?
Mi caballo está cansado
Y yo me marchó corriendo
Ay!
Ay, ay, que viene la ronda
y se movió el tiroteo.
Ay, cabillito mio,
caballo mio careto
Ay jaleo, ay jaleo!
Ay jaleo que no cojen
ay sácame este aprieto.
Ay, caballito, jaleo. Ji!

I, who am a smuggler
and go my own way. . .
challenge all,
because I fear no one
Ay, jaleo, women. . .
Who will buy my black thread?
My horse is tired
and I leave, running
Ay!
Ay, there's a round-up,
And the shooting starts,
Ay, my little horse,
my little pinto.

Ay, what a commotion!
ay, get me out of this mess,
Ay, my little horse, let's go.

Translations by James Radomski.

Es corredor (He is a runner)

This song is a riddle. Q: Who runs fast, drives away the stars, is yellow, and flied like a hawk? A: The sun!

Este si, es corredor
Este si, que los otros, no,
Ha de espantar las estrellas
con maravillas estrañas
que alfin es hombre des caños
por parecer hecho de ellas
Todas seguen las huellas
Y el vuel como un azor

This one, yes, is a runner!
This one, yes, but those others, no.
He chases away the stars
With strange marvels,
After all, he is a man of canes,
for he seems to be made of them..
Everyone follows in his footsteps
and he flies like a hawk.

Il Mattino (Morning Song) Maria Malibran, Poet unknown.

Ti saluto, bella Aurora
Che di rose ammantati il pianto
Ti saluto, luogo amato
dove nacque il mio tesoro
Sorgi, sorgi o mio diletto
che l'aurora sorgi or'or.

I greet you, lovely Dawn,
that covers the meadow with roses
I salute you, beloved place
where my treasure was born.
Arise, oh my delight
now that the dawn has arisen.

Odi il canto degli augeli
che d'amor van gorgheggiando
Ah! Mira l'agnello che bellando
parla anch'esso dell'amor.

Hear the bird's song
that speaks of love.
Ah! See the lamb that is bleating
he also speaks of love.

Sorgi, sorgi o mio diletto,
che l'aurora sorgi or'or.

Arise, oh my delight,
now that the dawn has arisen.

Vedi la tra sasso e sasso
Scorre placido quel rio.
Odi mesto mormorio
che per suono del dolor

See there between rock and rock,
flows placidly that river.
Hear its sad murmuring
that speaks of sorrow.

Sorgi, sorgi o mio diletto, etc.

Tutto, tutto a te d'intorno
D'amor parla, d'amor intende
Ah! Che la fiamma che m'accende
s'alimente nel tuo cor!

Arise, oh my delight. . .

Everything that surrounds you,
Speaks of love, listens to love,
Ah! How the flame that burns in me
Feeds that which is within your
own heart!

Le voix qui dit je'taime (The voice that says I love you) Poem by Sylvia Blot

Petit rossingnols, n'ayez peur
rassemblez voux sous ma fenêtre
Dans vos chants, je crois reconnaître
la voix que parlait a mon coeur.
Abusez moi toujours de même,
chantez l'amour, suivex ses lois!

Little nightingales, don't be afraid,
reassemble under my window.
In your songs, I believe I recall
the voice that speaks to my heart.
Mislead me always that same way,
sing of love, follow its laws!

Ah! Rein n'est doux comme la voix
qui dit je t'aime!

Ah! Nothing is sweet as the voice
that says I love you!

Autour de moi, je crois toujours
entendre soupirer Marie,
et comme une voix qui me crie
bien aimé, songe a nos amours.
Prolongez ce charme suprême,
Oiseaux, fixiz vous dans ce bois!

All around me, I believe always
I hear sighing, "Marie",
and like a voice that cries to me,
"Beloved, dream of our loves."
Prolong this supreme charm,
Birds, settle in these woods!

Ah! Rein n'est doux comme la voix . . .

Ah! Nothing is sweet as the voice.

Mais acquillon de tous côté
souffle et grondant sur ce rivage.
Pour éviter le temps d'orage. . .
Eh quoi! Déjà vous me quittez!
Ingrats, je reviens á moi-même,
Ah, rein au monde, je le vois,
N'est passager comme la voix
qui dit je t'aime!

But the wind from all corners
rises and groans over the river.
In order to evade the stormy time.
What! Already you leave me!
Ungrateful ones, I return to myself
Ah, I see nothing in this world
that is as fleeting as the voice
that says I love you.

Le Prisonnier (The Prisoner) Poem by Pierre-Jean Béranger

Reine des flots, sur ta barque rapide

Vogue en chantant, au bruit
des long echos
Les vents sont doux, l'onde est calme
Et limpide
le ciel sourit; vogue, reine des flots.

Moi captif à la fleur de l'age

Dans ce vieux fort inhabité
J'attends chaque jour ton passage
comme j'attends la liberté.

Reine des flots. . .

De quel espoir mon coeur s'enivre
Tu veux m'arracher de ce fort.
Libre par toi, je vais te suivre;
le bonheur est sur l'autre bord.

Reine des flots. . .

Tu t'arrêtes, et ma souffrance
semble mouiller tes yeux de pleurs.
Hélas! Semblable à l'esperance,
Tu passes, tu fuis, et je meurs.

Aime-moi! Mazurka 23 in D major by Frederick Chopin, arranged for voice by Pauline Viardot. Poem by Louis Pomey

Tu commandes qu'on t'oublie
J'ai grand peine à t'obéir,
Mais ainsi le veut ma mie,
Son désir est mon désir.

Queen of the sea, on your rapid
boat

Sail, singing to the sound
of the far echos,
The air is sweet, the waves calme
and clear,
the sky smiles; sail on, queen of the
sea.

Myself, captive in the flower of my
age,

In this old, abandoned fort,
await every day your coming
as I await freedom.

Queen of the sea, . . .

With this hope my heart is revived
You wish for me to escape this fort.
Freed by you, I will follow you;
happiness waits on the other shore.

Queen of the sea. . .

You stop, and my suffering
seems to bring tears to your eyes.
Alas, just like hope
You leave, you flee, and I die.

Vraiment, vraiment, mon désir.

Truly, truly my desire.

Lorsque joyeux je m'élance
Tu rougis et veux me fuir
Mon amour est une offense
pourquoi donc t'en souvenir?

While joyful, I rush to you,
You blush and run away
If my love is an offense
why then do you remember it?

Mais quoi! Des pleurs, ma belle?
Ecoute, apaise-toi!
Plus de folle querelle,
Je t'adore, aime-moi.

But what! These tears my lovely?
Listen, be appeased!
Enough of foolish quarreling,
I adore you, love me.

La, la, la. . .

Tu commandes qu'on t'oublie ...
Mais quoi! Des pleurs, ma belle?
Ecoute, apaise-toi!
Plus de folle querelle,
Je t'adore, sois à moi, Ah!

You command me to forget you, ..
But what! These tears my lovely?
Listen, be appeased!
Enough of foolish quarreling
I adore you, be mine, Ah!

Seize ans! Mazurka 51 in A♭ major by Frederick Chopin, arranged for voice by Pauline Viardot. Poem by Louis Pomey.

Voici que j'ai seize ans,
On dit que je suis belle
Adieu, adieu jeux innocents
Le monde à lui m'appelle.
Quelle ivresse dans tous
mes sens!
Toujours fête nouvelle!
J'entends, la nuit dans mon sommeil,
Chantez la valse que j'adore
Et le matin à mon réveil,
la valse chant encore.

See, I am sixteen years old,
They say that I'm pretty
Farewell, innocent games,
The world calls to me.
How all my senses are
intoxicated!
Always a new celebration!
At night I hear in my sleep
The singing of the waltz I adore.
And in the morning when I wake,
The waltz sings on.

Plus d'un amoureux	More than one lover
M'a dit pour vous, pour vous je soupire	Has said to me for you, for you I sigh
Mais l'oeil languoureux et l'air piteux	But their languid eyes and pitiful airs
Me font rire. La la la . .	Make me laugh. La la la . . .

Mais peut-être quelque jour,	But perhaps one day,
Triste et pleurant sur moi-même,	sad and crying over myself,
Faudrait dire à montour	I will in turn have to say
Vous qui m'aimez	You who love me,
Je vous aime!	I love you!

Mais non. . .C'en est fait	But no, I am finished
Point d'amour	with this business of love,
La danse est ce que j'aime!	Dancing is what I love!

Auf Grusien's Hügel (Upon Grusien's Heights) Poem by Aleksandr Pushkin, Translation by Ivan Turgenev

Auf Grusien's Hügel	The night has already
liegt die Nacht schon dicht	has already fallen upon Grusien's
vor mir Aragva's wogen schäumen.	heights, for me Aragvas waves shine.
Mir ist so trüb und leicht,	They seem to me so easily tossed,
Mein Gram ist voller Licht.	My soul is full of light.
Mein Gram ist voller süßen Träumen	My soul is full of sweet dreams
von dir, von dir allein,	of you, only of you;
Es ruht mein holder Schmerz	My pure pain now rests
in mir nun angstlos, unbeweglich,	Within me without fear, unmoving.
Auf 's Neue wallt und wogt	My heart is newly washed in love's
Von Liebesgluth mein Herz	glow.
Weil nicht zu lieben ihm unmöglich.	for not to love him is impossible.

**Die Beschworung (The Invocation) Poem by Aleksandr Pushking,
Translation by Ivan Turgenev**

O wenn es wahr ist, dass zur Nacht
die in den Schlaf lullt alles Leben
Und nur das Mondlichts bleiche Pracht
lässt um die Grabessteine weben,

O wenn es wahr ist dass dan leer
die Gräber stehn die Todten lassen
Erwart ich Dich, Du zu umfassen.

Hör Leila, mich!
Komm her! Komm her! Komm her!
Erschein aus deinem Schattenreich
ganz wie du warst vor unserm Scheiden

Dem kalten Wintertage gleich,
das Angesicht entstellt von Leiden.
O komm, ein ferner Stern daher,
O komm, ein hauch, ein leise Getöse
Oder in schrecken voller Schöne
Mir ist es gleich, komm her

Ich rief Leila darum nie,
des Grabs Geheimniss zu erfahren
Auch nicht sum Vorwurf gegen die
die meiner Liebe Mörder waren,
Auch darum nicht weil oft noch schwer
mich Zweifel quälen
Nein, zu sagen dass treu wie stets
mein Herz geschlagen,
es jetzt noch schlägt
Komm her! Komm her! Komm her!

Oh if it is true that Night
has lulled into slumber all living,
and only the moonlight's pale
splendor is left to weave about the
gravestones.

Oh if it is true that there empty
stand the graves from which the
dead have departed, there I await
your embrace.

Hear me, Leila!
Come here! Come here!
You appear out of the shadows
entirely as you were before our
parting.

That same cold winter's day,
your face disfigured from sorrow.
Oh come to me, a distant star,
Oh come, a breath, a soft sigh,
Or in horror filled beauty,
It is the same to me, come here.

I shall never call you, therefore
Leila, from your graveyard home
to cast blame upon you
for the murder of my love,
neither for my heavy doubts
and fears which cause me anguish
No, only to say that truly
how my broken heart even now
it still beats. . .
Come here! Come here! . . .

Die Sterne (The Stars) Poem by Aleksandr S. Pushkin

Ich starte und stand unbeweglich
dem Blick zu dem Sternen gewandt
und da zwischen mir und den Sternen
sich Wob ein vertrauliches Band.
Ich dachte. . .
Ich wiess nicht was ich dachte. . .
Fern klang wie ein seliger Chor
Leis bebten die goldenen Sterne
Nun lieb ich sie mehr als zuvor!
Die Sterne, den seligen Chor.

I stare and stand unmoving
my gaze fixed upon the stars
and there between me and the stars
is skillfully woven an intimate bond
I think. . .
I know not what I think . . .
Far rings, like a blessed choir
the golden stars softly shimmer.
Now I love them more than before!
The stars, the blessed choir.

Zwei Rosen (Two Roses) Poem by Afansij Feth, Translation by Ivan Turgenev

Schlaf nicht meher zwei junge Rosen
Mit dem Frùthau bring' ich Dir
Heller als bei Lieben kosen
Silberthrànen glùhn sie Dir.
Frischer nach der Wetter Tosen,
glàntzt das laub, ist rein die Luft,
Und die Blumenthrànen kosen
heimlich mit dem Blumenduft.

Sleep no more two young roses
with the Spring thaw I bring you.
Brightened by love's kisses
glow your silver tears.
Fresh coolness follows the storms,
the pure air caresses the leaves.
and the flower's kissed teardrops
waft homeward in floral perfume.

Canción de la Infanta (Song of the Princess) Poet unknown.

This ballad relates the impact of a historic event which occurred in 1490. Alfonso, the only son of King João II of Spain has a fatal riding accident, dashing the hopes of a union with Portugal through marriage to the Princess Isabél.

Hablando estaba la reina
En su palacio real
Con la infanta de Castilla
Princessa de Portugal.

The queen was talking
in her royal palace
with the princess of Castille,
Princess of Portugal.

Ay! Que malas penas!
Ay, Que fuerte mal!

Alli vino un caballero
con grandes lloros llorar
“Nuevos te traigo, señora,
dolorosas de contar.”

Ay! Que malas penas!

Ay, no son de reyno estraño,
De aqui son de Portugal.
Vuestro principe señora,
vuestro principe real. . .

Ay! Que malas penas. . .

Es caido de un caballo
El alma quirere a Dios dar.

Si le queredes ver vivo,

No queredes detardar.

Ay! Que malas penas!

Alli está el Rey su padre
Que quiere desesperar
Lloran todasa las mujeres,
Casadas y por casar.

Ah! What terrible pains!
Ah! What strong evil!

There came a horseman
with great weeping he cried:
“News I bring you, my lady,
sorrows to tell.”

Ah! What terrible pains!

Ah, this news is not from a
foreign land,
It is from here, from Portugal.
Your prince, my lady,
your royal prince. . .

Ah, what terrible pains. . .

He has fallen from a horse,
His soul he wishes to give back
to God,
If you wish to see him while he
is still alive,
You must not delay.

Ah, what terrible pains!

There was the king, his father,
who was ready to despair.
Weep all you women,
married and to be married.

Les Filles de Cadix (The Girls of Cadiz) Poem by Alfred de Muset

Nous venions de voir le taureau

We were coming from seeing the
bullfight.

Trois garçon, trois fillettes.
Sur la pelouse il faisait beau
et nous dansions un boléro
Au son des castagnettes:

Three boys, three girls.
On the lawn it was beautiful
and we danced a boléro
to the sound of castenets.

Dites-moi, voisin,
Si j'ai bonne mine?
Et si ma basquine
Va bein ce matin?
Vous me trouvez la taille fine?
La filles de Cadiz aiment assez cela!

Tell me, neighbor,
am I good looking?
And does my skirt
look nice this morning?
You find my figure fine?
The girls of Cadiz rather like that!

Et nous dansions un boléro
un soir, c'était dimanche
Vers nous s'en vint un hidalgo
Tout cousu d'or, plume au chapeau,

And we danced a boléro
one evening, it was Sunday.
Towards us came a Hidalgo,
All dressed in gold, a feather in
his hat,
and his fist upon his hip.

et le poing sur la hanche.

"Si tu veux de moi,
brune au doux sourire,
tu n'as qu'a le dire,
Cet or est á toi."

"If you want me,
Brunette with the sweet smile,
you need only say so,
This gold is for you."

Passez votre chemin, beau sire. . .
Les filles de Cadix n'entenden pas cela!

Go on your way, handsome sir. . .
The girls of Cadiz do not listen to
that!

Habanera Poet Unknown

Vente niña conmigo al mar
que en la playa tengo un bajel
Vogaremos a dos en el,
Que alli solo se sabe amar
Ay rubita, si tu supieras,
Dame, dame tu amor.

Come with me, little one, to the sea
There on the beach I have a boat
We shall sail, we two, in it,
There only, one knows how to love
Ah blonde one, if you knew,
Give me, give me your love.

The Garcías as Pedagogues:

Throughout the nineteenth century, the Garcías' abilities as performers and composers exerted a powerful influence, affecting the Romantic ideal in music and literature from the movement's inception. The significance of these accomplishments, however, would be overshadowed by their achievements in the arena of vocal pedagogy. The Garcías' studios would earn international fame, producing some of the greatest singers and teachers of the age, establishing a pedagogic legacy which has continued to the present time.¹

Manuel del Populo García formed his first "Academy" in 1823 while performing in London.² His teaching method adhered to the centuries old techniques employed by the *castrati*, emphasizing breath management, vocal flexibility, and a thorough understanding of musical structure. To this well established tradition, García added his own observations concerning vocal registration and development; defining "register" as a "series of consecutive sounds produced by one mechanism differing essentially from another series of equally homogeneous sounds."³

"...to manage the high notes and guard against tiring them through study, because this part, being the most delicate, is that in which the timbre is altered most easily. On the other hand if one exercises particularly the low and medium notes, one fortifies them. . .making the low sounds arrive on the ear with a force more or less equal to the high notes..."⁴

García's teaching methods would later be supported by his son's research in vocal physiology. In 1854, Manuel Patricio García purchased a small mirror with a long handle that had been one of the failures of the London Exhibitions of 1851 and used it to observe functions of the glottis during the emission of sound. The laryngoscope not only established a new branch of medical study, but revolutionized ideas about vocal instruction.⁵ The subsequent use of scientific observation in support of traditional teaching methods established García as the father of modern vocal pedagogy.

Manuel Patricio García's findings would result in a revision of thought concerning repertoire for the young singer. García often stated that his own vocal weakness resulted from his father making him sing the tenor role of Don Ottavio in *Don Giovanni* with an unformed baritone voice at age nineteen.⁶ Addressing the student's need for appropriate repertoire, his sister, Pauline Viardot, took upon herself the job of editing all the singing volumes published for use at the Conservatoire de Paris. Through this endeavor, she introduced both students and audiences to song literature from lesser known

composers and cultures, particularly the music of Spain, Mexico and Russia, thus becoming the first teacher to include works by composers who were not French or Italian. She also arranged many well known works for student voices,⁷

But what was the García “method?” Manuel García composed four volumes of exercises for students between 1824 and 1825. Later, his son Manuel Patricio García incorporated several of these into his *Traité complet de l’art du chant* in 1840, as did García’s youngest daughter, Pauline Viardot, in her *Une heure d’étude*. While each García had an individual teaching style, the fundamental elements of instruction remained consistent and encouraged the following objectives:

Preparation for vocal study:

1. As early in life as possible, the student should be exposed to a wide variety of music at every opportunity, if possible allowing them to observe how professional singers and musicians practice..
2. The student should also be thoroughly educated in harmony, composition and counterpoint through piano studies.
3. Early study of and exposure to languages is highly recommended.

Vocal study:

4. a. .Vocal cultivation begins with solfège and scales.
- b. Slow, relaxed breathing is practiced with a natural facial expression.
- c. Good posture is achieved by standing with shoulders back as when the arms are crossed behind the back.
- d. Tones are “attacked” piano, swelled to forte, then diminished without spiration. (*messa di voce*).
- e. Tones are always connected smoothly without scooping
- f. High notes, being delicate, are not overworked.
- g. Practice frequently in the middle and lower registers.
- h. Chest tones are carefully but strongly developed in all female voices.
- i Falsetto is developed in male voices.
- j. Songs are learned without words, later words are vehicles of artistry.

5. Quality of practice is more important than quantity.⁸

But the proof of this method's efficacy was best demonstrated by the number of great singers it produced, often where nature provided faulty, difficult or damaged voices. Manuel Patricio García commented to biographer Sterling Mackinlay that it was something of a "miracle" that either of his sisters became great singers since neither of them possessed great natural vocal ability. One famous example of García's method triumphing over the ravages⁹ of vocal fatigue is the story of Swedish soprano, Jenny Lind..

Manuel Patricio Garcia and The Swedish Nightingale:

Considered the greatest of Manuel Patricio García's students, Jenny Lind was born in Stockholm in 1820. From the beginning, her career would be filled with stories evocative of legend. A precocious child, Lind learned both piano and French from her mother. Her vocal studies at the Swedish Royal Opera began at the age of nine after a member of the company heard the child through an open window singing to her cat.¹⁰ Considered a "genius" and a "prodigy" by her early instructors, Lind made her operatic debut as Agathe in Carl Maria von Weber's *Die Freischutz* in March of 1838.

But by 1841, a demanding performing schedule was taking toll on the young soprano. Lured by García's reputation as "the most renowned *Maestro di Canto* in Europe,"¹¹ she traveled to Paris in July of that year, armed with letters of introduction from the Swedish Royal Family. Procuring an invitation to sing at an afternoon soiree at the home of the Duchess Dalmatie, she performed several Swedish songs for an audience which included both Manuel García and his sister Pauline Viardot. García commented: that "Mdlle Lind was, at that time, altogether wanting in the qualities needed for presentation before a highly-cultivated audience."¹² Shortly afterwards, she requested García receive her as a pupil. The well known story of this first lesson has practically become the stuff of legend. Both Sterling MacKinlay and Scott Holland tell the story of García's devastating response to her singing: "Vous n'avez plus de voix" or "You have no voice left" but also of Lind's tenacity and García's suggestion that she return for re-evaluation after six weeks of complete vocal rest.¹³

Lind studied twice a week with García from August 25th, 1841 through July of 1842. She would become the greatest testimonial to his abilities as an instructor,¹⁴ and the yardstick by which he measured all other students. He once remarked that her aptitude was so great that he never had to repeat an

instruction twice.¹⁵ She was also the only student whose picture he kept in his studio.¹⁶

Jenny Lind's Influence & Legacy:

Jenny Lind returned to the stage in October of 1842 in the title role of Bellini's *Norma*. Her sweet tone and limpid singing proved such a stark contrast to previous interpretations of the role, that she became an immediate sensation. Continuing her studies with García, over the next decade she would emerge as Sweden's first "superstar." Meyerbeer would compose an opera for her, *Ein Feldlager in Schlesien* (A Camp in Silesia) in 1844. Felix Mendelssohn, who would become one of her most ardent admirers, composed the aria "Hear ye, Israel" from the oratorio, *Elijah*, in order to show off her shimmering upper register. Her singing was described by critic Hanslick as : "An approximate imitation of the song of a bird, almost overstepping the boundaries of music. . ."¹⁷

Lind tailored her public persona to match the freshness of her sound, always striving to be, unlike most singers of the age, an example of moral virtue.¹⁸

In 1847, Lind appeared in London, where her performances caused such a sensation that the phenomena was referred to as "Jenny Lind Fever".¹⁹ The enthusiasm of the British public for the "Swedish Nightingale" garnered the attention of circus entrepreneur Phineas T. Barnum, who invited her to tour with his "Greatest Show on Earth" in 1850.²⁰

Not since the Garcías arrival in New York during the 1825-1826 Theatre season had the United States received an artist of Lind's stature. While Barnum had never heard Jenny Lind sing, his showman's intuition lead him to believe that her phenomenal success in London could be duplicated in the United States. Realizing that the American public would empathize with Lind's reputation for piety, generosity and homespun Swedish origins, Barnum marketed the diva as much on her personal merit as her singing. Over ten thousand people flocked to the Manhattan shipyards on September 1st, 1850 to greet the Nightingale.²¹ So successfully persuasive was Barnum's publicity machine that Lind won the hearts of American audiences without singing a note.

Barnum made sure that Jenny Lind's concert repertoire remained consistent with her public image. Her first concert at Castle Garden in New York City, featured not only Bellini's "Casta diva" from *Norma*, but several Swedish songs composed by her friend and mentor, Alfred Lindblad, a

composer sometimes referred to as the “Swedish Stephen Foster.”²² These included “The Herdsman’s Echo Song” and “Mountain Song” (Tjerran i skog), which many considered the highlight of the evening.²³ Future concerts would feature “I Know That My Redeemer Liveth” from Handel’s *Messiah*, an aria which became so well associated with the singer that it was inscribed upon her tombstone.²⁴

Jenny Lind exerted an enduring influence upon the musical tastes of Americans. While many would concur with poet Emily Dickinson’s opinion of the singer: “I’d rather have a Yankee.”,²⁵ a 1909 National Magazine publication, *Heart Songs*, would offer testimony to her enduring legacy. *Heart Songs*, a compilation of “Songs Dear to the American People,” selected America’s best loved songs from over 25,000 contributions by National Magazine readers and subscribers. . Among pages containing such nineteenth century favorites as “The Campells Are Comin’” and “Old Kentucky Home” can be found “Cradle Song as Sung by Jenny Lind.”

Curiously, *Heart Songs* offers further inadvertent witness to the Garcías’ legacy and influence upon American musical tastes. Among its pages can be found Handel’s “Angels Ever Bright and Fair.” popularized by Maria Malibran while in the United States, as well as photos and biographical sketches of two great singers, Emma Eames and Nellie Melba, both students of Manuel Patricio García’s second greatest prodigy, Mathilde Marchesi.

Manuel Patricio García and Mathilde Marchesi:

Born Mathilde Graumann in 1821 in Frankfurt, Germany, she began her studies with García after performing in a salon concert attended by Pauline Viardot. Viardot, feeling that Graumann’s training was misguided, recommended that the young mezzo study with her brother in Paris.²⁶ Marchesi began her work with García in 1844. Unlike Jenny Lind, Mathilde Graumann did not become one of the foremost singers of her day; nonetheless, she resembled her colleague in aptitude for instruction. During her tenure in his studio, García entrusted her with several of his beginning students, particularly in the spring of 1847, when his right arm was broken as the result of a riding accident.²⁷

Graumann studied with García for four years, following him to London where her reputation as a concert artist flourished.²⁸ She was particularly celebrated for her interpretation of “Dove sei, amato bene” from Handel’s *Rodelinda*.²⁹ After her marriage to Italian baritone, Salvatore Marchesi de

Castrone, in 1852, she accepted a position at the Vienna Conservatoire in 1854. Thus began a long and storied teaching career which in addition to producing a prodigious number of great female artists, carried the García teaching legacy into the twentieth century. Among Marchesi's contributions to "the method" was the belief that "the attitude of the singer should be natural and easy as possible." She believed in diaphragmatic breathing for male and female singers, eschewing corsets, and considered the treatment of vocal registers "the touchstone of all singing methods."³⁰ Marchesi published several method books popular among teachers and students today.

Marchesi's Studio - The García Legacy Enters the Twentieth Century:

Marchesi's studio was instrumental in preserving and perpetuating the Garcías' legacy of *bel canto* vocalization through the onslaught of *verismo* and Wagnerian operas which dominated the end of the nineteenth century. Operatic luminaries Emma Calvé and Nellie Melba, both Marchesi students, provide examples of singers who applied this time-tested singing method to new and vocally demanding repertoire with extraordinary success, ushering in the "Golden Age of Opera" at the beginning of the twentieth century..

Emma Calvé, who studied with Marchesi from 1882 through 1886, was considered the quintessential Santuzza in Mascagni's *Cavaleria Rusticana*, appearing in the Neopolitan premiere in 1887.³¹ Calvé was also one of the first great interpreters of the title role in Bizet's *Carmen*.³² Calvé followed the García tradition of the singing-actress, following in the footsteps of Malibran and Viardot. Her reputation was augmented by the invention of the gramophone, for which she made several recordings between 1902 and 1920.³³

Marchesi's best known student was Nellie Melba,³⁴ the Australian diva who achieved an international reputation surpassing all her predecessors. Born Helen Porter Mitchell, she derived her stage name from a contraction of Melbourne, Australia, her birthplace, on Marchesi's recommendation. Melba began her studies with Marchesi in 1886, making her debut at Brussels as Gilda in Verdi's *Rigoletto* after only nine months of study. Marchesi described her as "one of my most industrious, pliant and talented pupils."³⁵ Known in England as "the Queen of Song," Melba achieved fame for her interpretations of Mimi in Puccini's *La Boheme*, Marguerite in Gounod's *Faust*, Violetta in Verdi's *La Traviata* and Desdemona in his *Otello*. Melba also sang the title roles in *Tosca* and *Aida*, as well as Brunhilde in Wagner's *Ring*, but not to wide acclaim.³⁶ Ordained a Dame Commander of the Order

of the British Empire in 1918, she made over two hundred recordings between 1904 and 1926, and established a singing school at the Melbourne Conservatorium of Music on Albert Street in 1918, now known as the Melba Memorial Conservatorium of Music. Her image can be found today on the hundred dollar note in Australian currency.³⁷

Henry Pleasants describes the Marchesi studio as “the most efficient workshops ever designed for the development of the female voice.”³⁸ Recordings preserving the voices of Melba,

Calvé, Emma Eames, Suzanne Adams, and other beneficiaries of her method all bear the distinctive hallmarks of Marchesi’s training: a perfectly even scale, exceptional tonal clarity and intonation, flexibility and effortless execution of high notes. Modern listeners, however, do not have to rely on antiquated recordings to hear examples of Marchesi’s method. Like García, her studio would not only produce great singers but also effective instructors. Prominent among these was American soprano, Estelle Liebling, who achieved fame for her performances with composer John Philip Sousa.³⁹ Liebling perpetuated the Marchesi method of instruction in the United States through her own publications and arrangements of Marchesi’s method. Her students include soprano Beverly Sills as well as actress Meryl Streep.

Pauline Viardot and the Expansion of Vocal Repertoire:

In addition to her accomplishments as a performer and composer, Pauline Viardot continued the García legacy as a teacher. Exposed to her brother’s exploration of vocal physiology at an early age, she shared his enthusiasm for discovery. She offered the following anecdote on her experience with Manuel Patricio’s medical studies in the early 1830’s:

“What do you think he brought (home)? You would never guess. The throttles of all kinds of animals, - chickens, sheep, and cows. You would imagine that these would have disgusted me. But it was not so. He would give me a pair of bellows which I would insert in these windpipes, one after another and blow hard. Heavens! What extraordinary sounds they used to emit. The chickens’ throttles would cluck, the sheep’s would bleat and the bulls’ would roar, almost like life.”⁴⁰

In 1863, after twenty-five years of performing, Viardot retired from the stage and began her teaching career from her home in Baden-Baden. There, in 1865, she commissioned construction of a private theater where she and her students performed a diverse repertoire, which included her own compositions, before Europe’s social, scientific and artistic elite.⁴¹ Later, in

1871, she joined the faculty of the National Conservatoire de Paris, where she taught until 1875. She continued to teach from her home at Rue de Douai on the Boulevard Saint Germain in Paris until a few days before her death on May 18th, 1910.⁴² Her roster of famous students included Antoinette Sterling, Désiré Artot, Marianne Brandt, and Anna Schön-René, who taught at the Juilliard School of Music. Schön-René's students included Metropolitan Opera luminaries Margaret Harshaw, Charles Kullman and Risë Stevens.

Viardot's contribution to vocal pedagogy extend beyond the fame of her students. She became a champion of Russian music in Western Europe, performing arias from Glinka's operas, as well as the music of other contemporary Russian composers, notably the songs of Dargomyzhski, Borodin and Tchaikovski. Biographer Fitzlyon writes: "she considered that she had a mission - a mission to make Russian music better known and appreciated, both in Western Europe and in Russia itself."⁴³ It also may be said to a lesser degree that Viardot's interest in the music of Spain and Mexico, both reflected in her compositional style, helped popularize the idiom. She invariably included a Spanish song in her performances of the lesson scene in Rossini's *Il barbiere di Siviglia*, often her father's composition "Yo que soy contrabandista". Frederick Chopin recalled hearing Viardot singing Spanish songs at George Sand's home Nohant "with great rapture".⁴⁴

Viardot's contributions to pedagogic literature include *École classique du chant*, published in 1861 and *Un heure d'étude*, which was adopted by the National Conservatoire de Paris in 1888. She was also instrumental in the preservation of works by Handel, reviving and editing his oratorio *Samson* in 1868.⁴⁵ Arguably, her greatest contribution to vocal literature for young singers are her operas *Le Dernier Sorcier* in 1869 and *Cendrillon* in 1903.

The Garcias Today:

A hundred years have passed since the birth of the inventor of the laryngoscope. The passage of time allows us greater appreciation of the Garcias' unique place in music history. Seldom, if ever, has one family of artists exerted such a profound and lasting influence upon their own and subsequent generations in the fields of music, literature and science. Today, as the singer's place in the musical landscape becomes increasingly specialized, the fact that the Garcias were, first and foremost, vocalists carries even greater significance. Fortunately, books by James Radomski, April Fitzlyon as well as recent publications of the family's compositions by Patricia Atkins-Chiti and Catherine Sentman Anderson will fuel interest and encourage deeper examination and appreciation

of this unique family's achievements so that the Garcías' legacy will continue to inform and inspire future generations.

1. See *Polishman Family Tree*.
2. James Buchanan Maclean, *García (1773-1832): Chronicle of the Life of a Man of Letters and the Father of Journalism*, Oxford University Press, 2001, p. 123.
3. Malcolm Storch MacKenzie, *García the Correspondent and His Times*, Edinburgh, 1908, p. 207.
4. *Ibid.*, p. 207.
5. *Ibid.*, p. 207.
6. *Ibid.*, p. 207.
7. *Portrait of the Artist and Death of García, at Lisbon & Madrid*, Alfred Puchner, Ltd., 1908.
8. *Ibid.*, p. 207.
9. *MacKenzie*, p. 207.
10. Eva Lönnrot, *Madame Land, The Swedish Nightingale*, 1789, 1800.
11. *Henry, Lord Holland, 1764-1844: The Artist 1820-1831: A Memoir of Madame Land, the Swedish Nightingale, Her Art Life and Dramatic Career, From Original Documents, Letters, My Memoirs Collected by Mr. Otto Göttschmidt*, Macmillan & Co., London, 1896, p. 67.
12. *Ibid.*, p. 67.
13. *Ibid.*, p. 67-70.
14. *MacKenzie*, *García the Correspondent and His Times*, (and refers to Madame Land's "I think it fortunate for me that there exists a García. I am very much pleased, very interested, with him as a teacher," and later to Herberg, "García's method is the best of our age and the one which all are striving to follow" p. 147).
15. *MacKenzie*, *García the Correspondent and His Times*, p. 130.
16. *MacKenzie*, *García the Correspondent and His Times*, p. 130.
17. Henry Plummer, *The Great English Novel, 1719-1832*, p. 201.
18. *Ibid.*

ENDNOTES:

1. See Pedagogic Family Tree
2. James Radomski, *Manuel Garcia (1775-1832) Chronicle of the Life of a Bel Canto Tenor at the Dawn of Romanticism*. Oxford University Press, 2000. P. 170.
3. Malcolm Sterling MacKinlay , *Garcia the Centenarian and His Times*, Edinburgh, 1908. p.204.
4. Radomski, p. 273
5. MacKinlay, p. 131-2
- 6.. Ibid. p.85.
7. Patricia Atkins-Chiti *Songs and Duets of Garcia, Malibran & Viardot*. Alfred Publishing Co. Inc.
8. Radomski, p.275
9. MacKinlay, p.206
10. Eva Ohrostrom, "Jenny Lind, The Swedish Nightingale"
"www.sweden.se/templates/cs/BasicFactsheet____5789.aspx"
11. Henry Scott Holland, *Jenny Lind The Artist 1820-1851, A Memoir of Madame Jenny Lind Goldschmidt, Her Art Life and Dramatic Career From Original Documents, Letters, Ms. Diaries Collected by Mr. Otto Goldschmidt*. McMacon Murray, Albermarle Street, London, 1898.p. 67
12. Ibid, p. 68
13. .Ibid, p. 69 -70
14. Sterling MacKinlay , *Garcia the Centenarian and His Times*, Lind writes to Madame Lindblad:"I think it fortunate for me that there exists a Garcia.. I am very much pleased, nay enchanted, with him as a teacher." and later to Herr Forsberg : "Garcia's method is the best of our time and the one which all are striving to follow." p. 147.
15. Sterling-MacKinlay, "I never had to explain anything to her twice" Garcia was quoted as saying.
16. Mathilde Marchesi, *Marchesi and Music*, p. 156.
17. Henry Pleasants, *The Great Singers From Jenny Lind and Caruso to Callas and Pavarotti*, Fireside Books, Simon & Schuster, NY 1966, p. 201
18. Ibid.

19. Eva Ohrostrom, "Jenny Lind, The Swedish Nightingale"
www.sweden.se/templates/cs/BasicFactsheet_5789.aspx. "Jenny Lind Fever" was a mania for anything connected to the artist. It resulted in a marketing blitz which attached the singer's name to everything from dolls and hats to household products such as cradles
20. Pierro Weiss, Richard Taruskin, *Music in the Western World, A History in Documents*, G. Schirmer Press, 1984 p. 385-386
21. Ibid. P. 387
22. Ohmstorm
23. Ibid
24. Jenny Maude, *The Life of Jenny Lind. Briefly told by her daughter, Mrs. Raymond Maude*. London, 1926.
25. Radomski, p. 200
26. Mathilde Marchesi, *Marchesi and Music: Passages from the Life and Times of a Famous Singing Teacher*, Harper Bros. New York & London, 1897.
27. Sterling-MacKinlay, p. 162
28. Ibid.
29. Marchesi
30. Ibid
31. Ward Marston, *Emma Calvé, The Complete 1902 G&T 1920 Pathé and Mapleson Cylinder Recordings*, Liner notes. 2005.
32. Ibid
33. Ward Marston,
34. Pleasants, p. 270.
35. Ibid. p. 272
36. Ibid. p. 273-274
37. Reserve Bank of Australia "Dame Nellie Melba (1861-1931), *World Reknown soprano, Biographical Summary*, [www.rba.gov.au/Currency/Notes In Circulation/bio_dame_nellie_melba.html](http://www.rba.gov.au/Currency/Notes%20In%20Circulation/bio_dame_nellie_melba.html).
38. Pleasants, p. 272.
39. *John Philip Sousa*, Pearson Education, Inc. www.sbgmusic.com
40. MacKinlay, p. 100..

41. Ibid.
42. Adkins-Chiti, p. 60
43. April Fitzlyon, *The Price of Genius, A Life of Pauline Viardot*, Appleton-Century, NY. 1964. P. 298.
44. Mieczyslaw Tomaszewski, *Chopin, Chronicle of Life and Works*, Frederick Chopin Society, Warsaw, www.chopin.pl/spis_tresci/index_en.html#Zycie.
45. Grove Online Dictionary of Music and Musicians.

TRANSLATIONS

Wie nahte mir der Schlummer
Bevor ich ihn gesehen!
Ja, Liebe pflegt mit Kummer
Hand in Hand zu gehen.
Ob Mond auf seinem Pfad wohl lacht?
Wie schön die Nacht!
Leise, fromme Weise,
Schwing' dich auf zem Sternenkreise!
Lied erschalle, feierend walle,
mein Gebet zu Himmelschalle!
O wie schön die goldnen Sterne
Mit wie reinem Glanz sie glühn!
Nur dort am Wald auch schwebt ein Heer
hostdunkler Wolken dumpf und schwer.
Zu dir wende ich die Hände
Herr, ohn' Anfang und ohn' Ende.

Vor gefahren uns zu wahren
sende deine Engelschaaren!

Alles pflegt shon längst der Ruh!

Trauter Freund, wir weilest du?
Ob mein Ohr auch eifrig lauscht
nur der Tannen Wipfel rauscht
Nur das Birkenlaub in Hain

flustert durch die hehre Stille,
nur die Nachtigall und Grille
scheint der Nachtluft sich zu freu'n.

Doch wie!
Täuscht mich nicht mein Ohr?
Dort klingt's wie Schritte!
Dort aus der Tannen Mitte,
was hervor!
Er ist's! die Flagge der Liebe mag weh'n!

How can sleep come to me
before I see him!
Yes, love and pain frequently go
hand in hand together.
Will the moon shine on his path?
How beautiful the night!
Softly, gentle melodie,
Swing yourself up to the stars!
Song, resound reverently waft
my prayer to the halls of heaven!
Oh how lovely the golden stars,
With what pure light they shine!
over in the woods also hovers a
of dark and heavy clouds.
To you I lift my hands,
Lord without beginning and
without end.
To protect us from danger,
send your angelic legions!

Everyone has already gone to their
rest!

Trusted friend, what keeps you?
If my ear also listens eagerly

only the rusting of the pine tree ,
tops is heard only the birch leaves
in the grove
rustle through the sublime silence
only the nightingale and cricket
find the night wind friendly.

But how can it be!
Do my ears deceive me?
There's the sound of footsteps!
There from amidst the pines kommt
something emerges!
It's he! The flag of love may
wave!

Dein Mädchen wacht
Noch in der Nacht!
Er scheint mich noch nicht zu sehn.
Gott! Täuscht das Licht des Mond's
mich nicht,
so schmückt ein Blumenstrauss den Hut!

Gewiss, er hat den besten Schuss getan:
das kündet Glück für morgen an!

O süsse Hoffnung! Neu belebter Mut!

All' mein pulse schlagen,
und das Herz wallt ungestüm,
süss entzückt entgegen ihm!
das zu hoffen wagen?
Ja! Es wandte sich das Glück
zu dem teuren Freund zurück!
Will sich morgen treu bewähren!

Ist's nicht Täuschung, ist's nicht Wahn?

Himmel, nimm des Dankes Zähren
für dies Pfand der Hoffnung an!

Your maiden is awake
already in the night!
He doesn't seem to see me yet.
God! If the light of the moon
doesn't deceive me,
there is a bouquet of flowers in his
hat!

Certainly, he has made the best
shot;
that foretells happiness for
tomorrow!

O sweet hope! Newly revived
courage!

All my pulse beats
and my heart stirs impetuously
sweetly charmed towards him!

Could I dare to hope for this?

Yes, happiness has returned
to the dear friend!

Will tomorrow prove itself
faithful?

Is it not delusion? Is it not
illusion?

Heaven, take these thankful tears
for this pledge of hope.

"Hear ye, Israel" from *Elijah* Felix Mendelssohn
Libretto Compiled by Julius Schubring and Felix Mendelssohn

Hear ye, Israel
hear what the Lord speaketh:
"O hadst thou heeded My commandments".
Thus saith the Lord,
the Redeemer of Israel and His Holy One
to him oppressed by tyrants, thus saith the Lord:

"I am He that comforteth,
be not afraid for I am thy God
Say who art thou,

that thou art afraid of a man that shall die
and forgeteth the Lord thy maker
who hath stretched forth the heavens
and laid the earth's foundation.

Be not afraid,
for I thy God will strengthen thee.

Fjerran î skog (Mountaineers Song) Adolf Fredrik Lindblad

Fjerran î skog
lingt frön dig skiljd,
Djupt i min sjal
strålar din bild.

The woods I wander
far from you,
deep within my soul
I carry your image.

Hornet min klagan till dig nu fūr,
Gerna nek!
Gerna for dig jag dor.

The sound of the horn rings on,
Hear its call!
Hear, for you I die.

Högt här uppå berget (Herdsman's Mountain Song) Adolf Fredrik Lindblad

Högt här uppå berget
sjunger jag så mången qväll
Långt bort ned i dalen
skådar jag hvad mig gör säll.

Öfver skogar blå
Mina blickar nå,
Dit der linden grön
Speglar sig i sjön,
Dit der hyddan står,
der den hulda går,
Som om mitt hela hjerta rår

High on the barren misty mountain
Harkens to my evening song,
Towards the peaceful valley
I gaze with longing.

Onward flies my gaze,
To where the blue sky
Tints the lindens green
And sparkles reflected upon
the hidden lake.
And my beloved shames the skies
with even bluer eyes.

Dock, hon ej vet,
 Hvad jag blott vet,
 Och skogen vet,
 Och Echo vet,
 Om vindens sus,
 Om vågens krus
 Ej yppat har min hemlighet
 Ack nej!
 Ty ensam högt här uppå berget
 sjunger jag så mången qväll,
 långt bort ned i dalen
 skådar jag den mig gör säll.
 Öfver skogar blå
 Mina blickar gå,
 Attså, attså
 Deras ro de vinna må.

Still unknowing,
 how true my promise.
 heard upon the rocks
 still echoing
 through the forest,
 crying to the heavens
 how true my love.
 Ah no!
 Alone upon the barren mountain,
 Sounds my evening song.
 Towards the peaceful valley
 I gaze with longing/
 Onward flies my gaze,
 Over the blue sky
 Praying, praying
 For the safety of my love.

“Dove sei, amato bene?” from *Rodelinda* George Friederich Handel
Libretto by Nicola Francesco Haym after Antonio Salvi

Dove sei, amato bene?
 Vieni, l'alma a consolar!

Where are you, beloved?
 Come, the soul to console!

Sono oppresso dal tormenti,
 Ed i crudi miei lamenti.
 Sol con te posso bear.

I am oppressed with torments,
 and cruel lamentation.
 With you alone solace is possible.

“Voi lo sapete” from *Cavalleria Rusticana* Pietro Mascagni, Libretto by
Giovanni Targioni

(Santuzza confesses her troubled love life to Mamma Lucia. . .)

Voi lo sapete, o mamma,
 prima d'andar soldato
 Turiddu aveva a Lola eterna fé giurato,
 Lola, Tornò, la sepe sposa

You know it, oh mamma,
 before going away as a soldier
 Turiddu swore eternal faith to
 upon returning, he learned she had
 married

e con un nuovo amore volle spegner

la fiamma che gli bruciava il core.
M'amò. L'amai. Ah, l'amai.

Quell' invida d'ogni delizia mia,

del suo sposo dimentica
arse di gelosia, me l'ha rapito.

Priva dell 'onor mio, dell 'onor mio rimango;

Lola e Turiddu s'amano, io piango!

Io sono danata!

and with a new love, he wished to
extinguish

the fire which had burned his heart
He loved me. I loved him
Ah, I loved him.

That one, envious of my
every delight,
forgetting her husband,
burning with jealousy,
has stolen him from me.

Deprived of my honor,
of my honor I am bereft.

Lola and Turiddu are
lovers; I weep
I am damned!

"Le Roi de Thulé. . .Chanson de bijoux" from *Faust* Charles Gounod

Libretto by Jules Barbier & Michel Carré after Goethe

(Marguerite sings a song about the legendary King of Thule while musing on the attentions of her mysterious suitor (Faust). She soon discovers a box filled with treasure. . .)

Il était un Roi de Thulé,
qui jusqu'a la tombe fidèle

Eut, en souvenir de sa belle,
une coupe en or ciselé

Il avait bonne grâce, a ce qu'il m'a semblé

Nul trésor n'avait tant de charme,

Dans les grands jours il s'en servait
Et chaque fois qu'il y buvait,
Ses yeux se remplissaient de larmes!

Quand il sentit venir la mort,
étendu sur sa froide couche,
Pour la porter jusqu'a sa bouche,
sa main fit un suprême effort!

Je ne savais que dire, Et j'ai rougi d'abord.

There was a king of Thule
who faithful unto death,

kept in memory of his love
a golden goblet.

He had good manners, or so it
seems to me.

No other treasure held such
charm

in the great days of its service,
and each time he drank from it,
his eyes would fill with tears!

When he felt death nearing
stretched out upon his cold bed
in order to lift the cup to his lips,
his hand made a supreme effort!

I didn't know what to say,

Et puis, en l'honneur de sa dame,
Il buy une dernière fois.
La coupe trembla dans ses doigts,
et doucement il rendit l'âme!

Les grands seigneurs ont seuls
des airs si résolus,
avec cette douceur!
Allons! N'y pensons plus!
Cher Valentin!
Si Dieu m'écoute, Je te reverrai!

Me voila toute seule!
Un bouquet...C'est de Siebel, sans doute!

pauvre garçon!
Que vois-je là? D'où ce riche
coffret peut il venir?
Je n'ose y toucher, et pourtant. .
voici la clef, je crois! . .
Si je l'ouvrais! . .ma main tremble!
Pourquoi? Je ne fais en louvrant
rien de mal je suppose!

O Dieu! Que de bijoux!
Est-ce un rêve charmant, Qui m'éblouit
ou si je veille?
Mes yeux n'ont jamais vu de richesse

Si j'osais seulement
Me parer un moment
De ce pendants d'oreille!
Ah! Voici justement, au fond de la cassette,

Un miroir!
Comment n'être-pas coquette?
Ah! Je ris de me voir si belle dans ce miroir.

and I blushed.
Then, in honor of his lady,
he drank one last time.
The cup trembled in his hands,
and peacefully, he relinquished
his soul!

The great lords alone
have such bold airs,
with such tenderness!
Now, no more day- dreams!
Dear Valentin!

If God hears me, you will
return to me!

I am here all alone!
A bouquet...it's from Siebel
without a doubt,
Poor boy!

Where did this rich casket
come from?
I dare not touch it and carry
There's the key I believe!
If I open it. .my hand trembles!
Why? I don't suppose any
harm will come from opening it!

Oh God! The jewels!

It's a charming dream, that
enlightens me,
or am I awake?

My eyes have never seen
Such riches!

If I dare only

to wear for a moment
the golden earrings!

Ah! See just now in the folds of the
little casket,
a mirror!

How can I resist looking?

. I laugh to see myself so lovely in
the mirror. . .

Est-ce toi, Marguerite, Est-ce toi?
Réponds-moi, réponds-moi vite!
Non! C'est-ne plus toi!
C'est-ne plus ton visage;
C'est la fille d'un roi,
qu'on salue au passage!
Ah, s'il était ici! S'il me voyait ainsi!

Is it you, Marguerite, is it you?
Answer me, answer me quickly!
No! It is no longer you!
It is no longer your face,
it's the daughter of a king,
who all salute as she passes!
Ah, if only he were here! If
only he could see me like this!

Comme une demoiselle, il me trouverait belle! He would find me as beautiful as a
great lady!

Achevons la métamorphose,
Il me tarde encor d'essayer
Le bracelet et le collier!
Dieu! C'est comme une main,
qui sur mon bras se pose!

Let's complete the transformation,
I will not wait to try on
the bracelet and the necklace!
God! It is as though a hand
were placed upon my arm!

Ah, je ris. . .

Ah! I laugh . . .

**Nur wer die Sehnsucht kennt Pieter Illitch Tchaikovsky, Text by Wolfgang
Goethe**

Nur wer die Sehnsucht kennt
weiss was ich leide!

Only one who has known longing
Understands my sorrow!

Allein und abgetrennt von aller Freude
Seh ich ans Firmament
nach jener Seite,
Ach, der mich liebt und kennt
Ist in der Weite.

Alone and cut off from all joy,
I look to the heavens,
in that direction,
Ah, he who loves and knows me
is far away.

Es schwindelt mir, es brennt mein Eingeweide.

It spins me about, it burns in my
core

Nur wer die Sehnsucht kennt
Weiss was ich leide!

Only one who has known longing
understands my sorrow!

On This Moonlit Night Pieter Ilitch Tchaikovsky

Text by A. Pushkin

On this moonlit night in this radiant light,
In this heavenly moment of meeting,
Oh my dear I am hopeless to hold back my love,
I cannot restrain my confession.
Silver light falls as I stand,
Bending over your little hand
I see your eyes, bereft of pain.
How can I violate the trust of your tender heart?
The night waits not, the night draws to an end.
The moon sets, its mysteries depart in a glow. . .
My dear one farewell.
Once again life's wave brings the day, full of anguish

The Garcia Pedagogic Lineage:

Nicholas Porpora (1686-1767)

[Antonio Ripa & Juan Almarcha] [Giovanni Anzoni (1744-1826)]

Manuel del Populo Vicente Garcia (1775-1832)

I

I

Adolphe Nourrit
(1802-1839)

Maria Malibran
(1808-1836)

Manuel Patricio Garcia
(1805-1906)

Henrietta Méric Lelande
(1798-1867)

Pauline Viardot
(1821-1910)

I

I

I

I

I

Antoinette Sterling
(1850?-1904)

Desire Artot
(1835-1907)

Anna Schön René
(1864-1943)

II

Jenny Lind
1820-1887)

Julius Stockhausen
(1826-1906)

Herman Klein
(1856-1934)

Mathilde Marchesi
(1821-1913)

Charles Santley
(1834-1922)

Johanna Wagner
(1826-1894)

I

I

I

I

I

I

Risé Stevens Paul Robeson Margaret Harshaw
(1913-) (1898-1976) (1909- 1997)

I

Anton van Rooy Karl Scheidemantel Hermine
(1870-1932) (1859-1923) (1857-1893)
Georg A. Walter (1875-1953)

Benita Valenti Nancy Maultsby Sharon Sweet

(George Walter)

I

Deitrich Fischer-Dieskau

(1925-2001)

(Mathilde Marchesi)

I

I

I

I

Emma Nevada Nellie Melba Emma Calvé Emma Eames Suzanne Adams Frances Alda Estelle Liebbling Blanche Marchesi
(1859-1940) (1861-1931) (1864-1942) (1865-1953) (1878-1953) (1879-1952) (1880-1970) (1863-1940)

I

I

I

Beverley Sills Meryl Streep Ellen Gulbranson
(1929-) (1949 -) (1863-1926)

Geneology of the Garcia Family

I.

Geronimo Rodrigues & Maria Aguilar

José Morales (actor) & Manuela Pacheco

Martin Siches & Lorenza Irisari

II. Manuela Morales

Married Garcia 1798
d.1854 Brussels)

Manuel del Pópolo Vicente García

(b.1776 Seville - d.1832 Paris)

Maria Joaquina Siches Briones

Married Garcia 1805 (b. 1780 Madrid -

I

III. Josepha Ruiz Garcia

Manuel Patricio Garcia

Maria Felicia Garcia

Michelle Ferdinande Pauline Garcia

(b.1805 Madrid - d.1806 London) (b. 1808 Paris - d, 1828 Manchester) (b. 1821 Paris - d. 1910 Paris)

Married

Married

Married

Eugénie Mayer (Singer) Eugene Malibran **Charles de Bériot**

Louis Viardot

	<u>(1818-1880)</u>	(1781-1836) Divorced 1835	(1802-1870) <u>Married 1835</u>	<u>(1800-1883)</u>
IV.	Gustave Garcia (1837-1925) (Singer & Teacher)		Charles Wilfred de Bériot (1833-1914)	Louise Viardot (1841-1918) (Singer, composer, conductor, & teacher)Married Ernest Hérítte, diplomat
				Claudie Viardot (1852-1914) (Painter) Married Georges Chamerot
				Marianne Viardot (1856 - ?) Married Victor Duvernoy, pianist
V,	Albert Garcia (Singer & Teacher) (1875-1946)			Paul Viardot (1857-1941) Violinist, teacher, historian

I. A Letter from Jenny Lind to Mdm. Lindblad,

"I am well satisfied with my singing master. With regard to my weak points, especially, he is excellent. I think it very fortunate for me that there is a Garcia. And, I believe him also, to be a very good man. If he takes but little notice of us apart from his lessons - well! - that cannot be helped; but I am very much pleased, nay, enchanted with him as a teacher! . . . You know today, four years ago I made my debut in *Der Freischutz* - No! Five years ago, I mean. No, it is four, I think - Well yes! I do not know - anyhow, it was on the 7th of March.

My singing is getting on quite satisfactorily, now. I rejoice heartily in my voice; it is clear and sonorous with more firmness and greater agility. A great, great deal still remains to be done; but the worst is over; Garcia is satisfied with me."

From "The Life of Jenny Lind" by Jenny Goldschmidt-Maude

II. A Letter from Felix Mendelssohn to Jenny Lind:

"Now the postman will take this letter with him, and I beg of you to think of me tomorrow evening. As for me, you certainly know that I will think of you my whole life through on *every* happy occasion, as well as during *every* solemn day and that you will take part there-in, whether you wish it or not. But you want to do it, surely, and concerning me, it is also the same and it shall never be otherwise:

Your friend always,

Felix Mendlssohn Barholdy"

from "Jenny Lind" by Eva Ohrström

III. An Exchange Between P.T. Barnum and Jenny Lind

Lind: "How is it possible that you dared to risk so much money on a person whom you never heard sing?"

Barnum: "I risked it on your reputation, which in musical matters I would much rather trust than my own judgement"

From "Jenny Lind's America" - Francis Cavanaugh

IV. An Excerpt from Mathilde Marchesi's biography:

"In the spring of 1847 Garcia fell from his horse and broke his arm, which accident prevented him for a time from continuing his lessons, and so he intrusted me with a number of his private pupils. I was very much flattered with this mark of distinction and the trust thus placed in me; and as he had on various occasions already confided many of his beginners to me, I was not afraid of the responsibility, more especially as I was always able to go to him for advice in difficult and doubtful cases."

V. A Letter from Emma Calvé to Mathilde Marchesi

"Dear Good Madam -

Your pupil has met with real success, although her voice is found to be scarcely powerful enough for the Scala theatre. The newspapers agree in saying that I have a beautiful voice, and above all, a perfect method. This is thanks to you, my good teacher, who have made me what I am and for which I thank you with my whole heart, and embrace you warmly. I must tell you, between ourselves, that I am making great progress not only as a singer, but also as an actress for I have worked hard on my part. You see, dear good mistress, how very satisfied I ought to be with the result of my first performance in Italy; and it is owing to you that I came here. I beg of you to believe in my everlasting gratitude. Please to receive, dear madam, the assurance of my most affectionate and grateful sentiments. Your pupil who loves you very much.

Emma Calvé"

Translated by Mathilde Marchesi

A Letter from Nellie Melba to Mathilde Marchesi

"Words cannot express the deep gratitude and love I feel for you my darling madame, but I trust that the career which your grand teaching and loving guidance has opened for me, may reflect honor on you and your school. At least this shall always be my first thought.

Ever your loving and grateful pupil,

Nellie Armstrong Melba"

VI. An Excerpt from Pauline Viardot's letter to Malcolm Sterling MacKinlay in Celebration of Her Brother's 100th Birthday:

"But where do we find time to do all that we would like? We scarcely succeed in accomplishing what we are supposed to. With age, the time flies faster and faster, dragging us along a dizzying course into the Great Unknown! Without stopping, without rest, without pity. Perhaps in Heaven there will be a great library where the works of genius are assembled - and I guarantee there will be reading time there!.. ."

Translation by François Loup

SELECT BIBLIOGRAPHY

Adkins Chiti, Patricia, *Songs and Duets of Garcia, Malibran and Viardot*, (Alfred Press, 1987.)

Bushnell, Howard, *Maria Malibran, A Biography of the Singer*, (The Pennsylvania State University Press, University Park and London, 1979.)

Castel, Nico, *Italian-French Opera Libretti in Three Volumes*,

Caswell, Austin B., *Embellished Opera Arias*, (A-R Editions, Madison, Wisconsin, 1989.)

Cavanah, Francis. *Jenny Lind's America*, (Chilton. 1969.)

Chorley, Henry, *Thirty Years' Musical Recollections*, (A.A. Knopf, New York, London, 1926.)

Coffin, Berton, *Historical Vocal Pedagogy Classics*, (Scarecrow Press, Metuchen, New Jersey, and London, 1989.)

-----'Vocal Pedagogy Classics' Exercises and Method for Singing by Manuel Garcia I', *National Association Teachers of Singing Bulletin*, 38/1 (1981), pgs. 36-37.

Da Ponte, Lorenzo, *Memoirs of Lorenzo Da Ponte*, (Da Capo Press Reprint, New York, 1999.)

Fetis, Francois Joseph, *Bibliographie universelle des musiciens et bibliographie general de la musique*, (Paris; Librairie de Firmin-Didot Freres, Fils, 1874)

Fitzlyon April, *Maria Malibran, Diva of the Romantic Age* (Souvenir Press, London, 1987)

_____, *The Price of Genius: A Life of Pauline Viardot* (John Calder, London, 1964).

Goldschmidt-Maude, Jenny Maria Catherine, *The Life of Jenny Lind*, (Reprint of the 1926 edition, Cassell, London, Ayer Company, New Hampshire, 1984.)

Greenspan, Charlotte, *Maria Malibran, Album Lyric and Dernières Pensées*, Da Capo Press, New York, 1984.

The New Grove Dictionary of Music and Musicians, "Manuel Patricio Garcia", (2001 ed.)

_____, "Pauline Viardot Garcia", (2001 ed.)

Heart Songs, Song Book (National Magazine, 1909.)

Heritte-Viardot, Louise Pauline Marie, *Memories and Adventures*, trans. E. S. Buchman. (Da Capo Press, New York, 1987.)

Holland, Henry Scott, and W. S. Rockstro, *Jenny Lind, The Artist 1820-1851, A Memoir of Madame Jenny Lind Goldschmidt, Her Art-Life and Dramatic Career: From Original Documents, Letters, MS. Diaries as Collected by Mr. Otto Goldschmidt*. (John Murray, Abermarle Street, London, 1898.)

Klein, Herman, *Great Women Singers of My Time*, (E. P. Dutton & Company, New York, 1931)

Krehbiel: Henry Edward, *Chapters of Opera, being historical and critical observations and records concerning the lyric drama in New York from its earliest days down to the present time with over seventy illustrations*. (H. Holt, New York, 1908.)

Levien, John Mewburn, *The Garcia Family, A Lecture*, Novello & Co. Ltd. 1932.

MacKinlay, Malcolm Sterling, *Garcia The Centenarian and His Times*, (William Blackwood, Edinburgh, 1908.)

Marchesi, Mathilde, *Marchesi and Music: Passages from the Life of a Famous Singing Teacher*, (Harper Bros. New York & London, 1897.)

Melba, Nellie, *Melodies and Memories*, (Thornton Butterworth, London, 1925)

Pleasants, Henry, *The Great Singers From the Dawn of Opera to Our Own Time*, (London, 1967.)

Radomski, James, *Manuel Garcia (1775-1832) The Life of A Bel Canto Tenor at the Dawn of Romanticism*, (Oxford University Press, Oxford, New York , 2000.)

Stendhal, [Henri Beyle,] *Life of Rossini*, (Criterion Books, New York, 1957).

Weiss, Piero and Richard Taruskin, *Music in the Western World, A History in Documents*, (Schirmer Press, New York, 1984.)

Online Resources::

Cante Flamenco, www.flamencoexpress.co.uk/aficion/forms5/html

Orstrom, Eva, "*Jenny Lind, the Swedish Nightingale*"
www.sweden.se/templates/ce/BasicFactsheet_5789asp

Pearson Education Inc. "*John Philip Sousa*" www.shgmusic.com

St-Denis, Natalie, "*The Last Sorcerer Weaves His Magic Spell*", On Campus Weekly, The University of Calgary, Dec. 10/04.
www.ucalgary.ca/oncampus/weekly/dec10-04/sorcererer.html.

Reserve Bank of Australia, "*Dame Nellie Melba (1862-1931), World Reknown Soprano, Biographical Summary*"
www.rba.gov.au/Currency/NotesInCirculation/bio_dame_nellie_melba.html

Tomaaszewski, Mieczyslaw, "*Chopin, Chronicle of Life and Works*" The Chopin Society of Warsaw, www.chopin.pl/spis_tresci/index_en.html#Zycie

Vasquez, Daniel, *Baltimore Opera 2005 Study Guide*,
www.baltioreopera.com/studyguidepuritani_06asp

The University of Maryland School of Music
presents

Robyn Stevens
soprano

with

Lester S. Green, Jr.
piano

and

Robert Tudor, Baritone

Dissertation Recital:

***The Garcia Family: Romanticism's Premiere
Dynasty, Their Legacy as Performers,
Composers and Pedagogues.
Part I: The Garcia's Legacy as Performers***

May 16th, 2005 at 5:30 P.M.
Homer Ulrich Recital Hall
Tawes Fine Arts Building
University of Maryland

program

Prelude: Maria Garcia and Popular Song

"Annie Lawrie" Scott
"Tis the Last Rose of Summer" Flotow
"I Dreamt that I Dwelt in Marble Halls" Balfe

Part I: A Sojourn in Manhattan - The Garcias in America

(Works performed by Garcia père and Maria Garcia)

I.

Don Giovanni

"Deh vienni a la finestra"
"La ci darem la mano"
"Vedrai, carino"

W. A. Mozart
(1756 - 1791)

II.

Il Barbiere di Siviglia

"Una voce poco fa"

Otello

"Assisa apie di salice"

Gioachino Rossini
(1792 - 1869)

- Intermission -

program

Part II: Pauline Viardot Garcia

III.

"Gretchen am Spinnrade"
"Erlkönig"

Franz Schubert
(1797-1828)

IV.

Orfeo

"Che farò senza Euridice?"

Christoph Willibald Gluck
(1714-1787)

Le Prophète

"Ah, mon fils!"

Giacomo Meyerbeer
(1791-1864)

Tannhäuser

"Dich, Theure Halle"

Richard Wagner
(1813 - 1883)

V.

Norma

"Casta diva"

Vincenzo Bellini
(1801 -1835)

*This recital is being presented in partial fulfillment of the
Requirements for Doctor of Musical Arts Degree.
Robyn Stevens is a student of Martha Randall*

about the Center

The Clarice Smith Performing Arts Center at the University of Maryland opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library, and rehearsal spaces and classrooms under one roof.

CLARICE SMITH
PERFORMING ARTS
CENTER AT MARYLAND



Please Note: As a courtesy to the performers and your fellow patrons, please turn off all cell phones and pagers (or leave them with the House Manager with your seat location); please remember that food, drink, smoking, photography, recording (audio and video) and animals (other than service animals) are not permitted in the performing spaces; please refrain from unnecessary talking, noise, or disruptive behavior; please note that we make every effort to start on time and we recommend that you arrive at least 15 minutes before the performance time (latecomers are delayed entry and ushered in at an appropriate seating break determined in consultation with the artist); for your own safety in case of an emergency, look for the nearest exit – walk, do not run to that area.

THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
Presents

The García Family:
Romanticism's Premier Musical Dynasty.
Their Legacy as Performers,
Composers, and Pedagogues.

Part II: The Compositions of García,
Malibrán, and Viardot

A DISSERTATION RECITAL BY

Robyn Stevens
soprano

Timothy McReynolds
piano

ASSISTED BY

Laura Zuiderveen
Mezzo-soprano

Thursday, September 29, 2005 | 8:00pm

JOSEPH & ALMA GILDENHORN RECITAL HALL
Clarice Smith Performing Arts Center
University of Maryland

The Compositions of García, Malibrán and Viardot

- I. MANUEL DE POPULO GARCIA (1775-1832)
"Cuerpo bueno, alma divina" from El criado fingado
"Yo que soy contrabandista" from El Poeta calculista

"Parad!"
"Es corredor"

- II. MARIA MALIBRAN GARCIA (1808-1836)
"Il mattino"
"La voix qui dit je t'aime"

- III. "Le Prisonnier" (Duet)

INTERMISSION

- IV. PAULINE VIARDOT GARCIA (1821-1910)
"Aime moi" (Adapted from Mazurka in D major,
No.23 Op.33, No.3 by Frederick Chopin)
"Seize ans!" (Adapted from Mazurka in Ab, No 31, Op. 50,
No.2 by Frederick Chopin)

- V. "Auf Grusiens Hügeln"
"Die Beschwörung"
"Die Sterne"
"Zwei Rosen"

- VI. "Canción de la Infanta"
"Les filles de Cadix"

- VII. "Habanera" (Duet)

ABOUT THE CENTER

The Clarice Smith Performing Arts Center at the University of Maryland opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library, and rehearsal spaces and classrooms under one roof.

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND



Please Note: As a courtesy to the performers and your fellow patrons, please turn off all cell phones and pagers (or leave them with the House Manager with your seat location); please remember that food, drink, smoking, photography, recording (audio and video) and animals (other than service animals) are not permitted in the performing spaces; please refrain from unnecessary talking, noise, or disruptive behavior; please note that we make every effort to start on time and we recommend that you arrive at least 15 minutes before the performance time (latecomers are delayed entry and ushered in at an appropriate seating break determined in consultation with the artist); for your own safety in case of an emergency, look for the nearest exit – walk, do not run to that area.

THE UNIVERSITY OF MARYLAND SCHOOL OF MUSIC
Presents

The García Family:
Romanticism's Premier Musical Dynasty:
Their Legacy as Performers, Composers, and Pedagogues.

Part III: A Legacy in Singers and Song Literature

A DISSERTATION RECITAL BY

Robyn Stevens
soprano

ASSISTED BY

Dr. Timothy McReynolds
piano

Tuesday, November 8, 2005 | 8:00pm

HOMER ULRICH RECITAL HALL

Tawes Fine Arts Building

University of Maryland

PROGRAM

Part One. Two Students of Manuel Patricio Garcia: Jenny Lind and Mathilde Marchesi

- I. CARL MARIA VON WEBER (1788-1826)
A letter from Jenny Lind to Mdm. Lindblad, March 7, 1842
"Leise, leise fromme weise" from *Der Freischütz*
- II. FELIX MENDELSSOHN (1809-1847)
A Letter to Jenny Lind from Felix Mendelssohn, December 24, 1845
"Hear ye, Israel" from *Elijah*
- III. ADOLF FREDRIK LINDBLAD (1801-1878)
An Exchange between P.T. Barnum and Jenny Lind, 1859
"Fjerran I skög"
"Högt hår üppa berget"
- IV. GEORGE FRIEDERICH HANDEL (1685-1759)
An Excerpt from Mathilde Marchesi's biography
"Dove sei, amato bene" from *Rodelinda*

INTERMISSION

Part Two. Two Students of Mathilde Marchesi: Emma Calvé and Nellie Melba

- V. PIETRO MASCAGNI (1863-1945)
A Letter to Mdm. Marchesi from Emma Calvé, 1885
"Voi lo sapete" from *Cavalleria Rusticana*
- CHARLES GOUNOD (1828-1893)
A Letter to Mdm. Marchesi from Nellie Melba, 1889
"Le Roi de Thulé. . .Chanson de bijoux" from *Faust*

Part Three. Pauline Viardot and Russian Song

- VI. PIETER ILLYTCH TCHAIKOVSKY (1840-1893)
*Excerpt from a letter to Malcolm Sterling MacKinlay
from Pauline Viardot, 1905*
"Nur wer die Sehnsucht kennt"
"On This Moonlit Night"

ABOUT THE CENTER

The Clarice Smith Performing Arts Center at the University of Maryland opens new doors to performance and learning experiences for the many communities within and around the University. Dynamic and spirited, the Center is firmly committed to programming that integrates learning, service and performance, actively engaging people in arts exploration and providing artists with a collaborative environment to nurture their talents and present their art. The Center's mission is reflected in its unusual building design, evocative of a community for the arts, which unites six intimate performance spaces, three performing arts academic departments, a performing arts library, and rehearsal spaces and classrooms under one roof.

CLARICE SMITH PERFORMING ARTS CENTER AT MARYLAND



Please Note: As a courtesy to the performers and your fellow patrons, please turn off all cell phones and pagers (or leave them with the House Manager with your seat location); please remember that food, drink, smoking, photography, recording (audio and video) and animals (other than service animals) are not permitted in the performing spaces; please refrain from unnecessary talking, noise, or disruptive behavior; please note that we make every effort to start on time and we recommend that you arrive at least 15 minutes before the performance time (latecomers are delayed entry and ushered in at an appropriate seating break determined in consultation with the artist); for your own safety in case of an emergency, look for the nearest exit – walk, do not run to that area.