

**Notes on Three Dissertation Performances (Two Recitals and an Opera Role)**

by

Bethany Jean Worrell

A dissertation submitted in partial fulfillment  
of the requirements for the degree of  
Doctor of Musical Arts  
(Music: Performance)  
in the University of Michigan  
2024

Doctoral Committee:

Professor Freda Herseth, Chair  
Professor Dario Gaggio  
Associate Professor Joseph Gascho  
Professor Martin Katz  
Associate Professor Scott Piper  
Professor Louise Toppin

Bethany Jean Worrell

worrellb@umich.edu

ORCID ID: 0009-0005-3884-5951

© Bethany Jean Worrell 2024

## **Dedication**

In memory of my uncle, Douglas Worrell, who believed in my talents, supported the evolution of my craft, and encouraged me to pursue excellence and fun at every turn.

## **Acknowledgements**

Throughout my doctoral education at the University of Michigan, I have been blessed to be mentored by talented and thoughtful faculty. My appreciation goes to Professor Freda Herseth who has inspired me in every step of my doctoral artistic and pedagogical journey. Both her deep love of vocal literature and inexhaustible curiosity continue to motivate my academic and artistic development. Professor Martin Katz has been instrumental in coaching my two dissertation recitals and conducting my debut as Donna Anna. It has been an honor to learn from and observe his profound artistry, passion for repertoire, and dedicated cultivation of young artists. I would also like to thank Dr. Joseph Gascho, Dr. Scott Piper, and Dr. Louise Toppin for always encouraging my research and artistic development throughout my degree. I am equally thankful to my cognate committee member, Dr. Dario Gaggio, for his indispensable help in working with Italian texts for my first recital.

My sincere gratitude goes to my doctoral degree colleagues who have been like family to me throughout this degree. Thank you each for your friendship and keen advice through the degree program: Wes Mason, HaYoung Jung, Sitong Liu, Goitsy Lehobye, Muse Ye, Sarah Thune, Taylor Flowers, Katie Rohwer, Bryan Ijames.

## Table of Contents

Dedication.....	ii
Acknowledgements.....	iii
List of Figures.....	vi
Abstract.....	viii
Chapter 1 First Dissertational Recital.....	1
1.1 Recital Program .....	1
1.2 Rosario Scalerò and Students: Legacy.....	3
1.3 Bibliography .....	31
Chapter 2 Second Dissertational Recital.....	34
2.1 Recital Program .....	34
2.2 Second Dissertational Recital Program Notes .....	36
2.3 Bibliography .....	65
Chapter 3 Donna Anna Character Analysis .....	67
3.1 Character Origins in Early Versions of the Don Juan Tale .....	68
3.2 A Victim of Assault, Rather Than Cold-Hearted Aristocrat.....	71
3.3 Donna Anna’s Key Attributes as Defined by Mozart and Da Ponte .....	78
3.3.1 Strength and Determination .....	78
3.3.2 Noble Fury and Need for Vengeance.....	80
3.3.3 Fear and Trepidation.....	83
3.3.4 Loving Feelings for Ottavio.....	87
3.3.5 Grieving Daughter .....	91

3.4 Bibliography ..... 96

## List of Figures

Figure 2-1: Pavel Friedmann's "The Butterfly" (June 4, 1942) .....	56
Figure 2-2: František Bass' "Garden" .....	56
Figure 2-3: František Bass' "Garden" (Handwritten) .....	57
Figure 2-4: Koléba (Miroslav Košek; Jindřich Löwy; Bachner): "Man Supposes and God Disposes" .....	57
Figure 2-5: Miroslav Košek: <i>Kopcovitá krajina</i> .....	58
Figure 2-6: Miroslav Košek: <i>Květiny v květináči</i> .....	58
Figure 2-7: Miroslav Košek: <i>Studie květin a rostlin / Interiér</i> .....	59
Figure 2-8: František Bass: "Old House" .....	59
Figure 3-1: Act I, Scene 3, "Padre mio. . ." .....	74
Figure 3-2: Act I, Scene 13: "Don Ottavio, son morta!" .....	75
Figure 3-3: Act II, Scene 12: "Non mi dir. . .Forse, forse un giorno il cielo ancora" ("Duol" leap).....	76
Figure 3-4: Act II, Scene 12: "Non mi dir. . .Forse, forse un giorno il cielo ancora" (Melismatic passage).....	77
Figure 3-5: Act I, Scene 1: Measures 73-76 show determination through Mozart's use of strong beats and staccatissimo Forte Piano markings.....	79
Figure 3-6: Act I, Scene 3, Recitative preceding Ottavio and Anna's Act I duet, "Che giuramento, oh Dei." .....	80
Figure 3-7: Act I, Scene 13, "Or sai chi l'onore" .....	81
Figure 3-8: Act I, Scene 20, Act I Finale, "Traditore, traditore!" .....	82
Figure 3-9: Act II, Scene 7, Sextet, Donna Anna's melisma .....	83
Figure 3-10: Act I, Scene 13: "Tacito a me s'appressa. . ." (Donna Anna's Scream) .....	84

Figure 3-11: Act I, Scene 19: “Temo pel caro sposo” (Donna Anna's Fear in the Trio) .....	85
Figure 3-12: Act I, Scene 13, "Finale: Minuet,” Interjection One: “Io moro” .....	86
Figure 3-13: Act I, Scene 13, "Finale: Minuet,” Interjection Two: “Resister non possio” .....	87
Figure 3-14: Act II, Scene 12, "Non mi dir" .....	89
Figure 3-15: Act I, Scene 16, Finale: Larghetto .....	90
Figure 3-16: Act I, Scene 3, Duet .....	92
Figure 3-17: Act II, Scene 7, Sextet, Anna's Entrance Part I.....	93
Figure 3-18: Act II, Scene 7, Sextet, Anna's Entrance Part II .....	94



## Abstract

Two recitals and an opera role were performed in lieu of a written dissertation. The following program notes and character analysis represent the craft, research, scholarship, and thoughtful interpretive choices that provided a foundation for the performances. The first recital featured works by twentieth-century composer Rosario Scalero and three of his most famous students: Samuel Barber, Gian Carlo Menotti, and George Walker. At the center of the concert was the first known performance of Scalero's Op. 33, *Sette canzoni per soprano e quintetto d'archi*, since its premiere in 1939. The score for Op. 33 was created especially for this performance from the manuscript parts from the premiere. The second recital featured works by Claude Debussy, Edvard Grieg, Lori Laitman, Joaquin Rodrigo, and James Caldwell, in four languages (French, German, Spanish, and English.) The final piece on the concert was a world premiere setting of two Walt Whitman poems by Caldwell, commissioned expressly for the recital. The character analysis is dedicated to W.A. Mozart and Lorenzo Da Ponte's Donna Anna from *Don Giovanni*. The analysis explores choices directors and interpreters make concerning her initial assault, how one might interpret her denials of Don Ottavio, and an exploration of character attributes as evidenced by the score and libretto.

Recital 1 was performed on October 1, 2023 at the Walgreen Drama Center, Stamps Auditorium in Ann Arbor, Michigan; Martin Katz, piano; Sarah Thune, piano; Muse Ye, piano; Linnea Geenen and Caleb Frailey, violins; Kimberly LaFranzo, viola; Raymond Tsai and Robbert Paddock, cellos. Recital 2 was performed on December 8, 2023 in the Moore Building,

Britton Recital Hall in Ann Arbor, Michigan; Matthew Dardick, alto saxophone; Sarah Thune, piano; Muse Ye, piano. In lieu of a third recital, the role of Donna Anna in W.A. Mozart's *Don Giovanni* was performed on March 24 and 26, 2023 at the Lydia Mendelssohn Theater in Ann Arbor, Michigan; Mo Zhou, director; Martin Katz, conductor.

Chapter 1

**First Dissertational Recital**

**1.1 Recital Program**

**BETHANY WORRELL, SOPRANO**

**MARTIN KATZ, PIANO**  
**SARAH THUNE, PIANO**  
**MUSE YE, PIANO**

*Sunday, October 1, 2023*  
*Walgreen Drama Center, Stamps Auditorium*  
*8:00 PM*

**Sette canzoni per soprano e quintetto d'archi (1939)**

I forzieri  
Perdono  
Messaggio  
O crocevia  
Primavera d'amore  
Fiaba  
La notte

Rosario Scalero  
(1870–1954)  
*edit. Bethany Worrell*

Linnea Geenen, violin I  
Caleb Frailey, violin II  
Kimberly LaFranzo, viola  
Raymond Tsai, violoncello I  
Robert Paddock, violoncello II

**Canti della lontananza (1969)**

Gli Amanti Impossibili  
Mattinata di Neve  
Il Settimo Bicchiere di Vino  
Lo Spettro  
Dorme Pegaso  
La Lettera  
Rassegnazione

Gian Carlo Menotti  
(1911–2007)

Martin Katz, piano

*Intermission*

**Emily Dickinson Songs (1986)**

Wild Nights  
What If I Say I Shall Not Wait  
I Have No Life But This  
Bequest

George Walker  
(1922–2018)

Sarah Thune, piano

**Two Poems of the Wind (1924)**

Little Children of the Wind  
Longing

Samuel Barber  
(1910–1981)

**Fantasy in Purple (1925)**

**A Slumber Song of the Madonna (1925)**

**Watchers (1926)**

**There's nae lark (1927)**

Muse Ye, piano

**Three Songs, Op. 45 (1972)**

Now have I fed and eaten up the rose  
A Green Lowland of Pianos  
O boundless, boundless evening

Samuel Barber

Sarah Thune, piano

## 1.2 Rosario Scalero and Students: Legacy

Tonight's programming of Rosario Scalero's Op. 33 alongside works by three of his most notable students is an auditory exploration of legacy. In addition to the legacy between teacher and students, each piece has been either premiered or performed by notable vocal artists and instrumentalists. It is this legacy that we as performers step into tonight in joining them as interpreters of these notable works.

Rosario Scalero's contribution to composition and pedagogy is also steeped in legacy. As a young violinist in Italy, Scalero's early studies were at the Liceo Musicale in Genoa with Camillo Sivori, a famous student of Niccolò Paganini. Between 1900–1907, Scalero lived in Vienna and studied with Eusebius Mandyczewski at the Vienna Conservatory. Mandyczewski edited complete editions of both Brahms' and Schubert's works, was a close personal friend of Brahms, and also contributed his own vocal works to the canon.

Scalero's own artistic training influenced the pedagogue he would become and made him a link between European romanticism and American twentieth century modern composition. In 1919, he came to the United States at the invitation of David and Clara Mannes to teach at the Mannes School in New York City.<sup>1</sup> In 1924, he was invited by Mary Curtis Bok to head the composition department at the Curtis Institute the same year as it opened its doors. He taught at

---

<sup>1</sup> "Rosario Scalero Coming Here to Teach at Mannes School," *Musical America*, May 17, 1919. Found in "Mannes School of Music Newspaper Clippings: 1917-1921." Collection: Mannes School of Music Clippings and Scrapbook Collection. 1917-1921. Box 4, Folder 26-28. [https://digital.archives.newschool.edu/index.php/Detail/objects/MA030101\\_000001](https://digital.archives.newschool.edu/index.php/Detail/objects/MA030101_000001).

Curtis from 1924–1933 and again from 1935–1946, when he retired and moved back to Montestrutto Castle in Italy.<sup>2</sup>

Scalero’s pedagogical approach came from a long lineage of compositional teaching directly tied to deep European traditions. Samuel Barber biographer Nathan Broder writes that Scalero “used exercises that he had learned from Mandyczewski, who got them from his teacher, Nottebohm—an intimate friend of Mendelssohn and Schumann—, who had in turn acquired them in his studies with the celebrated theoretician Simon Sechter.”<sup>3</sup> Composer and Scalero student Constant Vaucelain maintains that “the only other composers in the twentieth century who had a course like this were Bartók, who studied the same way in Budapest, and Hindemith.”<sup>4</sup> Gian Carlo Menotti reasons that because Scalero “was a pupil of Manyczewski in Vienna. . .we were brought up in the Viennese School of composition.”<sup>5</sup> Scalero was a composer who brought European musical style directly to students in the United States. He is one of the links between the legacy of Brahms, Mandyczewski, and Paganini to Samuel Barber, Gian Carlo Menotti, and George Walker; who each in turn continued sharing their legacy with the next generation of musicians.

---

<sup>2</sup> Ruth B. Hilton, “Scalero, Rosario,” *Grove Music Online*, Published online February 23, 2011, Accessed: December 18, 2022, DOI: <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.A2092701>. Michele Curnis, “Scalero, Rosario,” *Treccani, Dizionario biografico degli italiani*, Volume 91. Roma: Istituto dell'Enciclopedia Italiana, 2018, Accessed December 18, 2022, [https://www.treccani.it/enciclopedia/rosario-scalero\\_\(Dizionario-Biografico\)/](https://www.treccani.it/enciclopedia/rosario-scalero_(Dizionario-Biografico)/).

<sup>3</sup> Nathan Broder, *Samuel Barber*, Westport, Connecticut: Greenwood Press, 1954, 16.

<sup>4</sup> Vaucelain’s quote comes from an interview with Brent D. Fegley in Dickinson’s tribute to Barber. The quote appears above just as it does in Dickinson’s published book. It is possible Dickinson did not retain the entire quote from Fegley’s interview, or that because Vaucelain was speaking, he may have used faulty grammar. In any case, the quotation in Dickinson does not contain any mention of further composers other than Bartok. Peter Dickinson, ed, *Samuel Barber Remembered: A Centenary Tribute*, Rochester: University of Rochester Press, 2010, <http://www.jstor.org/stable/10.7722/j.ctt7zsv9>, 9.

<sup>5</sup> Dickinson, *Samuel Barber Remembered: A Centenary Tribute*, 58.

### *Sette canzoni per soprano e quintetto d'archi, Op. 33*

**Rosario Scalero** (1870–1954) composed *Sette canzoni per soprano e quintetto d'archi*, Op. 33, between January 1937 and January 1939.<sup>6</sup> While Scalero is mainly known for his solo violin works today, in his lifetime he composed several works for voice and piano in addition to chamber works for voice and strings. Most of his solo vocal compositions exist only in manuscript at the Istituto per i Beni Musicali in Piemonte (The Institute for Musical Knowledge in Piemont) (IBMP) in Saluzzo, Italy. The one exception are the premiere manuscript parts to Op. 33, which are housed in the Curtis Institute of Music Archives.

Between September 1946 and August 1951, Scalero orchestrated Op. 33 for soprano and orchestra (2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, harp, plus string orchestra). In addition, IBMP houses several manuscript versions of both the chamber and orchestral settings from when Scalero was completing the work.<sup>7</sup> Throughout the evolution of the work, Scalero changed the concert order and also added extra movements featuring additional poetry.

The Op. 33 that is heard on today's program is from the original manuscript parts that are housed in the Curtis Archives. The Archives host the parts from which the premiering ensemble played on May 4, 1939 in a concert honoring Scalero and featuring only his works.<sup>8</sup> In addition to the parts, a concert program containing English translations of the songs survives.

The premiering ensemble included soprano Selma Amansky, the Curtis String Quartet (Jasha Brodsky, Charles Jaffe, Max Aronoff, Orlando Cole), and additional cellist Nathan Stutch.

---

<sup>6</sup>Rosario Scalero, "Musiche autographe di Rosario Scalero," Istituto per i Beni Musicali in Piemonte, Saluzzo, Italy, 2.

<sup>7</sup> Scalero, "Musiche autographe di Rosario Scalero," 2.

<sup>8</sup> "A Recital of Compositions by Rosario Scalero," *The Curtis Institute of Music*, May 4, 1939, The Plays and Players, Philadelphia, PA.

Soprano Selma Amansky (1909–1987) studied at Curtis with Estelle Liebling during the same time she premiered Scalerò’s Op. 33.<sup>9</sup> Brodsky, Jaff, Aronoff, and Cole made up the Curtis String Quartet. It is notable that Barber composed his String Quartet, Op. 11, with the famous “Adagio,” for the Curtis String Quartet, which was made of these four specific players who also premiered Scalerò’s Op. 33. Except for Cole, all members of the Curtis String Quartet, and additional cellist Stutch, were student string players at the time Op. 33 was premiered.

All of these musicians would have illustrious careers. Selma Amansky performed Harl McDonald’s *Symphony No. 3, “Lamentations of Fu Hsuan,”* in Ann Arbor at the Forty-sixth Annual May Festival, only a week after premiering Scalerò’s Op. 33.<sup>10</sup> During her career, she performed as a soloist with the Philadelphia Orchestra, Reading Symphony, and taught diction at the School of Music at the North Carolina School of the Arts,<sup>11</sup> Brodsky would later become an important violin teacher at Curtis (1950 until his death in 1997), most notably as the teacher of Hilary Hahn.<sup>12</sup> Charles Jaffe became a violinist in the Curtis String Quartet and then an

---

<sup>9</sup> Alandra Dean Fowler, *Estelle Liebling: An exploration of her pedagogical principles as an extension and elaboration of the Marchesi method, including a survey of her music and editing for coloratura soprano and other voices*, Doctoral dissertation, University of Arizona, 1994, p. 27, <http://hdl.handle.net/10150/186675>.

<sup>10</sup> “The Forty Sixth Annual May Festival,” *University Musical Society of the University of Michigan*, May 11, 1939, Hill Auditorium, Ann Arbor, MI. [https://aadl.org/ums/programs\\_19390501b](https://aadl.org/ums/programs_19390501b), 6.

<sup>11</sup> *Concert Annals*, “Philadelphia Orchestra – Subscription Concerts in the Ormandy era 1938–1945,” September 28, 2018, Accessed January 25, 2024, [https://concertannals.blogspot.com/2018/09/philadelphia-orchestra-subscription\\_28.html](https://concertannals.blogspot.com/2018/09/philadelphia-orchestra-subscription_28.html).

“Archives: Andre Polah, 1940-1941,” *Reading Symphony Orchestra*, Accessed January 25, 2024, <https://readingsymphony.org/archives/>.

*Central Opera Service Bulletin*, September–October 1965, Accessed January 25, 2024, <https://www.yumpu.com/en/document/read/12201091/central-opera-service-bulletin>, 9.

<sup>12</sup> Disappointingly, in 2019, it became known to the world that Brodsky had been a sexual predator while working at Curtis. Laurie Niles, “Curtis Institute Under Fire After Jascha Brodsky Sexual Abuse Allegations Made Public,” *Violinist.com*, July 25, 2019, Accessed September 25, 2023, <https://www.violinist.com/blog/laurie/20197/27852/>.



influential Broadway conductor, notably leading productions of *West Side Story*, *My Fair Lady*, and *Fiddler on the Roof*.<sup>13</sup> Violist Max Aronoff founded the New School of Music in Philadelphia in 1943. The focus of the school was to focus on teaching chamber and orchestral repertoire to young musicians, and Brodsky and Cole joined him in the endeavor.<sup>14</sup> Cellist Orlando Cole began at Curtis in 1924 in the same class as Samuel Barber. While he graduated in 1934, he remained part of the Curtis String Quartet. Throughout his career, Cole taught cello at Curtis, most notably to Lynn Harrell. He worked with both Scalerò and with Barber during his career, and he was honored to receive Barber's dedication of his cello sonata.<sup>15</sup> Cellist Nathan Stutch was the additional cellist who completed the string quintet. After his studies at Curtis, Stutch became the Associate Principal Cellist of the New York Philharmonic.<sup>16</sup>

### Notes on Poetry and Translations

All texts, excepting "Perdono," have been translated from their original language into Italian by Scalerò's daughter, Liliana Scalerò, who was a successful journalist, writer, and translator in the mid-twentieth century. The original poet's name is listed in parenthesis following the title of each song. English translations have been prepared by Bethany Worrell, with editing assistance from Dr. Dario Gaggio.

---

<sup>13</sup> "Charles 'CJ' Jaffe Obituary," *The Philadelphia Inquirer*, August 17, 2011, Accessed September 30, 2023, <https://www.legacy.com/us/obituaries/inquirer/name/charles-jaffe-obituary?id=10042863>

<sup>14</sup> "New School of Music, Philadelphia," *Wikipedia*, Accessed September 30, 2023, [https://en.wikipedia.org/wiki/New\\_School\\_of\\_Music,\\_Philadelphia](https://en.wikipedia.org/wiki/New_School_of_Music,_Philadelphia)

<sup>15</sup> Barbara B. Heyman, *Samuel Barber: The Composer and His Music* (version Second edition revised and expanded), New York NY: Oxford University Press, 2021, 124.

<sup>16</sup> "Nathan Stutch," *The Portland Press Herald*, September 27, 2015, Accessed September 26, 2023, <https://www.legacy.com/us/obituaries/mainetoday-pressherald/name/nathan-stutch-obituary?id=18383548>.

**I. I forzieri** (Peter Rossegger)

**I forzieri**

In tre divini forzieri  
Quaggiù si giace una culla di sogni,  
Un letto di gioie,  
Una bara di pace.

**II. Perdono** (Rosario Scalero)

Desideri onde anelai  
Sacri volti alati sogni,  
Tutto arse,  
Si disperse nell'avversa  
fiamma accesa da crudele e cieca mano.  
Or ribevi il pianto amaro  
e perdona anima mia,  
A chi fede e speme infranse,  
Spregió gaudi irrise pene  
oblió, e non rimpianse.

**III. Messaggio** (Paul Gauguin)

O ventícello del soave sud,  
Che lieve giungi sul mio capo,  
T'affretta all'isola vicina.  
Disteso all'ombra dell'albero ch'egli àma,  
Tu troverai chi un dì mi abbandonò,  
Digli che in pianto,  
Mi hai veduto qui.

**The coffers**

In three divine chests  
Down here lies a cradle of dreams,  
A bed of joys,  
A coffin of peace.

**II. Forgiveness**

Desires that made me sigh  
Sacred faces, winged dreams,  
Everything burned,  
Dissolved in the harsh  
Flame kindled by a cruel and blind hand.  
Now drink the bitter tears,  
And forgive, my soul,  
The one who destroyed faith and hope,  
Despised joy, laughed at pain,  
Forgot all, and felt no regret.

**III. The Message**

O wind of the gentle south,  
How lightly you reach my head,  
You rush to the nearby island.  
Lying in the shade of the tree he loves,  
You will find the one who abandoned me,  
Tell him that in tears,  
You saw me here.

**IV. O crocevia** (Stephan George)

O crocevia,  
Siam giunt' al fine  
Cadde la sera  
Questa è la fine.  
Pellegrinare breve  
Chi è stanco?  
A me fu lungo  
Soffro son stanco  
Mano distese tu rifiutavi?  
Rotti sospiri non ascoltavi?  
Il mio cammino tu non lo riedi  
Cadono lagrime tu non le vedi.

**V. Primavera d'amore** (Friedrich Rückert)

Anima mia, mio dolce cuor,  
Tu mia delizia e mio tesor.  
Tu mondo in cui respiro e viva,  
Mio cielo tu in cui mi libro,  
O tomba nel cui seno ascoso  
Il mio penar trovó riposo!

Tu sei la calma, tu sei la pace  
Che il ciel donarmi si compiace  
mi son prezioso  
Perché tu m'ami mi trasfiguro sotto ai tuoi  
sguardi su me m'innalzi  
Virtú d'amore  
Mio spirito buono  
Mio io migliore.

**IV. O Crossroads**

O crossroads,  
We have come to an end  
Evening fell  
This is the end.  
Short pilgrimage,  
Who is weary?  
To me it was long,  
I suffer, I am tired.  
Outstretched hands you refused?  
Broken sighs you didn't listen to?  
You do not return on my path,  
Tears fall, you don't see them.

**V. Spring of Love**

My soul, my sweet heart,  
My delight and my treasure.  
You, world in whom I breathe and live,  
My heaven in which I soar,  
O tomb in whose bosom,  
My pain hid and found rest.

You are the calm, you are the peace  
Which heaven is pleased to bestow on me,  
Which is precious to me  
Because you love me, I transfigure myself  
Under your gaze,  
May the virtue of love lift me,  
My good spirit,  
My better self.

**VI. Fiaba** (Gustav Falke)

Vicino a te, mia cara, sono felice.  
 Mi pare ch'io debba quel lieto  
 salvaggio fanciullo ch'io era tornare  
 Della dolce tua vita all'ombra di sol soffusa.  
 Ti voglio bene  
 E di fuori, vedi, la rosa,  
 è già schiusa.  
 Così era una volta amor mio  
 O sogno d'un giorno dorato  
 Passan nel ciel le nubi  
 Sulla valle del mio passato.

**VII. La notte** (Joseph von Eichendorff)

È la notte un mar silente  
 Gioia e amor, lamenti e pene  
 Giungono confusamente  
 Come un batter d'onda pene.

È il desio come una nube  
 Che veleggia per il cielo  
 Chi ben sá nel vento lieve  
 S'egli è sogno o s'è pensiero?

Se anche chiudo bocca e cuore  
 Ch'ama al ciel dir sue pene  
 ne rimane in fondo al cuore  
 Come un batter d'onda pene.

**VI. Fairy Tale**

Close you you, my dear, I am happy.  
 It seems to me that I must again become  
 that happy and wild child that I was,  
 Of your sweet life in the shade of the sun tinged.  
 I love thee,  
 And outside, you see, the rose,  
 It has already opened.  
 So it was once my love,  
 O dream of a golden day,  
 The clouds drift in the sky  
 Over the valley of my past.

**VII. The Evening**

The night is a silent sea  
 Joy and love, lament and pain  
 Sorrows arrive haphazardly  
 Like the beat of a wave.

Is desire like a cloud  
 That sails through the sky,  
 Who knows in the gentle wind  
 Whether it is a dream or thought?

Even if I close my mouth and heart  
 Who loves to tell heaven its sorrows  
 Sorrows remain at the bottom of the heart  
 Like the beat of a wave.

**Scalero Students**

My initial curiosity into the life and works of Rosario Scalero began when I found that he taught a myriad of twentieth-century composers who are known today as major contributors to the art song and opera genres. The three Scalero students who are featured on today's program were successful in writing for the voice, as is evidenced by the fact that they each received the Pulitzer Prize in Music specifically for vocal works. In 1958, Samuel Barber won the prize for

his opera *Vanessa*.<sup>17</sup> Gian Carlo Menotti won in 1950 with his opera, *The Consul*, and again in 1955 with *The Saint of Bleecker Street*.<sup>18</sup> George Walker was the first Black composer to win a Pulitzer and did so in 1996 with *Lilacs*, a work for soprano or tenor voice and orchestra.<sup>19</sup>

While today's program does not feature any of the works that won the Pulitzer Prize for Music, the songs programmed have been chosen to highlight the rich legacy of mastery of compositional craft combined with extensive originality. One of Scalero's teaching methods was to have students study the scores of the masters directly, rather than spending time with a course textbook. Gian Carlo Menotti shared that compositional rules were not given, rather, "he never taught us rules; he wanted us to find out for ourselves what the rules were through the study of great music."<sup>20</sup>

Scalero wrote, "Whoever teaches the art, or intends to become a teacher, should be by nature and above all an artist. But he should strive with all his might to raise the pupil to a mastery of himself and his resources, and whatever restraint he enforces on the pupil should be only as a means for attaining the goal of liberty."<sup>21</sup> As evidenced by the compositions of the three pupils from today's program, liberty has indeed been attained.

---

<sup>17</sup> Incidentally, Gian Carlo Menotti was the librettist for Barber's *Vanessa*. Barber would go on to win a second Pulitzer in 1963 with his Piano Concerto No. 1. "Vanessa, by Samuel Barber," *The Pulitzer Prizes*, Accessed September 28, 2023, <https://www.pulitzer.org/winners/samuel-barber>.

<sup>18</sup> "Music in The Consul, by Gian Carlo Menotti," *The Pulitzer Prizes*, Accessed September 28, 2023, <https://www.pulitzer.org/winners/gian-carlo-menotti>.

"The Saint of Bleecker Street, by Gian Carlo Menotti," *The Pulitzer Prizes*, Accessed September 28, 2023, <https://www.pulitzer.org/winners/gian-carlo-menotti-0>.

<sup>19</sup> "Lilacs, for voice and orchestra, by George Walker," *The Pulitzer Prizes*, Accessed September 28, 2023, <https://www.pulitzer.org/winners/george-walker>.

<sup>20</sup> Heyman, *Samuel Barber: The Composer and His Music*, 36.

<sup>21</sup> Rosario Scalero and Theodore Baker, "A Contribution to the Pedagogy of Composition," *The Musical Quarterly* 8, no. 4 (1922): 487–94. <http://www.jstor.org/stable/737854>, 494.

## Gian Carlo Menotti

In 1928, **Gian Carlo Menotti** (1911–2007) traveled from Italy to Columbia with his mother, Ines Menotti. The two then made their voyage from Columbia to Philadelphia, PA where the seventeen-year-old Menotti had an appointment to meet Rosario Scalero and interview for admittance into Scalero’s composition studio at the Curtis Institute of Music.

It was due to the Menotti family’s acquaintance with conductor Arturo Toscanini and his wife that Ines even thought about sending her son to another continent to study music. While Gian Carlo was a student at the Verdi Conservatory in Milan, Ines befriended the Toscaninis.<sup>22</sup> She believed her son had promise as a composer and sought out Maestro Toscanini’s advice for Gian Carlo’s continued training. Toscanini had heard of Rosario Scalero’s reputation at the Curtis Institute and recommended young Menotti be sent to America to study with the famed Italian composition teacher. Maestro Toscanini’s wife sent a letter of introduction for Gian Carlo ahead to Scalero in Philadelphia.<sup>23</sup> Scalero replied that he needed to see young Gian Carlo’s compositions and evaluate him thoroughly in order to consider admitting him to the program.<sup>24</sup> It was then that Ines and Gian Carlo traveled from where they were staying in Columbia to Philadelphia, in order to meet Scalero and seek admittance to Curtis.

After viewing Menotti’s compositions and hearing him play, Scalero took on Gian Carlo as a student. Biographer John Gruen writes that Menotti “showed unique talent for composition,”

---

<sup>22</sup> John Gruen, *Menotti: A Biography*, New York: MacMillan Publishing, 1978, 14.

<sup>23</sup> Bernard Holland, “Gian Carlo Menotti, Composer of ‘Amahl’ and Other Popular Operas, Dies at 95,” *New York Times*, Published February 2, 2007, Accessed September 27, 2022, <https://www.nytimes.com/2007/02/02/arts/music/02menotti.html?smid=url-share>.

<sup>24</sup> Gruen, *Menotti*, 16.

though he was “clearly in need of serious study.”<sup>25</sup> While Gruen credits Menotti as an “industrious student” during his early days at Curtis, the young composer did not yet know English and could only speak Italian and some French after moving to America at the age of seventeen.<sup>26</sup> He began studying composition with Scalero, with whom he could speak his native language, and piano with Vera Resnikoff, who spoke some French. In order to help Menotti settle in, Scalero introduced him to Samuel Barber. Barber was a fellow composition and piano student, but he also spoke fluent French. Scalero intended Barber’s friendship to help Menotti through the initial lonely months in Philadelphia.<sup>27</sup> This friendship would bloom into a relationship that would last until they separated in 1970.

Menotti found Scalero a “very severe” teacher while Scalero thought his new pupil “lacking in discipline”.<sup>28</sup> Scalero insisted his students write interesting and compelling thematic material. Menotti recounts that if he were to bring in an exercise and the initial material lacking, Scalero would send him away saying, “With such a boring theme, what do you expect to achieve? Go home and start all over again.”<sup>29</sup>

---

<sup>25</sup> Gruen, *Menotti*, 17.

<sup>26</sup> Gruen, *Menotti*, 18.

<sup>27</sup> Gruen, *Menotti*, 20.

<sup>28</sup> “Very severe” in Gruen, *Menotti*, 19. “Lacking in discipline” in Holland, “Gian Carlo Menotti”, *New York Times*.

<sup>29</sup> Gruen, *Menotti*, 19.

### *Canti della lontananza*

Menotti's *Canti della lontananza* (*Songs of Absence*) was commissioned by international operatic soprano Elizabeth Schwarzkopf and premiered by her on March 18, 1967 at Hunter College in New York City with pianist Martin Isepp.<sup>30</sup>

By the time he received Schwarzkopf's commission, Menotti was already an established composer of opera, having composed fifteen dramatic works over three decades.<sup>31</sup> He was known to write his own libretti for his opera productions, and the works of other composers including Samuel Barber's *A Hand of Bridge* and *Vanessa* and Lucas Foss' *Introductions and Goodbyes*.<sup>32</sup> The text of *Canti della lontananza* was the second Italian text he had written for one of his works, with the initial Italian libretto being for his first opera *Amelia al ballo* in 1936, though it was premiered in its English translation (*Amelia Goes to the Ball*). Thirty-one years later, he revisited writing in Italian again for this project.

The few extant writings about *Canti della lontananza* attribute the set's emotional material to the ending of Menotti's relationship with Samuel Barber. The song set was premiered in 1967, three years before Barber and Menotti officially separated but while the relationship was collapsing. Throughout *Canti della lontananza*, the themes are absence, loss, and separation. Menotti chose to write the poetry in his native Italian language, and perhaps this was because it would bring out even deeper emotions. Alan Hughes wrote in his New York Times' review of

---

<sup>30</sup> Allen Hughes, "Music: A Menotti Cycle," March 20, 1967.

<sup>31</sup> Bruce Archibald and Jennifer Barnes, "Menotti, Gian Carlo," *Grove Music Online*, 2001; Accessed April 25 2023, <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.18410>.

<sup>32</sup> *Ibid.*



the premiere performance that “the language seems especially well-suited to the expressions of weary loneliness and resignation they contain.”<sup>33</sup>

However, to assume *Canti della lontananza* is autobiographical is pure conjecture, as Menotti never gave an interview about the song set or its conception. We have no information about Schwarzkopf’s requests for the commission; perhaps she specifically requested a set of mournful songs with Italian texts. *Classical Music Daily* reviewer Giuseppe Pennisi believes the songs are purely “seven miniatures composed on seven beautiful poems that speak to the intimate about the intimate.”<sup>34</sup> In any case, even if this song set is not autobiographical, Menotti’s experience of a failing relationship certainly would have imbued his texts and musical choices with an extra air of authenticity.

### Notes on Poetry and Translations

Menotti wrote the Italian poetry used in *Canti della lontananza*. All translations printed here are by Bethany Worrell, with editorial help from Dr. Dario Gaggio.

#### **Gli amanti impossibili**

La terra non ha vele,  
E non ha case il mare.  
Io ti cerco, tu attendi fedele.  
Dove mai ti potrò ritrovare?  
Tu hai costruito la tua casa in mare  
e io ho varato la mia nave in terra.  
Sui volubili flutti la tua dimora erra.  
La mia nave issa vele e non può navigare.

#### **Impossible Lovers**

The land has no sails  
And the sea has no houses,  
I look for you, you wait faithfully.  
Wherever can I find you?  
You have built your house in the sea  
and I have launched my ship on land.  
Your dwelling wanders on volatile waves.  
My ship hoists sails and cannot sail.

---

<sup>33</sup> Allen Hughes, “Music: A Menotti Cycle,” March 20, 1967.

<sup>34</sup> Giuseppe Pennisi, “Songs of the Distance,” *Classical Music Daily*, June 29, 2022, Accessed February 28, 2023, <https://www.classicalmusicdaily.com/2022/06/spoleto.htm>.

### **Mattinata di neve**

S'accende faticosamente il sole  
dietro mille pergamene,  
e il mondo s'è allontanato di mille passi,

Il cielo opaco esplose lentamente  
bianchi crisantemi sulle mie finestre.  
Anche il dolore per la tua lontananza  
Giace sepolto sotto immobili pensieri.

### **Il Settimo Bicchiere di Vino**

Il lago la luna si sono capovolti.  
Io fisso un orologio e non so perché.  
La lampada é un castello,  
la tenda é una colomba.  
Alfine sono giunto,  
ma dove non so.  
Il letto é una bara,  
il tavolo é una tomba;  
ma bada se piango, non piango per te.  
La voce é di un altro,  
le mani non son mie,  
cammino sul vento,  
precipito nel mar.  
La luna s'è infranta,  
il tappeto è un labirinto.  
La via del ritorno non trovo più.

### **Lo Spettro**

Più non so chi tu sia.  
Non rammento né viso,  
né gesto, né voce.  
Sei uno spettro veloce che smorza il sorriso.  
Più non so se ti amai.  
Invano la mente ricerca il ricordo preciso  
di ciò che fu vero.  
Sei un nulla struggente che rode il pensiero.

### **Snowy Morning**

The sun lights up with difficulty  
behind a thousand scrolls,  
And the world has receded by a thousand  
steps,  
The opaque sky slowly explodes  
White chrysanthemums on my windows.  
The pain of your absence, too,  
Lies buried under motionless thoughts.

### **The Seventh Glass of Wine**

The lake the moon have turned upside down.  
I stare at a clock and I don't know why.  
The lamp is a castle,  
the tent is a dove.  
Finally, I have arrived,  
but where I don't know.  
The bed is a coffin,  
the table is a tomb;  
But watch out if I cry, I don't cry for you.  
The voice is of another,  
the hands are not mine,  
I walk on the wind,  
fall into the sea.  
The moon shatters,  
the rug is a maze.  
The way of return I can't find anymore.

### **The Ghost**

I don't know who you are anymore.  
I don't remember a face,  
a gesture, a voice.  
You're a fast-paced ghost that dulls the smile.  
I don't know anymore if I loved you.  
In vain the mind searches for the precise  
memory of what was true.  
You are an all-consuming nothing that eats  
at thoughts.

### **Dorme Pegaso**

Topi dagli occhi di vetro  
fan nidi nel mio pianoforte.  
Dorme Pegaso malato  
sotto il coperchio tetro.  
Io conto le ore immote  
nel cerchio delle note,  
e scaccio la morte.

### **La Lettera**

Ecco il postino che arriva lento,  
mano appassita e sguardo spento.  
Ecco il giornale, ecco le lettere,  
piccole lapidi ostili o remote.  
Ed ecco, ah! ecco la busta.  
(Piovon le schegge del sole infranto.)  
Ecco la tua magra scrittura  
troppo affrettata, indifferente.  
Strappo l'involucro che custodisce sì breve vita,  
e mi divoran gioia e paura.  
Aspiro in fretta il tenue arco del suo respiro.  
Già è troppo tardi, troppo indugiai.  
Ecco la carta che si dilegua e si fa pianto.  
Le frasi immobili come birilli  
fissano ironiche le mie pupille.  
Ecco l'inchiostro impallidire;  
la bianca busta, triste colomba,  
volare verso nidi segreti.  
Ah! Quante ore fino a domani?

### **Rassegnazione**

Proprio perché il mio cuore ha tanto amato,  
nessun compenso chiede più,  
So che a l'avida domanda  
altra domanda mi risponderà.  
Accolgo ancor le tue bugie pietose,  
e ancor sorrido alla tua furba grazia.  
ma all'aurea mensa delle tue illusioni  
più non si nutre il cuore stanco,  
che non saziasti mai.  
Sebben mi pensi la tua lontananza  
e mi domando se ti rivedrò,  
più non misuro con impaziente angoscia  
l'improbabile via del ritorno.  
Ormai solo il ricordo scava a stento  
il labirinto delle mie giornate.

### **Pegasus Sleeps**

Mice with eyes of glass  
have made nests in my piano.  
Sick Pegasus sleeps  
under the gloomy lid.  
I count the motionless hours  
in the circle of notes,  
and drive away death.

### **The Letter**

Here is the postman arriving slowly,  
withered hand and gaze extinct.  
Here is the paper, here are the letters,  
small hostile or remote tombstones.  
And here, ah! Here is the envelope.  
(Rain the splinters of the broken sun.)  
Here is your poor handwriting  
too hurried, apathetic.  
I tear the shell that keeps such short life,  
and I am devoured with joy and fear.  
I quickly inhale the faint arc of his breath.  
Already it is too late, I lingered too long.  
Here is the paper that fades away and weeps.  
The unmoving phrases like pins  
stare ironically into my eyes.  
Here is the faded ink;  
the white envelope, sad dove,  
fly to secret nests.  
Ah! How many hours till tomorrow?

### **Resignation**

Just because my heart has loved so much,  
it no longer asks for compensation.  
I know it will answer the greedy question  
with another question.  
I still welcome your pitiful lies,  
and still I smile at your clever grace,  
But at this golden table of your illusions,  
the weary heart is no longer fed,  
you never satisfied it.  
Though I think of your remoteness  
and I wonder if I'll see you again,  
I no longer measure with impatient anguish  
the unlikely way to return.  
Now only memory digs with difficulty  
the labyrinth of my days.

## George Walker

**George Walker** (1922–2018) began piano studies with Rudolph Serkin at Curtis in 1941 after having graduated with his undergraduate degree from Oberlin Conservatory at the age of nineteen. A few weeks into his initial semester at Curtis, Walker felt like he still “had a lot of unexpended energy after practicing five hours a day.”<sup>35</sup> To fill his extra time, he decided to take composition lessons and requested to be admitted late into Scalero’s studio. Walker showed Scalero a song with a Paul Laurence Dunbar text and a solo piano work entitled “Danse Exotique.” He was accepted by Scalero and began counterpoint lessons immediately. Walker would go on to complete Artist Diplomas in both piano and composition at Curtis, being the first Black student to graduate from the school in the year 1945.<sup>36</sup>

After completing his doctorate at the Eastman School of Music, Walker was awarded a Fulbright Fellowship and studied for a year with Nadia Boulanger at Fontainebleau. Walker writes that “unlike many of Mlle. Boulanger’s students—Copland, Piston, Thomson, Carter, Harris, and others—I was never subjected to counterpoint or harmony lessons.”<sup>37</sup> Boulanger found Walker to have “a very strong technical background” and never made him complete theory exercises, which allowed him to bring anything he chose to his lessons.<sup>38</sup>

---

<sup>35</sup> George Walker, *Reminiscences of an American Composer and Pianist*, Lanham: Scarecrow Press, 2009, 47.

<sup>36</sup> “Biographical Information,” *George Walker*, Accessed September 30, 2023, <http://georgetwalker.com/bio.html>.

<sup>37</sup> Walker, *Reminiscences*, 97.

<sup>38</sup> Walker, *Reminiscences*, 97.

While Scalero disparagingly said Walker “would be able to write better arrangements of spirituals than those that were sung,” Boulanger was the first composition teacher to truly “acknowledge and praise” Walker’s “gift for musical composition.”<sup>39</sup>

### *Emily Dickinson Songs*

George Walker’s *Emily Dickinson Songs* were published in 1984 by Southern Music Publishing Company. Walker writes in the liner notes to his 1996 album, *The Music of George Walker*, that the set was commissioned by Fisk University in Nashville, Tennessee.<sup>40</sup>

To date, there are three commercially available recordings that feature some or all of the *Emily Dickinson Songs*. The earliest, from 1996, features 20th century repertoire expert Phyllis Bryn-Julson (soprano) with Walker at the piano.<sup>41</sup> Bryn-Julson sings three of the four songs on that album. In 2005, mezzo-soprano Patricia Green and Walker released a recording featuring several of the composer’s songs, including “Wild Nights.”<sup>42</sup> Green studied voice with Ms. Bryn-Julson and is currently on the voice faculty at the University of Western Ontario. Soprano Alison Buchanan, artistic director of Pegasus Opera Company, joins Walker in the only full performance of *Emily Dickinson Songs* in a 2012 recording from Albany Records.<sup>43</sup>

---

<sup>39</sup> Walker, *Reminiscences*, 97-98.

<sup>40</sup> At this time, it is unclear who premiered the work in 1984. As I continue my research, I will endeavor to find this information. *The Music of George Walker*, George Walker, piano, Phyllis Bryn-Julson, soprano, Gregory Walker, violin, CRI, 1996, <https://nwr-site-liner-notes.s3.amazonaws.com/nwcr719.pdf>.

<sup>41</sup> *The Music of George Walker*, CRI, 1996.

<sup>42</sup> *George Walker, Composer Pianist*, George Walker, piano, Patricia Green, mezzo-soprano, Trent Johnson, organ, Cygnus Ensemble, Albany Records, 2005.

<sup>43</sup> *George Walker: Great American Concert Music*, George Walker, piano, Leon Bates, piano, Alison Buchanan, soprano, Gregory Walker, violin, Robert Pollock, piano, Ritz Chamber Players, Albany Records, 2012.

The Dickinson texts that Walker chose were written between 1860–1862, a time period which the Emily Dickinson Museum refers to as part of “the writing years” of the American poet.<sup>44</sup> Each of the poems were part of fascicles, Dickinson’s homemade, private publication made of folded paper stitched together with needle and thread. The texts Walker chose for this set of songs focus on passion (“Wild Nights”), pleasurable anticipation of death (“What If I Say I Shall Not Wait”), living only for another (“I Have No Life But This”), and experiencing the dichotomy of love and pain (“Bequest”).

Walker realizes the inherent passion in “Wild Nights” through triplets in the piano that seem to bubble up from the start, covering a wide pitch range. The excitement is passed to the soprano with large leaps throughout the song. “What If I Say I Shall Not Wait” is a poem dedicated to the pleasurable anticipation of death. Walker’s use of accents in both the piano and vocal line along with the spoken word create an exuberant atmosphere. “I Have No Life But This” uses more restraint than the initial two songs. Every phrase serves to lead to the crux of the poem, which is the final statement: “the realm of you.” “Bequest” is a song about the legacy of love and pain. Walker holds these two notions together by using the same initial musical theme when each concept is introduced. By using the same leitmotif, he realizes Dickinson’s meaning that both legacies can be felt simultaneously.

---

<sup>44</sup> *Emily Dickinson Archive*, Accessed September 25, 2023. <https://www.edickinson.org/>.

“1855-1865: The Writing Years,” *Emily Dickinson Museum*, Accessed September 30, 2023, <https://www.emilydickinsonmuseum.org/emily-dickinson/biography/emily-dickinson-the-writing-years-1855-1865/>.

### **I. Wild Nights!**

Wild nights! Wild nights!  
Were I with thee,  
Wild nights should be  
Our luxury!

Futile the winds  
To a heart in port,—  
Done with the compass  
Done with the chart.

Rowing in Eden!  
Ah! The sea!  
Might I but moor  
Tonight in thee!

### **II. What if I say I shall not wait?**

What if I say I shall not wait?  
What if I burst the fleshly gate  
And pass, escaped, to thee?

What if I file this mortal off,  
See where it hurt me,— that's enough,—  
And wade in liberty?

They cannot take us anymore,—  
Dungeons may call, and guns implore;

Unmeaning now, to me,

As laughter was an hour ago,  
Or laces, or a traveling show,  
Or who died yesterday!

### **III. I have no life but this**

I have no life but this,  
To lead it here;  
Nor any death, but lest  
Dispelled from here;

Nor tie to earths to come,  
Nor action new,  
Except through this extent,  
The realm of you.

### **IV. Bequest**

You left me, sweet, two legacies,—  
A legacy of love  
A Heavenly Father would content,  
Had he the offer of;

You left me boundaries of pain  
Capacious as the sea,  
Between eternity and time,  
Your consciousness and me

## Samuel Barber

Prior to his formal studies with Scalero, **Samuel Barber** (1910–1981) was mentored by his uncle, composer Sidney Homer.<sup>45</sup> Barber biographer Barbara Heyman writes that Barber consulted Homer about his music beginning in 1922 until his uncle’s death in 1953.<sup>46</sup> Barber’s maternal aunt, Louise Homer, was a famous Metropolitan opera dramatic contralto. The Homers nurtured Barber’s early love for art music, as is evidenced in his uncle taking him to his first opera (*Aida* at the Metropolitan Opera, with his aunt singing Amneris and Enrico Caruso singing Radames) when Barber was six years old.<sup>47</sup>

While concertizing, Louise Homer would frequently program her husband’s music alongside canonized composers.<sup>48</sup> In 1943, Barber would honor his uncle’s legacy by compiling a new edition of Sidney Homer’s songs, including the popular “A Banjo Song.”<sup>49</sup> Once Barber began writing songs, Louise Homer began to program them on recital programs as well. A notable performance was on January 29, 1927, when she sang “Watchers” as an encore in a Carnegie Hall recital.<sup>50</sup> In a review of the concert, the *New York Times* noted that “Samuel

---

<sup>45</sup> Sidney Homer had studied with George Whitefield Chadwick from the Second New England School of Composers in Boston. He later studied with Josef Rheinberger in Munich. Sidney Homer, *Seventeen Songs by Sidney Homer*, Compiled by Samuel Barber, New York: G. Schirmer Inc., 1943, 2.

<sup>46</sup> Heyman, *Samuel Barber: The Composer and His Music*, 14.

<sup>47</sup> Heyman, *Samuel Barber: The Composer and His Music*, 16.

<sup>48</sup> Heyman writes that Homer wrote roughly 103 songs between 1899 and 1915. These were published by G. Schirmer. Heyman, *Samuel Barber: The Composer and His Music*, 15.

<sup>49</sup> Sidney Homer, *Seventeen Songs by Sidney Homer*, Compiled by Samuel Barber, New York: G. Schirmer Inc., 1943.

<sup>50</sup> Heyman writes that it was Homer’s only encore, though the *New York Times* review reports that she sang “House That Jack Built” as an encore. Heyman, *Samuel Barber: The Composer and His Music*, 46.



Barber's 'The Watchers' (in manuscript) had to be repeated," the audience enjoyed it so much.<sup>51</sup> Homer sang all of the early Barber songs featured on today's program in public performances except "Fantasy in Purple."<sup>52</sup>

Not only did the Homers culturally mentor Barber in his early life and champion his early songs; they also were a driving force in convincing his parents to allow him to leave high school early each day to participate in the inaugural year of the Curtis Institute of Music (Curtis).<sup>53</sup> Barber took lessons in piano, voice, and composition, studying with George Boyle (piano), Isabelle Vengerova (piano), Emilio de Gogorza (voice), and Scalero (music theory and composition).<sup>54</sup>

### **Early Songs by Samuel Barber**

The first five early Barber songs presented in today's program were written between 1924 and 1926 when he would have been studying composition with Scalero.<sup>55</sup> The first known public performance of the five was by mezzo-soprano Lilian McD. Brinton with Barber at the piano on April 25, 1926 in Westchester, PA.<sup>56</sup> The exception is 1927's "There's Nae Lark," with

---

<sup>51</sup> "Homer and Daughter in Pleasing Recital," *New York Times*, January 30, 1927, Accessed September 27, 2023, <https://nyti.ms/48tr0iW>.

<sup>52</sup> These performances occurred between the years of 1926–1928 in Westchester, PA, France, and on American recital tours. Samuel Barber, *Samuel Barber: 65 Songs (for High Voice)*, ed. Richard Walters, New York: G. Schirmer, Inc., 2010, 44-47.

<sup>53</sup> Heyman, *Samuel Barber: The Composer and His Music*, 16.

<sup>54</sup> Heyman, *Samuel Barber: The Composer and His Music*, 34.

<sup>55</sup> Though there is no known evidence that Barber worked on these songs in his composition lessons, he was simultaneously studying weekly with Scalero during the timeframe of their invention.

<sup>56</sup> Samuel Barber, *Samuel Barber: 65 Songs (for High Voice)*, ed. Richard Walters, New York: G. Schirmer, Inc., 2010, 42, 44, 46-47.

Barber singing and playing the first documented performance for the New Century Club audience in West Chester, PA on October 23, 1924.<sup>57</sup>

The early songs of Barber are rarely heard. While this is possibly because they are the works of a teenage composer, it is also owed to their posthumous publishing. “A Slumber Song of the Madonna” and “There’s Nae Lark” were released in July 1994 by G. Schirmer, Inc. The score notes that the “miscellaneous songs were discovered among Barber’s manuscripts and are published here for the first time.”<sup>58</sup> The remaining songs in this program’s set were first published in 2010 in *Samuel Barber: 65 Songs*, edited by Richard Walters.<sup>59</sup>

Even at age fourteen, Barber used many colors in his songs for the purpose of serving the poetry. In “Little Children of the Wind,” the voice sings unaccompanied in mm. 4 and 5 on the words “solitary” and “lonely.” Later in the song, we hear the “leaves eddying” in arpeggios in the piano. While “Longing” is a straightforward poem and Barber utilizes a 32-bar song form (A, A’, B, A), he uses such pianistic simplicity in the “much slower” B section to create serenity in an otherwise average song. “Fantasy in Purple” is even more impressive when considering Barber wrote it when he was fifteen years of age. The explosive use of the piano and need for all-out singing by the voice gives this declamatory setting gravitas. Richard Walters writes that it is likely Barber was introduced to Langston Hughes’ poetry by a friend of his family, Robert Kerlin, who had been a judge in a poetry contest at Lincoln University where Hughes was a

---

<sup>57</sup> Samuel Barber, *Samuel Barber: 65 Songs (for High Voice)*, 45.

<sup>58</sup> Samuel Barber, *Samuel Barber: Ten Early Songs*, Milwaukee: G. Schirmer, Inc. distributed by Hal Leonard, 1994, i.

<sup>59</sup> Samuel Barber, *Samuel Barber: 65 Songs (for High Voice)*, ii.

student. “Fantasy in Purple” was first published in the journal that sponsored the poetry contest, *Opportunity: A Journal of Negro Life*.<sup>60</sup>

“A Slumber Song of the Madonna” was composed in 1925 and is marked “peacefully, but never lightly.” While the Madonna is singing her child to sleep, she can’t help but wonder if she is inadequately prepared to mother the Christ child. “Watchers” shares the experience of the wives of sailors. Barber paints the deep worry with repeated A pitches in the piano throughout the song. The range for the voice is a broad two octaves between A2 and A4. The set ends with “There’s Nae Lark,” from Barber’s seventeenth year. A fairly straightforward, after-dinner-mint of a song, it showcases the voice’s ability to leap by ninths.

### *Two Poems of the Wind*

#### **Little Children of the Wind**

Poetry by Fiona Macleod (William Sharp)

I hear the little children of the wind  
Crying solitary in lonely places:  
I have not seen their faces  
But I have seen the leaves eddying behind,  
The little tremulous leaves of the wind.

#### **Longing**

Poetry by Fiona Macleod (William Sharp)

O would I were the cool wind that’s blowing from the sea,  
Each loneliest valley I would search till I should come to thee.  
In the dew on the grass is your name, dear, i’ the leaf on the tree—  
O would I were the cool wind that’s blowing from the sea.  
O would I were the cool wind that’s blowing far from me—  
The grey silence, the grey waves, the grey waste of the sea.

---

<sup>60</sup> Samuel Barber, *Samuel Barber: 65 Songs (for High Voice)*, 42.

## **Fantasy in Purple**

Poetry by Langston Hughes

Beat the drums of tragedy for me.  
Beat the drums of tragedy and death.  
And let the choir sing a stormy song  
To drown the rattle of my dying breath.

Beat the drums of tragedy for me,  
And let the white violins whirl thin and slow,  
But blow one blaring trumpet note of sun  
To go with me to the darkness where I go.

## **A Slumber Song of the Madonna**

Poetry by Alfred Noyes

Sleep, little baby, I love thee;  
Sleep, little king, I am bending above thee;  
How should I know what to sing?  
Here in my arms as I swing thee to sleep!  
Hushaby low,  
Rockaby so,  
Kings may have wonderful jewels to bring!  
Mother has only a kiss for her king.  
Why should my singing so make me to weep?  
Only I know that I love thee, I love thee!  
Love thee, my little one,  
Sleep!

## **Watchers**

Poetry Attributed to Dean Cornwell (in published score), Poetry by Edgar Daniel Kramer

Tis easy for men to be laughin' and shruggin' their shoulder in scorn,  
For they don't have to crouch by the fire awaitin' the grey of the morn.  
Tis them who be far on the waters the while the storms rage on the deep;  
Tis us who be heedin' the white seas,  
As we're croonin' the children to sleep.

Tis easy for men to be singin' the songs of the seas and the ships!  
For they don't have to light the white candles and bite back the screams from their lips.  
Tis them who be fightin' the devils that leap at their throats from the deep,  
Tis us who be waitin' and fightin' the tears we must weep.

## **There's nae lark**

Poetry by Algernon Charles Swinburne

There's nae lark loves the light, my dear,  
There's nae ship loves the sea  
There's nae bee loves the heather hills  
That loves as I love thee, my love,  
That loves as I love thee.

The whin shines fair upon the fell  
The blithe broom on the lea  
The muirside wind is merry at heart,  
It's a' for love o' thee, my love,  
It's a' for love o' thee.

### ***Three Songs, Op. 45***

Barber wrote *Three Songs*, Op. 45 in 1972 as a commission for the Lincoln Center Chamber Music Society for baritone Dietrich Fischer-Dieskau.<sup>61</sup> Fischer-Dieskau premiered them with pianist Charles Wadsworth at Alice Tully Hall in New York City on April 30, 1974.<sup>62</sup> Barbara Heyman writes that up until the time he composed Op. 45, Barber was in a severe creative dry spell, as he was wrestling with the despair of having to sell Capricorn, his former home with Menotti.<sup>63</sup> Fortunately for us, Barber did complete the commission, which is his last published set of art songs.

“Now have I fed and eaten up the rose” is poet James Joyce’s re-telling of a snippet of Gottfried Keller’s poetic cycle, *Gedanken eines Lebendig-Begrabenen (Thoughts of a Living Burial)*.<sup>64</sup> The final prayer is akin to a person buried alive administering their own last rites. “A Green Lowland of Pianos” is a fanciful commentary on conventional concert hall attitudes. In “O

---

<sup>61</sup> Samuel Barber, *Samuel Barber: 65 Songs (for High Voice)*, 36.

<sup>62</sup> Samuel Barber, *Samuel Barber: 65 Songs (for High Voice)*, 36.

<sup>63</sup> Heyman, *Samuel Barber: The Composer and His Music*, 530-532.

<sup>64</sup> Samuel Barber, *Samuel Barber: 65 Songs (for High Voice)*, 37. Heyman, *Samuel Barber*, 532.

boundless, boundless evening,” Barber uses lush chords to create an almost Debussy-like texture, painting the beauty of a sunset and the approaching night.

**Now have I fed and eaten up the rose**

James Joyce (from the German of Gottfried Keller)

Now have I fed and eaten up the rose  
Which then she laid within my stiff-cold hand.  
That I should ever feed upon a rose  
I never had believed in live-man’s land.

Only I wonder was it white or red  
The flow’r that in the darkness my food has been.  
Give us, and if thou give, thy daily bread,  
Deliver us from evil, Lord, Amen.

**A Green Lowland of Pianos**

Czeslaw Milosz

(from the Polish of Jerzy Harasymowicz)

in the evening  
as far as the eye can see  
herds  
of black pianos

up to their knees  
in the mire  
they listen to the frogs

they gurgle in water  
with chords of rapture

they are entranced  
by froggish, moonish spontaneity

after the vacation  
they cause scandals  
in a concert hall  
during the artistic milking  
suddenly they lie down  
like cows

looking with indifference  
at the white flowers  
of the audience

at the gesticulating  
of the ushers

**O boundless, boundless evening**

Christopher Middleton

(from the German of George Heym)

O boundless, boundless evening.

Soon the glow

Of long hills on the skyline will be gone,

Like clear dream country now, rich-hued by sun.

O boundless evening where the cornfields throw

The scattered daylight back in an aureole.

Swallows high up are singing, very small.

On every meadow glitters their swift flight,

In woods of rushes and where tall masts stand

In brilliant bays.

Yet in ravines beyond

Between the hills already nests the night.

### With Gratitude

Perhaps the most valuable lesson I've learned throughout the process of curating, researching, and rehearsing this program is that it truly takes a village to make projects like this happen. My profound thanks go to the following advisors, collaborators, teachers, and colleagues:

- **Mackenzie Pierce**, in whose 20th c. music history course the whole idea began
- **Mark Clague**, an independent study together began the critical edition of Scalero's Op. 33
- **Gabriela Cruz**, whose History of Art Song course gave me the initial opportunity to analyze the Menotti in great detail
- **Matthew Thompson**, an independent study together produced the piano/vocal reduction of Scalero's Op. 33 so future singers can fully prepare before going into their first chamber rehearsal
- **Dario Gaggio**, who helped me in editing the translations of the Scalero and Menotti
- **Andrew Kohler**, whose expertise helped me in realizing the Scalero in Sibelius
- **Jason Imbesi and the Music Library Staff**, who are always there to help secure a source
- **Lyn Weber-Lynch**, SMTD's graduate coordinator who keeps us all on track
- **Rackham Pre-Candidate Grant**, who made the funding for my research a reality
- **Pete Williams**, Director of the Rock Research Center at the Curtis Institute of Music, who was invaluable in helping find and access the Scalero resources necessary to complete this project
- **Maxime and Dominique Arnoldi**, the two great-grandchildren of Rosario Scalero, without whose permission and blessing this project would not be happening
- **Eleonora Pagliero and the Istituto per i Beni Musicali Piemonte**, who continue to aid in the research of Rosario Scalero through access to their archive
- **Freda Herseht**, my beloved voice professor, who has been there every step of the process, encouraging my scholarship while demanding the most of my artistry
- **Martin Katz** who never ceases to inspire me with his thoughtful artistry
- **Sarah Thune**, my friend who will take on any project and pour herself into it entirely
- **Muse Ye**, my friend who helps me achieve more artistry in each and every coaching
- **String Quintet Members** (Linnea Geenen, Caleb Frailey, Kim LaFranzo, Raymond Tsai, and Robby Paddock), who took on this project with excitement, joy, and curiosity

### Supporters:

- **My DMA Committee**, whose guidance and thoughtful feedback continue to help me become the artist and scholar I strive to be
- **My DMA Cohort**, who have cheered on this project from when it was a simple thought, and who have patiently listened to almost every iteration since :)
- **My family**, who give me the strength and encouragement to keep pressing forward with my dreams.



### 1.3 Bibliography

“1855-1865: The Writing Years.” *Emily Dickinson Museum*. Accessed September 30, 2023. <https://www.emilydickinsonmuseum.org/emily-dickinson/biography/emily-dickinson-the-writing-years-1855-1865/>.

“A Recital of Compositions by Rosario Scalerò.” *The Curtis Institute of Music*. May 4, 1939. The Plays and Players, Philadelphia, PA.

Archibald, Bruce, and Jennifer Barnes. "Menotti, Gian Carlo." Grove Music Online. 2001; Accessed 25 Apr. 2023. <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.18410>.

“Archives: Andre Polah, 1940-1941.” *Reading Symphony Orchestra*. Accessed January 25, 2024. <https://readingsymphony.org/archives/>.

Barber, Samuel. *Samuel Barber: Ten Early Songs*. Milwaukee: G. Schirmer, Inc. distributed by Hal Leonard, 1994.

Barber, Samuel. *Samuel Barber: 65 Songs (for High Voice)*. ed. Richard Walters. New York: G. Schirmer, Inc., 2010.

“Biographical Information.” *George Walker*. Accessed September 30, 2023. <http://georgetwalker.com/bio.html>.

*Central Opera Service Bulletin*, September-October 1965, Accessed January 25, 2024, <https://www.yumpu.com/en/document/read/12201091/central-opera-service-bulletin>.

Charles ‘CJ’ Jaffe Obituary,” *The Philadelphia Inquirer*, August 17, 2011, Accessed September 30, 2023. <https://www.legacy.com/us/obituaries/inquirer/name/charles-jaffe-obituary?id=10042863>

*Concert Annals*. “Philadelphia Orchestra – Subscription Concerts in the Ormandy era 1938–1945.” September 28, 2018. Accessed January 25, 2024. [https://concertannals.blogspot.com/2018/09/philadelphia-orchestra-subscription\\_28.html](https://concertannals.blogspot.com/2018/09/philadelphia-orchestra-subscription_28.html).

Curnis, Michele. “Scalerò, Rosario.” *Treccani. Dizionario biografico degli italiani*, Volume 91. Roma: Istituto dell'Enciclopedia Italiana, 2018. Accessed December 18, 2022. [https://www.treccani.it/enciclopedia/rosario-scalero\\_\(Dizionario-Biografico\)/](https://www.treccani.it/enciclopedia/rosario-scalero_(Dizionario-Biografico)/)

Dickinson, Peter, ed. *Samuel Barber Remembered: A Centenary Tribute*. Rochester: University of Rochester Press, 2010. <http://www.jstor.org/stable/10.7722/j.ctt7zsv91>.

*Elizabeth Schwarzkopf, soprano: Brahms, Gluck, Mahler, Menotti, Mozart, Schubert, Schumann, Strauss, Verdi, Wolf.* DVD. Ideale Audience International for Medici Arts. Directors: Pierre-Martin Juban and Pierre-Oliver Bardet. July 2008.

*Emily Dickinson Archive*, Accessed September 25, 2023. <https://www.edickinson.org/>.

Fowler, Alandra Dean. *Estelle Lieblich: An exploration of her pedagogical principles as an extension and elaboration of the Marchesi method, including a survey of her music and editing for coloratura soprano and other voices.* Doctoral dissertation. University of Arizona, 1994. <http://hdl.handle.net/10150/186675>.

“The Forty Sixth Annual May Festival.” *University Musical Society of the University of Michigan*. May 11, 1939. Hill Auditorium, Ann Arbor, MI. [https://aadl.org/ums/programs\\_19390501b](https://aadl.org/ums/programs_19390501b).

*George Walker, Composer Pianist*, George Walker, piano, Patricia Green, mezzo-soprano, Trent Johnson, organ, Cygnus Ensemble, Albany Records, 2005.

*George Walker: Great American Concert Music*. George Walker, piano. Leon Bates, piano. Alison Buchanan, soprano. Gregory Walker, violin. Robert Pollock, piano. Ritz Chamber Players. Albany Records. 2012.

“Gian Carlo Menotti, The Sunday Guest.” INA Theque. Accessed April 25, 2023. [http://inatheque.ina.fr/doc/TV-RADIO/DA\\_CPF86658098/gian-carlo-menotti?rang=1](http://inatheque.ina.fr/doc/TV-RADIO/DA_CPF86658098/gian-carlo-menotti?rang=1).

Gruen, John. *Menotti: A Biography*. New York: MacMillan Publishing, 1978.

Heyman Barbara B. *Samuel Barber: The Composer and His Music* (version Second edition revised and expanded). New York NY: Oxford University Press, 2021.

Hilton, Ruth B. “Scalero, Rosario.” *Grove Music Online*. Published online February 23, 2011. Accessed: December 18, 2022. DOI: <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.A2092701>.

Holland, Bernard. “Gian Carlo Menotti, Composer of ‘Amahl’ and Other Popular Operas, Dies at 95.” *New York Times*. Published February 2, 2007. Accessed September 27, 2022. <https://www.nytimes.com/2007/02/02/arts/music/02menotti.html?smid=url-share>

Homer, Sidney. *Seventeen Songs by Sidney Homer*. Compiled by Samuel Barber. New York: G. Schirmer Inc., 1943.

“Homer and Daughter in Pleasing Recital.” *New York Times*. January 30, 1927. Accessed September 27, 2023. <https://nyti.ms/48tr0iW>.

- Hughes, Allen. "Music: A Menotti Cycle." *The New York Times*, March 20, 1967. Accessed February 28, 2023. <https://nyti.ms/3xYfevR>
- "Lilacs, for voice and orchestra, by George Walker." *The Pulitzer Prizes*. Accessed September 28, 2023. <https://www.pulitzer.org/winners/george-walker>.
- "Music in The Consul, by Gian Carlo Menotti." *The Pulitzer Prizes*. Accessed September 28, 2023. <https://www.pulitzer.org/winners/gian-carlo-menotti>.
- The Music of George Walker*. George Walker, piano. Phyllis Bryn-Julson, soprano. Gregory Walker, violin. CRI. 1996. <https://nwr-site-liner-notes.s3.amazonaws.com/nwcr719.pdf>.
- "Nathan Stutch." *The Portland Press Herald*. September 27, 2015. Accessed September 26, 2023. <https://www.legacy.com/us/obituaries/mainetoday-pressherald/name/nathan-stutch-obituary?id=18383548>.
- "New School of Music, Philadelphia," *Wikipedia*, Accessed September 30, 2023, [https://en.wikipedia.org/wiki/New\\_School\\_of\\_Music,\\_Philadelphia](https://en.wikipedia.org/wiki/New_School_of_Music,_Philadelphia)
- Niles, Laurie. "Curtis Institute Under Fire After Jascha Brodsky Sexual Abuse Allegations Made Public." *Violinist.com*. July 25, 2019. Accessed September 25, 2023. <https://www.violinist.com/blog/laurie/20197/27852/>.
- Pennisi, Giuseppe. "Songs of the Distance," *Classical Music Daily*. June 29, 2022. Accessed February 28, 2023. <https://www.classicalmusicdaily.com/2022/06/spoleto.htm>
- "Rosario Scalero Coming Here to Teach at Mannes School," *Musical America*, May 17, 1919. Found in "Mannes School of Music Newspaper Clippings: 1917-1921." Collection: Mannes School of Music Clippings and Scrapbook Collection. 1917-1921. Box 4, Folder 26-28. [https://digital.archives.newschool.edu/index.php/Detail/objects/MA030101\\_000001](https://digital.archives.newschool.edu/index.php/Detail/objects/MA030101_000001)
- "The Saint of Bleecker Street, by Gian Carlo Menotti." *The Pulitzer Prizes*. Accessed September 28, 2023. <https://www.pulitzer.org/winners/gian-carlo-menotti-0>.
- Scalero, Rosario, and Theodore Baker. "A Contribution to the Pedagogy of Composition." *The Musical Quarterly* 8, no. 4 (1922): 487–94. <http://www.jstor.org/stable/737854>.
- Scalero, Rosario. "Musiche autographe di Rosario Scalero." Istituto per i Beni Musicali in Piemonte. Saluzzo, Italy.
- "Vanessa, by Samuel Barber," *The Pulitzer Prizes*. Accessed September 28, 2023. <https://www.pulitzer.org/winners/samuel-barber>.

Chapter 2  
Second Dissertational Recital

2.1 Recital Program

**BETHANY WORRELL, SOPRANO**

**MATTHEW DARDICK, SAXOPHONE**  
**SARAH THUNE, PIANO**  
**MUSE YE, PIANO**

*Friday, December 8, 2023*  
*Moore Building, Britton Recital Hall*  
*5:30 PM*

**Ariettes oubliées (1885–1887)**

C'est l'extase langoureuse  
Il pleure dans mon coeur  
L'ombre des arbres  
Chevaux de Bois  
Green (Aquarelle)  
Spleen (Aquarelle)

Claude Debussy  
(1862–1918)

Sarah Thune, piano

**Sechs Lieder, Op. 48 (1884, 1889)**

Gruss  
Dereinst, Gedanke mein  
Lauf der Welt  
Die verschwiegene Nachtigall  
Zur Rosenzeit  
Ein Traum

Edvard Grieg  
(1843–1907)

Muse Ye, piano

*Intermission*

**I Never Saw Another Butterfly** (1995)

The Butterfly  
Yes, That's the Way Things Are  
Birdsong  
The Garden  
Man Proposes, God Disposes  
The Old House

Lori Laitman  
(b. 1955)

Matthew Dardick, alto saxophone

**Cuatro Madrigales Amatorios** (1947)

¿Con qué la lavaré?  
Vos me matásteis  
¿De dónde venís, amore?  
De los álamos vengo, madre

Joaquín Rodrigo  
(1901-1999)

Muse Ye, piano

**Two Whitman Songs** (2023) *world premiere*

A Prairie Sunset  
From this hour

James Caldwell  
(b. 1957)

Sarah Thune, piano

## 2.2 Second Dissertational Recital Program Notes

**Claude Debussy** (1862–1918) first published *Ariettes oubliées* in 1888 under the title *Ariettes*, but it received little public or critical attention.<sup>65</sup> It was only after Debussy had major success with the opera *Pelléas et Mélisande* that the public began taking note of the songs. They were re-published in 1903 with the new title *Ariettes oubliées* and were dedicated to mezzo-soprano Mary Garden, who had premiered the role of Mélisande. The dedication read, “unforgettable Mélisande, this music (already somewhat old-fashioned) in affectionate and grateful homage.”<sup>66</sup>

The poems Debussy selected for *Ariettes oubliées* were part of Paul Verlaine’s (1844–1896) *Romances sans paroles*, a collection of poems published in 1874. The collection is split into four parts: *Ariettes oubliées* (Forgotten airs), *Paysages belges* (Belgian landscapes), *Birds in the Night*, and *Aquarelles* (Watercolors). The first three songs in Debussy’s set are from *Ariettes oubliées*. “Chevaux de bois” is from *Paysages belges*, and the final two songs come from *Aquarelles*. *Romances sans paroles* was written at the end of Verlaine’s turbulent relationship with Arthur Rimbaud, a pre-surrealist poet. Graham Johnson writes that *Ariettes oubliées* delivers a “palpable portrait of the poet [Verlaine]: sensual, vulnerable, excitable, prone to mad gaiety and depression, and tormented by the fact that his love for Rimbaud was not fully returned.”<sup>67</sup>

The set begins with “C’est l’extase langoureuse,” a poem exploring the ecstasy and calm of afterlove. Debussy includes an epigram to begin the song: “The wind in the plain is holding its

---

<sup>65</sup> Barbara Meister, *Nineteenth-Century French Song*, Bloomington: Indiana University Press, 1980, 308.

<sup>66</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Milwaukee: Hall Leonard, 2005, 192.

<sup>67</sup> Graham Johnson and Richard Stokes, *A French Song Companion*, Oxford: Oxford University Press, 2000, 96.

breath (Favart).”<sup>68</sup> The song begins with an unhurried sighing gesture from the piano, which the voice echoes. The interpretive directives Debussy uses to evoke Verlaine’s poem include “slow and caressing,” “affectionate and dreamy,” “quite faint,” and “murmuring.”

“Il pleure dans mon coeur” begins with an epigram from Arthur Rimbaud: “It rains softly on the city.”<sup>69</sup> Debussy’s writing for the piano includes constant sixteenth notes in the right hand that evoke the unending drizzle of a rainy day. The poem and song communicate a sense of unrest, while the poet does not know exactly why he is feeling this way. Debussy uses long, sweeping vocal lines juxtaposed with the piano’s rain patter to communicate the uneasy malaise. A short recitative section interrupts the flow of the rain while the poet realizes he has not been betrayed, yet still feels inner grief.

“L’ombre des arbres” begins with an epigram from Cyrano de Bergerac’s *Lettres satiriques et amoureuses*. It reads: “The nightingale that from the top of a branch sees itself mirrored, believes that it has fallen into the river. It is high up in the oak tree, yet it is afraid of drowning.”<sup>70</sup> The tempo directive is “slow and sad.” Throughout the song, E# is present in both the vocal line and the piano, representing the water line. Throughout the song, both the piano and voice hover in the range above the water (E#), figuratively keeping the poet’s emotions afloat. Yet, in the postlude, Debussy writes the continuously sounding E# in a higher register with the piano’s main activity occurring in the lower part of the keyboard, insinuating that the poet’s hopes have indeed been drowned.

---

<sup>68</sup> Siglind Bruhn, *Debussy’s Vocal Music and its Poetic Evocations*, Hillsdale: Pendragon Press, 2018, 24.

<sup>69</sup> Siglind Bruhn, *Debussy’s Vocal Music*, 27.

<sup>70</sup> Siglind Bruhn, *Debussy’s Vocal Music*, 31.

“Chevaux de bois” is the final song for which Debussy includes an epigram. It comes from Victor Hugo: “By Saint Gille, come to us, my agile chestnut (horse).” Saint Gille is a suburb of Brussels, Belgium and it seems that Debussy is making a joke through the use of Hugo’s text. “Chevaux de bois” directly translates to “wooden horses,” and the song is about attending a fair and riding the hand-cranked merry-go-round. Thus, Hugo’s “chestnut horse” is unfortunately not so agile. Debussy’s setting immediately evokes the gaiety and tumultuous action of the scene, with the merry-go-round turning, children running every which way, and nervous mothers and pickpockets threading their way through the story. While so much fun is being had, the poet is not truly enjoying himself and observes the unpleasant fair activities: aching stomachs, dizziness from the merry-go-round, and loud blasting trumpet sounds. As the merry-go-round slows down, the poet looks up and sees the beauty of the stars and hears the wistful bell of a church; this is the single moment of repose before the annoying *chevaux de bois* starts up again.

The poem, “Green,” was written while Verlaine was staying in England, which may give reason to its English title.<sup>71</sup> Debussy’s setting invites us to imagine a young lover rushing home to be with his desired one. He is offering “fruits, flowers, and his heart.” The anticipation of joining his beloved is heard in the opening bass line of the piano with a rising chromatic line. The opening piano gesture returns at the end, but a bit slower, evoking the blissful drowsiness after love-making. The vocal line slowly descends in pitch at the end, as the poet drifts off to sleep.

*Ariettes oubliées* concludes with “Spleen,” a word that means “bad humor” and evokes deep feelings of negativity, hostility, and cynicism. While in “Green” the poet was in blissful

---

<sup>71</sup> Siglind Bruhn, *Debussy’s Vocal Music*, 39.



union with his beloved, “Spleen” is the ending of the story where she has left him and nothing in the world is enough, unless she will return. Debussy creates deep despair in the voice through articulation: the first phrase (“The roses were all red”) is marked with staccato tenutos that bring about a stuck and uncomfortable feeling. Near the end of the song, Debussy uses accents to show the guttural cry of the poet that everything is too much. The song ends in the dark and completely depressed key of f minor.

*Ariettes oubliées*

Poetry by Paul Verlaine

**C'est l'extase langoureuse**

C'est l'extase langoureuse,  
C'est la fatigue amoureuse,  
C'est tous les frissons des bois  
Parmi l'étreinte des brises,  
C'est, vers les ramures grises,  
Le chœur des petites voix.

Ô le frêle et frais murmure!  
Cela gazouille et susurre,  
Cela ressemble au cri doux  
Que l'herbe agitée expire ...  
Tu dirais, sous l'eau qui vire,  
Le roulis sourd des cailloux.

Cette âme qui se lamente  
En cette plainte dormante  
C'est la nôtre, n'est-ce pas?  
La mienne, dis, et la tienne,  
Dont s'exhale l'humble antienne  
Par ce tiède soir, tout bas?

*Forgotten Airs*

Translation by Richard Stokes

**It is languorous rapture**

It is languorous rapture,  
It is amorous fatigue,  
It is all the tremors of the forest  
In the breezes' embrace,  
It is, around the grey branches,  
The choir of tiny voices.

O the delicate, fresh murmuring!  
The warbling and whispering,  
It is like the soft cry  
The ruffled grass gives out ...  
You might take it for the muffled sound  
Of pebbles in the swirling stream.

This soul which grieves  
In this subdued lament,  
It is ours, is it not?  
Mine, and yours too,  
Breathing out our humble hymn  
On this warm evening, soft and low?

### **Il pleure dans mon cœur**

Il pleure dans mon cœur  
Comme il pleut sur la ville;  
Quelle est cette langueur  
Qui pénètre mon cœur?

Ô bruit doux de la pluie  
Par terre et sur les toits!  
Pour un cœur qui s'ennuie  
Ô le bruit de la pluie!

Il pleure sans raison  
Dans ce cœur qui s'écœure.  
Quoi! nulle trahison? ...  
Ce deuil est sans raison.

C'est bien la pire peine  
De ne savoir pourquoi  
Sans amour et sans haine,  
Mon cœur a tant de peine.

### **L'ombre des arbres**

L'ombre des arbres dans la rivière embrumée  
Meurt comme de la fumée  
Tandis qu'en l'air, parmi les ramures réelles,  
Se plaignent les tourterelles.

Combien, ô voyageur, ce paysage blême  
Te mira blême toi-même,  
Et que tristes pleuraient dans les hautes feuillées  
Tes espérances noyées!

### **Tears fall in my heart**

Tears fall in my heart  
As rain falls on the town;  
What is this torpor  
Pervading my heart?

Ah, the soft sound of rain  
On the ground and roofs!  
For a listless heart,  
Ah, the sound of the rain!

Tears fall without reason  
In this disheartened heart.  
What! Was there no treason? ...  
This grief's without reason.

And the worst pain of all  
Must be not to know why  
Without love and without hate  
My heart feels such pain.

### **The shadow of trees**

The shadow of trees in the misty stream  
Dies like smoke,  
While up above, in the real branches,  
The turtle-doves lament.

How this faded landscape, O traveller,  
Watched you yourself fade,  
And how sadly in the lofty leaves  
Your drowned hopes were weeping!

## Chevaux de bois

Tournez, tournez, bons chevaux de bois,  
Tournez cent tours, tournez mille tours,  
Tournez souvent et tournez toujours,  
Tournez, tournez au son des hautbois.

L'enfant tout rouge et la mère blanche,  
Le gars en noir et la fille en rose,  
L'une à la chose et l'autre à la pose,  
Chacun se paie un sou de dimanche.

Tournez, tournez, chevaux de leur cœur,  
Tandis qu'autour de tous vos tournois  
Clignote l'œil du filou sournois,  
Tournez au son du piston vainqueur!

C'est étonnant comme ça vous soûle  
D'aller ainsi dans ce cirque bête:  
Rien dans le ventre et mal dans la tête,  
Du mal en masse et du bien en foule.

Tournez, dadas, sans qu'il soit besoin  
D'user jamais de nuls éperons  
Pour commander à vos galops ronds:  
Tournez, tournez, sans espoir de foin.

Et dépêchez, chevaux de leur âme,  
Déjà voici que sonne à la soupe  
La nuit qui tombe et chasse la troupe  
De gais buveurs que leur soif affame.

Tournez, tournez! Le ciel en velours  
D'astres en or se vêt lentement.  
L'église tinte un glas tristement.  
Tournez au son joyeux des tambours!

## Merry-go-round

Turn, turn, you fine wooden horses,  
Turn a hundred, turn a thousand times,  
Turn often and turn for evermore  
Turn and turn to the oboe's sound.

The red-faced child and the pale mother,  
The lad in black and the girl in pink,  
One down-to-earth, the other showing off,  
Each buying a treat with his Sunday sou.

Turn, turn, horses of their hearts,  
While the furtive pickpocket's eye is flashing  
As you whirl about and whirl around,  
Turn to the sound of the conquering cornet!

Astonishing how drunk it makes you,  
Riding like this in this foolish fair:  
With an empty stomach and an aching head,  
Discomfort in plenty and masses of fun!

Gee-gees, turn, you'll never need  
The help of any spur  
To make your horses gallop round:  
Turn, turn, without hope of hay.

And hurry on, horses of their souls:  
Nightfall already calls them to supper  
And disperses the crowd of happy revellers,  
Ravenous with thirst.

Turn, turn! The velvet sky  
Is slowly decked with golden stars.  
The church bell tolls a mournful knell—  
Turn to the joyful sound of drums!

### Green

Voici des fruits, des fleurs, des feuilles et des branches  
Et puis voici mon cœur qui ne bat que pour vous.  
Ne le déchirez pas avec vos deux mains blanches  
Et qu'à vos yeux si beaux l'humble présent soit doux.

J'arrive tout couvert encore de rosée  
Que le vent du matin vient glacer à mon front.  
Souffrez que ma fatigue à vos pieds reposée  
Rêve des chers instants qui la délasseront.

Sur votre jeune sein laissez rouler ma tête  
Toute sonore encore de vos derniers baisers;  
Laissez-la s'apaiser de la bonne tempête,  
Et que je dorme un peu puisque vous reposez.

### Spleen

Les roses étaient toutes rouges  
Et les lierres étaient tout noirs.

Chère, pour peu que tu te bouges,  
Renaissent tous mes désespoirs.

Le ciel était trop bleu, trop tendre,  
La mer trop verte et l'air trop doux.

Je crains toujours,—ce qu'est d'attendre!—  
Quelque fuite atroce de vous.

Du houx à la feuille vernie  
Et du luisant buis je suis las,

Et de la campagne infinie  
Et de tout, fors de vous, hélas!

### Green

Here are flowers, branches, fruit, and fronds,  
And here too is my heart that beats just for you.  
Do not tear it with your two white hands  
And may the humble gift please your lovely eyes.

I come all covered still with the dew  
Frozen to my brow by the morning breeze.  
Let my fatigue, finding rest at your feet,  
Dream of dear moments that will soothe it.

On your young breast let me cradle my head  
Still ringing with your recent kisses;  
After love's sweet tumult grant it peace,  
And let me sleep a while, since you rest.

### Spleen

All the roses were red  
And the ivy was all black.

Dear, at your slightest move,  
All my despair revives.

The sky was too blue, too tender,  
The sea too green, the air too mild.

I always fear—oh to wait and wonder!—  
One of your agonizing departures.

I am weary of the glossy holly,  
Of the gleaming box-tree too,

And the boundless countryside  
And everything, alas, but you!

**Edvard Grieg** (1843–1907) was the first major contributor to Norwegian classical music and his works established a national musical identity for the country. He is especially known for his songs and piano miniatures.<sup>72</sup> Grieg wrote roughly 180 songs between 1859 and 1905, which is more than his entire output of piano and chamber works.<sup>73</sup> When writing to his biographer, Grieg asked, “How does it happen that my songs play such an important part in my production? . . . I loved a young girl who had a wonderful voice and an equally wonderful gift of interpretation. . . . For me, she has been – I dare admit it – the only genuine interpreter of my songs.” The aforementioned young girl was Nina (Hagerup) Grieg, who would become the composer’s wife and was one of his main sources of inspiration. He primarily set Norwegian texts and composed songs throughout the entirety of his compositional life. Out of twenty-four published opuses, only three were set with German text. Two of the opuses are his earliest vocal works for contralto and piano which feature poetry by Chamisso, Heine, and Uhland.<sup>74</sup>

The songs that make up *Sechs Lieder*, Op. 48, were written in 1884 and 1889, twenty years after Grieg’s earlier German settings. While Grieg had been writing in the style of *romanser*, Norwegian Romantic-era art songs, the six songs from Op. 48 are more “in the *Lieder* tradition.”<sup>75</sup> All of the songs use folk elements. They are constructed in through-composed,

---

<sup>72</sup> John Horton and Nils Grinde, “Edvard Grieg,” *Grove Music Online*, Published January 20, 2001, Accessed December 7, 2023. <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.11757>.

<sup>73</sup> Beryl Foster, *The Songs of Edvard Grieg*, Aldershot: Scholar Press, 1990, 1, 272-281.

<sup>74</sup> Foster, *The Songs of Edvard Grieg*, 267. Op. 2 was published in 1863 and Op. 4 was published in 1864. Op. 4 was dedicated to Nina, his wife to be. Written during his years studying at the conservatory in Leipzig, these early compositions resemble works by Schubert and Schumann.

<sup>75</sup> Foster, *The Songs of Edvard Grieg*, 172.

strophic, and ternary forms, and each prioritize a return to memorable material. The vocal range used is quite moderate, which would allow for many singers to enjoy performing the songs.<sup>76</sup>

The first two songs, “Gruss” and “Dereinst, Gedanke mein,” were composed September 16–17, 1884 while Grieg was visiting Lofthus, Norway.<sup>77</sup> In Heinrich Heine’s poem, “Gruss,” the poet implores effervescent springtime to give joyous greetings to the “rose,” his lover. Grieg conveys an atmosphere of sprightly exuberance through the opening arpeggiated motive in the piano in E major. Spring’s song is like a joyous bell that is heard first in the vocal line on the text, “Klinge, kleines Frühlingslied,” and then again in the piano interlude. The opening vocal material returns in e minor after the piano brings forth the bell theme, and Grieg begins to chromatically bring the key back to E major to end the song with spring’s greetings.

“Dereinst, Gedanke mein,” is a stark contrast to “Gruss,” and is written in strophic form. The poem by Emanuel Geibel explores the yearning to ease another’s pain and suffering. The writing for the piano is rhythmically simple with half-note chords that elicit a hymn-like atmosphere. Vocally, the range only spans a major seventh, which allows the singer to fully give presence to each word of this prayer for rest.

The remainder of the songs were written between August 15–20, 1889.<sup>78</sup> “Lauf der Welt,” is a poem by Johann Ludwig Uhland which depicts a flirtatious relationship between two lovers who enjoy meeting for kisses. The text claims that no consent is given for any kiss, and that this is “the way of the world.” To a modern listener, the absence of consent is unpalatable.

---

<sup>76</sup> The only exception to the moderate range used in the set is the tessitura used in the final measures of “Ein Traum,” which allows the singer to soar up to two A5s.

<sup>77</sup> Foster, *The Songs of Edvard Grieg*, 172.

<sup>78</sup> Foster, *The Songs of Edvard Grieg*, 173. 1889 fell during a time of much travel for Grieg. Between 1887 and 1890, he visited England, Germany, France, Vienna, Prague, and St. Petersburg. I find it interesting that during this long time of being away from home he turned to the German texts in Op. 48. (Foster, 171.)

However, please consider that Uhland wrote the cheeky poem in 1808 and Grieg set the text in 1889.<sup>79</sup> I believe Grieg felt the poem was playful as is evidenced by the lively pedal tonic fifth in the left hand of the piano and the flirtatious ornamentation in the vocal line. The ternary setting allows for the frisky A sections to surround a more alluring B section which Grieg devotes to exploring how good it is when two lips touch.

The text of “Die verschwiegene Nachtigall” was originally written by Walther von der Vogelweide, a Minnesänger from the Middle Ages, who composed poems dedicated to the theme of courtly love.<sup>80</sup> The middle-Deutsch text originally featured four stanzas, but Karl Simrock omitted the third verse when he translated the poem into Hochdeutsche.<sup>81</sup> Grieg’s setting is true to Simrock’s three strophes with brief interludes that feature the call of the nightingale in both the voice and piano parts.

“Zur Rosenzeit” is another ternary setting which depicts the yearning for an unrequited love. The poetry is by Johann Wolfgang von Goethe and captures both grief and longing. Grieg communicates the unmoored feeling of the spurned lover with consistent offbeats in the right hand of the piano, while the left hand is like a baritone singing with the soprano vocal line. The steady left hand is the deep grief felt by the poet. Throughout the song, the vocal line keeps trying to reach higher to grab hold of the unresponsive love interest. Each time, Grieg brings the line down, never allowing the singer to cadence on the desired high pitch.

---

<sup>79</sup> “An jedem Abend geh ich aus,” *The LiederNet Archive*, Accessed December 7, 2023. [https://www.lieder.net/lieder/get\\_text.html?TextId=16041](https://www.lieder.net/lieder/get_text.html?TextId=16041).

<sup>80</sup> Foster, *The Songs of Edvard Grieg*, 175.

<sup>81</sup> Walther von der Vogelweide, *Gedichte Walters Von Der Vogelweide*, 6th ed, trans. Karl Simrock (Leipzig: S. Hirzel, 1876), [https://hdl.handle.net/2027/uc1.\\$b608689](https://hdl.handle.net/2027/uc1.$b608689), 154. Foster, *The Songs of Edvard Grieg*, 175.

“Ein Traum” is a poem by Friedrich Martin von Bodenstedt which depicts a dream of true and lasting love that becomes a reality.<sup>82</sup> The accompaniment consistently uses triplet figures to anchor the song and convey both an inner and exuberant passion. Grieg uses the off-beat rhythmic entrances of the vocal line to show that the voice is both joining the dream and hastening reality forward. Only in the penultimate phrase, “Dort ward die Wirklichkeit zum Traum,” does the vocal line enter on a strong beat (beat two), emphasizing the text “there reality became a dream.”

***Sechs Lieder***  
**Various Poets**

**Gruss**  
**Poet: Heinrich Heine**

Leise zieht durch mein Gemüt  
 Liebliches Geläute.  
 Klinge, kleines Frühlingslied,  
 Kling hinaus ins Weite.  
 Zieh hinaus, bis an das Haus,  
 Wo die Veilchen sprießen.  
 Wenn du eine Rose schaust,  
 Sag, ich lass’ sie grüßen.

***Six Songs***  
**English Translations: Richard Stokes**

**Greeting**

A sweet sound of bells  
 Peals gently through my soul.  
 Ring out, little song of spring,  
 Ring out far and wide.  
 Ring out till you reach the house  
 Where violets are blooming.  
 And if you should see a rose,  
 Send to her my greeting.

---

<sup>82</sup> Foster, *The Songs of Edvard Grieg*, 178. Foster claims that second to Geibel, Bodenstedt was the most important poet of the Munich literary group.



**Dereinst, Gedanke mein**  
**Poet: Emanuel Geibel**

Dereinst,  
Gedanke mein  
Wirst ruhig sein.  
Läßt Liebesglut  
Dich still nicht werden:  
In kühler Erden  
Da schläfst du gut;  
Dort ohne Liebe  
Und ohne Pein  
Wirst ruhig sein.

Was du im Leben  
Nicht hast gefunden,  
Wenn es entschwunden  
Wird's dir gegeben.  
Dann ohne Wunden  
Und ohne Pein  
Wirst ruhig sein.

**Lauf der Welt**  
**Poet: Johann Ludwig Uhland**

An jedem Abend geh' ich aus,  
Hinauf den Wiesensteg.  
Sie schaut aus ihrem Gartenhaus,  
Es stehet hart am Weg.  
Wir haben uns noch nie bestellt,  
Es ist nur so der Lauf der Welt.

Ich weiß nicht, wie es so geschah,  
Seit lange küß' ich sie,  
Ich bitte nicht, sie sagt nicht: ja!  
Doch sagt sie: nein! auch nie.  
Wenn Lippe gern auf Lippe ruht,  
Wir hindern's nicht, uns dünkt es gut.

Das Lüftchen mit der Rose spielt,  
Es fragt nicht: hast mich lieb?  
Das Röschen sich am Taue kühlt,  
Es sagt nicht lange: gib!  
Ich liebe sie, sie liebet mich,  
Doch keines sagt: ich liebe dich!

**One day, my thoughts**

One day,  
My thoughts,  
You shall be at rest.  
Though love's ardour  
Gives you no peace,  
You shall sleep well  
In cool earth;  
There without love  
And without pain  
You shall be at rest.

What you did not  
Find in life  
Will be granted you  
When life is ended.  
Then, free from torment  
And free from pain,  
You shall be at rest.

**The Way of the World**

Every evening I go out,  
Up the meadow path.  
She looks out from her summer house,  
Which stands close by the road.  
We've never planned a rendezvous,  
It's just the way of the world.

I don't know how it came about,  
For a long time I've been kissing her,  
I don't ask, she doesn't say yes!  
But neither does she ever say no!  
When lips are pleased to rest on lips,  
We don't prevent it, it just seems good.

The little breeze plays with the rose,  
It doesn't ask: do you love me?  
The rose cools itself with dew,  
It doesn't dream of saying: give!  
I love her, she loves me,  
But neither says: I love you!

**Die verschwiegene Nachtigall**  
**Poet: Karl Joseph Simrock**

Unter den Linden,  
An der Haide,  
Wo ich mit meinem Trauten saß,  
Da mögt ihr finden,  
Wie wir beide  
Die Blumen brachen und das Gras.  
Vor dem Wald mit süßem Schall,  
Tandaradei!  
Sang im Tal die Nachtigall.

Ich kam gegangen  
Zu der Aue,  
Mein Liebster kam vor mir dahin.  
Ich ward empfangen  
Als hehre Fraue,  
Daß ich noch immer selig bin.  
Ob er mir auch Küsse bot?  
Tandaradei!  
Seht, wie ist mein Mund so rot!

Wie ich da ruhte,  
Wüßt' es einer,  
Behüte Gott, ich schämte mich.  
Wie mich der Gute  
Herzte, keiner  
Erfahre das als er und ich—  
Und ein kleines Vögelein,  
Tandaradei!  
Das wird wohl verschwiegen sein.

**The Secretive Nightingale**

Under the lime trees  
By the heath  
Where I sat with my beloved,  
There you may find  
How both of us  
Crushed the flowers and grass.  
Outside the wood, with a sweet sound,  
Tandaradei!  
The nightingale sang in the valley.

I came walking  
To the meadow,  
My beloved arrived before me.  
I was received  
As a noble lady,  
Which still fills me with bliss.  
Did he offer me kisses?  
Tandaradei!  
See how red my mouth is!

If anyone knew  
How I lay there,  
God forbid, I'd be ashamed.  
How my darling hugged me,  
No one shall know  
But he and I—  
And a little bird,  
Tandaradei!  
Who certainly won't say a word.

## **Zur Rosenzeit**

**Poet: Johann Wolfgang von Goethe**

Ihr verblühet, süße Rosen,  
Meine Liebe trug euch nicht;  
Blühet, ach! dem Hoffnungslosen,  
Dem der Gram die Seele bricht!

Jener Tage denk' ich trauernd,  
Als ich, Engel, an dir hing,  
Auf das erste Knöspchen lauernd  
Früh zu meinem Garten ging;

Alle Blüten, alle Früchte  
Noch zu deinen Füßen trug  
Und vor deinem Angesichte  
Hoffnung in dem Herzen schlug.

Ihr verblühet, süße Rosen,  
Meine Liebe trug euch nicht;  
Blühet, ach! dem Hoffnungslosen,  
Dem der Gram die Seele bricht!

## **Time of Roses**

You fade, sweet roses,  
My love did not wear you;  
Ah! you bloom for one bereft of hope,  
Whose soul now breaks with grief!

Sorrowfully I think of those days,  
When I, my angel, set my heart on you,  
And waiting for the first little bud,  
Went early to my garden;

Laid all the blossoms, all the fruits  
At your very feet,  
With hope beating in my heart,  
When you looked on me.

You fade, sweet roses,  
My love did not wear you;  
Ah! you bloom for one bereft of hope,  
Whose soul now breaks with grief!

## Ein Traum

Poet: Friedrich Martin von Bodenstedt

Mir träumte einst ein schöner Traum:  
Mich liebte eine blonde Maid;  
Es war am grünen Waldesraum,  
Es war zur warmen Frühlingszeit:

Die Knospe sprang, der Waldbach schwoll,  
Fern aus dem Dorfe scholl Geläut—  
Wir waren ganzer Wonne voll,  
Versunken ganz in Seligkeit.

Und schöner noch als einst der Traum  
Begab es sich in Wirklichkeit—  
Es war am grünen Waldesraum,  
Es war zur warmen Frühlingszeit:

Der Waldbach schwoll, die Knospe sprang,  
Geläut erscholl vom Dorfe her—  
Ich hielt dich fest, ich hielt dich lang  
Und lasse dich nun nimmermehr!

O frühlingsgrüner Waldesraum!  
Du lebst in mir durch alle Zeit—  
Dort ward die Wirklichkeit zum Traum,  
Dort ward der Traum zur Wirklichkeit!

## A Dream

I once dreamed a beautiful dream:  
A blonde maiden loved me,  
It was in the green woodland glade,  
It was in the warm springtime:

The buds bloomed, the forest stream swelled,  
From the distant village came the sound of bells—  
We were so full of bliss,  
So lost in happiness.

And more beautiful yet than the dream,  
It happened in reality,  
It was in the green woodland glade,  
It was in the warm springtime:

The forest stream swelled, the buds bloomed,  
From the village came the sound of bells—  
I held you fast, I held you long,  
And now shall never let you go!

O woodland glade so green with spring!  
You shall live in me for evermore—  
There reality became a dream,  
There dream became reality!

American composer **Lori Laitman** (b. 1955) has been writing for the voice since 1991, when she began working with soprano Lauren Wagner.<sup>83</sup> She finds a “thrill in translating words into music that says something about the meaning of the words,” and feels like she found herself when she began writing for the voice.<sup>84</sup> *I Never Saw Another Butterfly* is a set of six songs which features poetry by children who were part of the Terezin, Czechoslovakia ghetto during World

---

<sup>83</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Milwaukee: Hal Leonard, 2005, 339.

<sup>84</sup> Terry B. Ewell, Interview with Composer Lori Laitman and Soprano Malinda Haslett: Part 2, YouTube Video, March 30, 2017, [https://youtu.be/wBhFMeY4gTI?si=SAmULoH14T\\_Oq-Qt](https://youtu.be/wBhFMeY4gTI?si=SAmULoH14T_Oq-Qt).

War II. Laitman spent roughly nine months composing the set after Wagner shared the poems with her and the piece was completed in 1996.<sup>85</sup> The chamber work was originally written for e-flat alto saxophone and voice, though versions for bassoon and clarinet have also been published. Laitman's favorite obligato instrument for the piece is the saxophone because it lends a specific reedy sound that elicits a "crying" quality.<sup>86</sup>

Children in the Terezin ghetto were not allowed to be taught traditional subjects like mathematics or science. The Nazi occupiers did, however, allow them to be taught art. Friedl Dicker-Brandeis (1898–1944) was a female artist and part of the interwar avant-garde era who had been deported from Prague to Terezin in December of 1942.<sup>87</sup> She taught drawing classes to the children from 1943–44. Along with visual art, the children wrote poetry as a release from all that was happening in their lives. On October 6, 1944, she and many of her students were deported to Auschwitz and subsequently died in the Nazi gas chambers. Prior to departing from Terezin, she hid thousands of the children's drawings and poems in two suitcases in her apartment.<sup>88</sup> Following the war, they were retrieved and most are now housed in the Jewish Museum in Prague. The poems Laitman have set come directly from the book *I Never Saw Another Butterfly*, which was published in 1994 and preserves English translations of the Terezin

---

<sup>85</sup> Terry Ewell, Interview Part 2. The original set was written for Wagner and saxophonist Gary Louie.

<sup>86</sup> Terry B. Ewell, Interview with Composer Lori Laitman and Soprano Malinda Haslett: Part 1, YouTube Video, March 30, 2017, <https://youtu.be/MvRVcXrXYXU?si=H4tX6HJBITO2LLmt>.

<sup>87</sup> Elena Makarova, "Friedl Dicker-Brandeis," *Jewish Women's Archive*, Accessed December 7, 2023. <https://jwa.org/encyclopedia/article/dicker-brandeis-friedl>.

<sup>88</sup> "Children's Drawings from the Terezin Ghetto," *Jewish Museum in Prague*, Accessed December 7, 2023. <https://www.jewishmuseum.cz/en/collection-research/collections-funds/visual-arts/children-s-drawings-from-the-terezin-ghetto/>.

children's poetry and drawings.<sup>89</sup> (Images of surviving poems from the Jewish Museum in Prague follow the texts in Figures 2-1 through 2-4 and 2-8.) Between 1941 and 1944, 15,000 children passed through Terezin. Of these, less than 150 survived.<sup>90</sup> Laitman emphasizes that it is “so important to feature this poetry and preserve it. And to give these people that lost their lives a voice.”<sup>91</sup>

“The Butterfly” sets text by Pavel Friedmann. Laitman uses the obligato saxophone to flutter about like a butterfly, sometimes dancing in duet with the voice. At the end of the song, we hear the butterfly flying away for the last time. “Yes, That’s the Way Things Are,” was written by a trio of child poets who called themselves “Koleba.” Each group of two letters in the name are the first two letters of each child’s last name with M. Kosek (KO), H. Lowy (LO), and Bachner (BA) making up the trio. Art by Miroslav Košek follows in Figures 2-5 to 2-7. Koleba’s writing is sarcastic and witty; in this song they poke fun at an old man sitting in the “so-called park.” Laitman adds to the childlike spirit with two “ba-da-dum” sections that mimic children’s playful singing. Though the song is jovial, what the children are seeing is a toothless man who only has a crust of bread to eat, making the scene more poignant.

“Birdsong” is an anonymous poem that is the most hopeful in the set. The child envisions flying up high to see the loveliness of the world, choosing awe at the few beautiful things over depression. Laitman captures the internal joy that cannot be taken away with the duet she writes for the saxophone and voice on the text, “Ah!” There is also a “weaving” theme that appears

---

<sup>89</sup> Hana Volavková and United States Holocaust Memorial Museum, *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezin Concentration Camp 1942-1944*, New York: Schocken Books, 1994.

<sup>90</sup> “The History of Terezin,” *Terezin.org*, Accessed December 7, 2023, <http://www.terezin.org/the-history-of-terezin>.

<sup>91</sup> Terry B. Ewell, Interview with Composer Lori Laitman and Soprano Malinda Haslett: Part 1, YouTube Video, March 30, 2017, <https://youtu.be/MvRVcXrXYXU?si=H4tX6HJBITO2LLmt>.

where the voice and reed instrument wind their way around one another sonically. “The Garden” depicts a boy walking slowly to and fro with the even eighth notes in the saxophone part. The poem was written by Franta Bass. “Man Proposes, God Disposes” is another poem from Koleba. The saxophone begins with forte, slurred eighth notes that show the drudgery of being in Terezin. The grind of arduous, daily work in the ghetto is palpable in Laitman’s short setting. “The Old House,” another poem by Franta Bass describes the memory of an old house she used to live in and juxtaposes it with the cold fact that the house is now deserted. While Laitman chose the reed instrument to give crying sounds throughout the set, the final piece allows the soprano to truly cry out for the abandoned house and broken lives.

Jeanne Němcová translated the original Czech poems to English.<sup>92</sup>

---

<sup>92</sup> The English version of the *I Never Saw Another Butterfly* children’s book was translated by Jeanne Němcová, a professional translator of Czech and Slovak literature. “I never saw another butterfly: children's drawings and poems from Terezín Concentration Camp, 1942-1944,” *WorldCat*, Accessed January 26, 2024, <https://search.worldcat.org/en/title/3730217>.

**The Butterfly (1942)**  
**By Pavel Friedmann (1921–1944)**

The last, the very last  
So richly, brightly, dazzlingly yellow.  
Perhaps if the sun's tears would sing  
against a white stone....  
Such, such a yellow  
Is carried lightly 'way up high.  
It went away I'm sure because it  
wished to kiss the world good-bye.  
For seven weeks I've lived in here,  
Pinned up inside this ghetto.  
But I have found what I love here.  
The dandelions call to me  
And the white chestnut branches  
in the court.  
Only I never saw another butterfly.

That butterfly was the last one.  
Butterflies don't live in here,  
in the ghetto.

**Yes, That's the Way Things Are**  
**By Koleba**  
**(M. Kosek (1932–1944), H. Lowy (1931–1944), Bachner)**

I. In Terezin in the so-called park  
A queer old granddad sits  
Somewhere there in the so-called park.  
He wears a beard down to his lap  
And on his head, a little cap.

II. Hard crusts he crumbles in his gums,  
He's only got one single tooth.  
My poor old man with working gums,  
Instead of soft rolls, lentil soup.  
My poor old greybeard!



**Birdsong (1941)**  
**By Anonymous**

He doesn't know the world at all  
Who stays in his nest and doesn't go out.  
He doesn't know what birds know best  
Nor what I want to sing about,  
That the world is full of loveliness.  
When dewdrops sparkle in the grass  
And earth's aflood with morning light,  
A blackbird sings upon a bush  
To greet the dawning after night.  
Then I know how fine it is to live.  
Hey, try to open up your heart  
To beauty; go to the woods someday  
And weave a wreath of memory there.  
Then if the tears obscure your way  
You'll know how wonderful it is  
To be alive.

**The Garden**  
**By Franta Bass (1930–1944)**

A little garden  
Fragrant and full of roses.  
The path is narrow  
And a little boy walks along it.  
A little boy, a sweet boy,  
Like that growing blossom.  
When the blossom comes to bloom,  
The little boy will be no more.

**Man Proposes, God Disposes (1944)**  
**By Koleba**  
**(M. Kosek, H. Lowy, Bachner)**

I. Who was helpless back in Prague,  
And who was rich before,  
He's a poor soul here in Terezin,  
His body's bruised and sore.

II. Who was toughened up before,  
He'll survive these days.  
But who was used to servants  
Will sink into his grave.

**The Old House**  
**By Franta Bass**

Deserted here, the old house  
stands in silence, asleep.  
The old house used to be so nice,  
before, standing there,  
it was so nice.  
Now it is deserted,  
rotting in silence –  
What a waste of houses,  
a waste of hours.

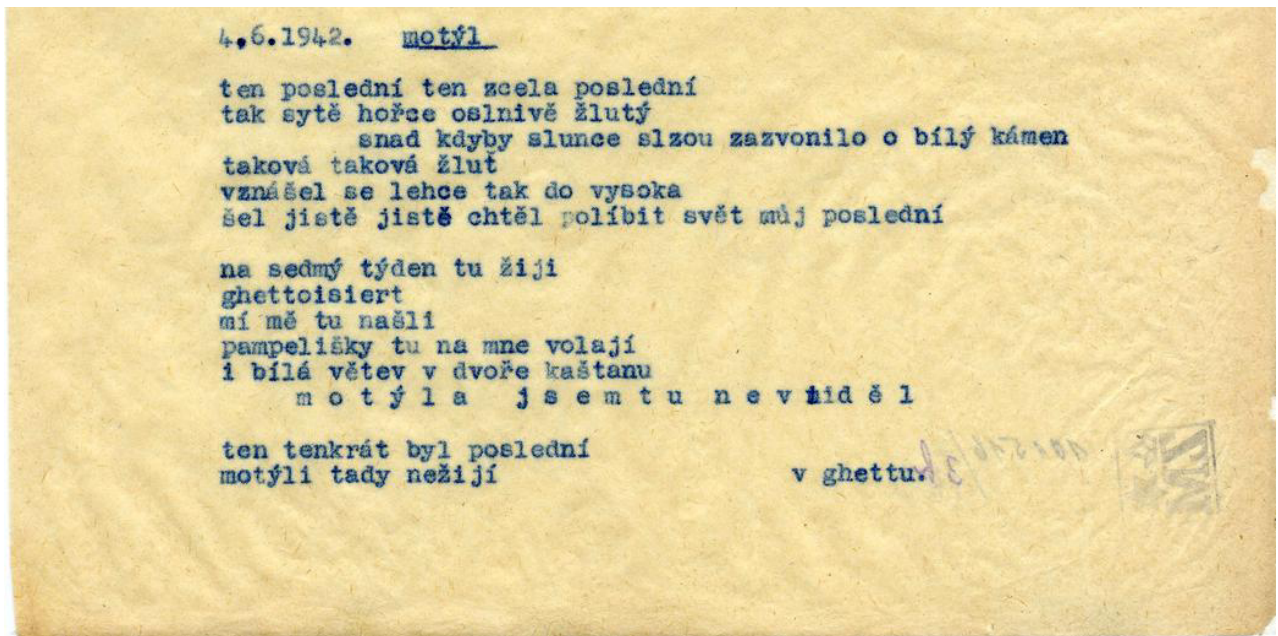


Figure 2-1: Pavel Friedmann's "The Butterfly" (June 4, 1942)<sup>93</sup>

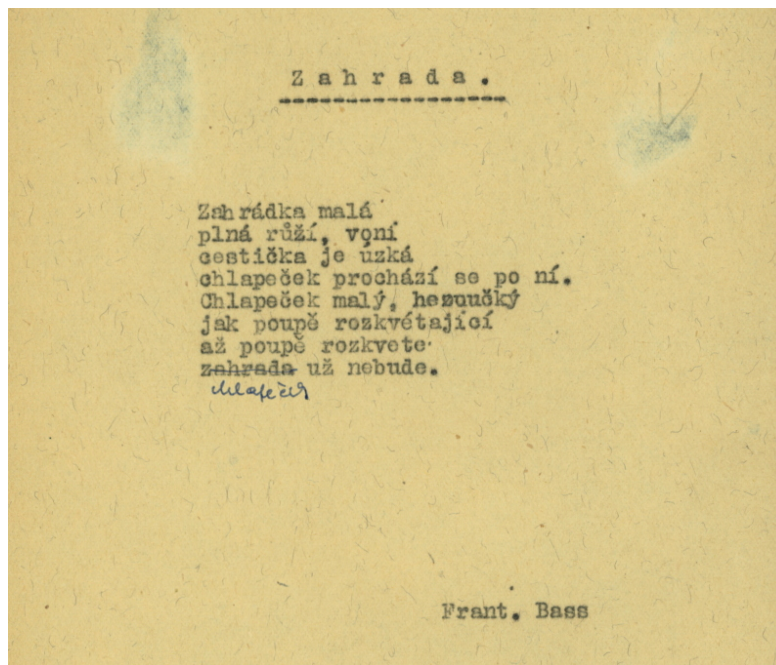


Figure 2-2: František Bass' "Garden"<sup>94</sup>

<sup>93</sup> "Friedmann, Pavel: Quiet Saturday; Butterfly (3 poems)," *Jewish Museum in Prague*, Accessed January 25, 2024, [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/2131](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/2131).

<sup>94</sup> "Bass, František: Garden (Poem)," *Jewish Museum in Prague*, Accessed January 25, 2024, [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/132897](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/132897).

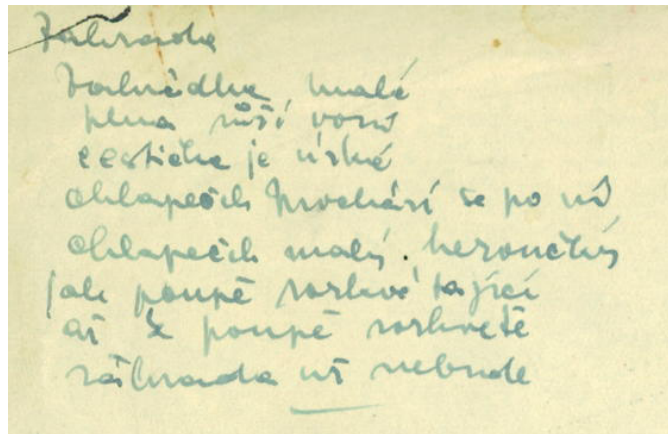


Figure 2-3: František Bass' "Garden" (Handwritten) <sup>95</sup>

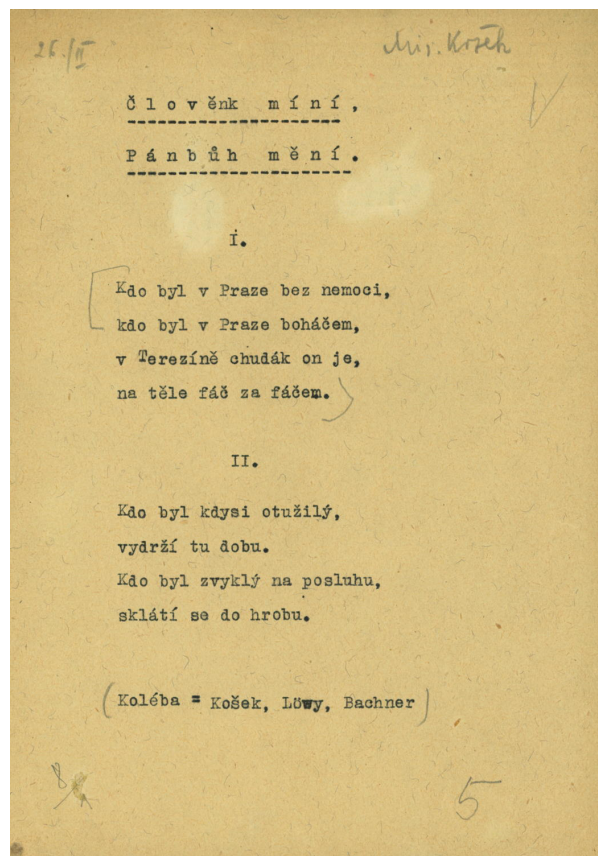


Figure 2-4: Koléba (Miroslav Košek; Jindřich Löwy; Bachner): "Man Supposes and God Disposes" <sup>96</sup>

<sup>95</sup> "Bass, František: Garden; Illness; The World; Bagpipes; I'm a Jew; Operation, Rose; Home; Old House (Poems)," *Jewish Museum in Prague*, Accessed January 25, 2024, [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/132898](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/132898).

<sup>96</sup> "'Koléba' (Miroslav Košek; Jindřich Löwy; Bachner): Man Supposes and God Disposes (poem)," *Jewish Museum in Prague*, Accessed January 25, 2024, [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/132910](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/132910).



Figure 2-5: Miroslav Košek: *Kopcovitá krajina*<sup>97</sup>



Figure 2-6: Miroslav Košek: *Květiny v květináči*<sup>98</sup>

<sup>97</sup> “Miroslav Košek: Kopcovitá krajina,” *Jewish Museum in Prague*, Terezín, 1943-1944, Accessed January 25, 2024, [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/210509](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/210509).

<sup>98</sup> “Miroslav Košek: Květiny v květináči,” *Jewish Museum in Prague*, Terezín, 1943-1944, Accessed January 25, 2024, [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/212116](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/212116).



Figure 2-7: Miroslav Košek: *Studie květin a rostlin / Interiér* <sup>99</sup>

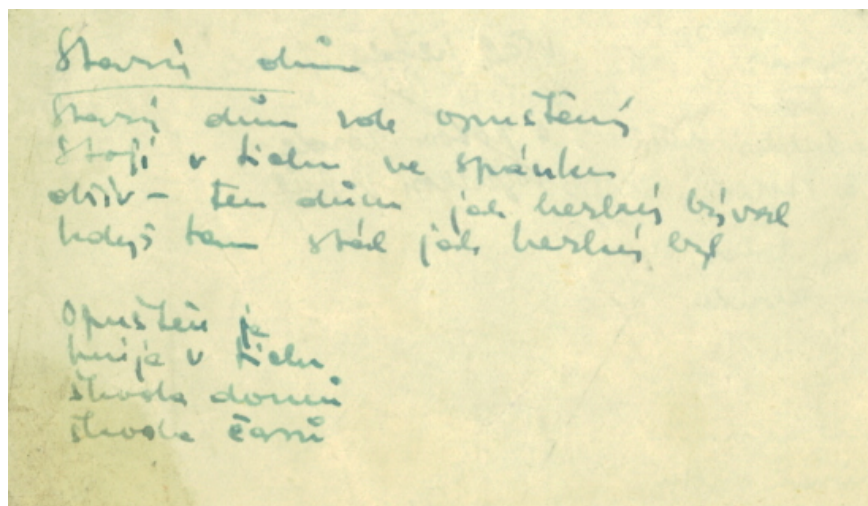


Figure 2-8: František Bass: "Old House" <sup>100</sup>

<sup>99</sup> "Miroslav Košek: Studie květin a rostlin / Interiér," *Jewish Museum in Prague*, Terezin, 1943-1944, Accessed January 25, 2024, [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/220756](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/220756).

<sup>100</sup> "Bass, František: Garden; Illness; The World; Bagpipes; I'm a Jew; Operation, Rose; Home; Old House (Poems)," *Jewish Museum in Prague*, Accessed January 25, 2024, [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/132898](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/132898).

**Joaquín Rodrigo** (1901–1999) was a blind, Spanish composer who composed *Cuatro madrigales amatorios* in 1947 for voice and piano. Throughout his lifetime he composed eighty-seven songs for voice and thought “the voice to be the perfect instrument.”<sup>101</sup> Rodrigo loved working with singers so much that he dedicated each song in *Cuatro madrigales amatorios* to a different singer in Lola Rodríguez Aragón’s studio.<sup>102</sup>

Musicologist Jacqueline Cockburn credits the *Cuatro madrigales amatorios* as making Rodrigo as beloved amongst singers “as with guitarists [because of] the *Concierto de Aranjuez*,” his most famous work for guitar and orchestra.<sup>103</sup> The short four-song set features Spanish texts from the sixteenth century, which were found in Juan Vasquez’s collection of antiquated poems entitled *Recopilacion de sonetos y sonatos y villancicos a quatro y a cinco (1560 C.E.)*<sup>104</sup> Rodrigo’s settings of the chosen poems pay tribute to Spanish Baroque folk music. Throughout, we hear terraced dynamics, simple chord structures and rhythms, and guitar strumming patterns.

The song set is a short showpiece for the soprano voice, and allows the singer to embody four distinct perspectives throughout the performance. Rodrigo’s setting of “¿Con qué la lavaré?” conjures an ancient madrigal sound world through his use of open fifths. The song is from the viewpoint of a weeping woman who will never be as happy as the married women who wash themselves with lemon water. “Vos me matásteis” is from the perspective of a man who

---

<sup>101</sup> Lindsay Conway, “Spain in Song: Rodrigo’s Cuatro Madrigales Amatorios,” *Library of Congress Blogs*, October 22, 2020, Accessed December 7, 2023. <https://blogs.loc.gov/nls-music-notes/2020/10/spain-in-song-rodrigos-cuatro-madrigales-amatorios/>.

<sup>102</sup> Lindsay Conway, “Spain in Song,” *Library of Congress Blogs*.

<sup>103</sup> Jacqueline Cockburn and Richard Stokes, *The Spanish Song Companion*, Lanham: The Scarecrow Press, Inc., 2006, 208.

<sup>104</sup> Suzanne Rhodes Draayer, *A Singer’s Guide to the Songs of Joaquin Rodrigo*, Lanham: Scarecrow Press, Inc., 1999, 166.

has just seen the most beautiful woman at the river. Rodrigo sets the text with many repeats to show that the man is luxuriating in the thought of how much he has been “killed” by seeing the woman’s gorgeous hair. “¿De dónde venís, amore?” is again from a female perspective. She has seen her lover doing something he ought not and now has the chance to call him out. Laughter can be heard in the piano’s opening chromatic, staccato gestures. The set ends with “De los álamos vengo, madre,” where the perspective shifts back to a man riding his horse from Seville back home to his mother. Both the galloping of hoofs and the strumming of Spanish guitar can be heard in the piano.

***Cuatro madrigales amorios***  
**Anonymous Poet**

**¿Con qué la lavaré?**

¿Con qué la lavaré  
la tez de la mi cara?  
¿Con qué la lavaré,  
Que vivo mal penada?  
Lávanse las casadas  
con agua de limones:  
lávome yo, cuitada,  
con penas y dolores.

**Vos me matásteis**

Vos me matásteis,  
niña en cabello,  
vos me habéis muerto.  
Riberas de un río  
ví moza vírgo,  
Niña en cabello,  
vos me habéis muerto.

**¿De dónde venís, amore?**

¿De dónde venís, amore?  
Bien sé yo de dónde.  
¿De dónde venís, amigo?  
Fuere yo testigo!  
¡Ah!  
Bien sé yo de dónde.

***Four Madrigals of Love***  
**Translations by Susanne Rhodes Draayer**

**With What Shall I Wash?**

With what shall I wash  
The skin of my face?  
With what shall I wash  
That I live badly punished?  
They wash the married women  
With water from lemons  
I wash myself, anguished,  
With grief and sorrow.

**You Killed Me**

You killed me,  
Girl with the hair,  
You have killed me.  
At the river’s edge,  
I saw a virgin,  
Girl with the hair,  
You have killed me.

**From where do you come, love?**

From where to you come, love?  
I know well from where.  
From where do you come, friend?  
I have been a witness!  
Ah!  
I know well from where.

**De los álamos vengo, madre**  
De los álamos vengo, madre,  
de ver cómo los menean el aire.  
De los álamos de Sevilla,  
de ver a mi linda amiga.

**From the poplars I come, mother**  
From the poplars I come, mother,  
To see how they move in the air.  
From the poplars of Seville,  
To see my pretty girlfriend.

**James Caldwell** (b. 1957) is an American composer who primarily writes works for large ensembles, chamber groups, and electronics.<sup>105</sup> In 2021, he released his first full-length album of musique concrète miniatures, entitled *Pocket Music*. Caldwell is Professor Emeritus at Western Illinois University, a trombonist, and a visual artist. I have had the pleasure of knowing him since the early 2000s as my theory professor, mentor, and dear friend.

The pair of *Two Whitman Songs* were commissioned for tonight's recital. During the summer of 2023, I requested that he write a set of songs for my final dissertation recital, and he graciously agreed. The process has been collaborative from the start, with the two of us selecting the Walt Whitman texts together and discussing how the set would ideally function. One of the requests I made was for a convertible set: that either song could be stand-alone, or they could be paired in either order. I also requested that the tessitura used would fit well on the second half of a program for a soprano; that it would show both the artistry of the singer and beauty of the voice, despite a voice beginning to tire. Before he began composing the songs, I provided him with audio files of my readings of the poetry. His first process in beginning to compose was to analyze the text, find assonances and internal rhymes, and explore how he could bring out similarities.

*Two Whitman Songs* is a study in vocal colors. The poem "Prairie Sunset" begins with a long list of all the colors that appear in a vivid sunset. Caldwell captures the unique aspect of

---

<sup>105</sup> James Caldwell, "Bio," James Caldwell: Composition, Visual Art, Accessed December 7, 2023. <https://www.jamesmcalldwell.com/about>.



each color by giving space around each utterance. Breadth, spaciousness, and a sense of unhurried time pervades the song. Within the piano part, the sparkling nature of the sunset is captured through rolled chords, specifically placed grace notes, arpeggiations, and the use of the high register. The voice embraces the experience of the sunset through fermatas, descending triplet figures, and a steady climb to the highest note of the piece (B-flat 5) before graciously dropping down in pitch like the sun disappearing behind a hill.

“From this hour” is an excerpted text from Whitman’s “Song for the Open Road.” Caldwell uses a chromatic sixteenth-note motive early on in the song that elicits a jazz-like mood and is a unifying component in the song. The “From this hour” theme that is heard in the vocal entrance can be traced throughout the piece, almost reminding the audience that this is indeed the moment that the poet is his “own master.” Caldwell includes a descending portamento gesture between eighth-note to dotted quarter notes in the piece, which can give an unbridled sense of freedom in the expression.<sup>106</sup> Throughout the song, there is a playing between two and three, which interpretively could represent the grappling with becoming free to be one’s self. The phrasal energy of “From this hour” is constantly moving, with pushes from the voice (triplets, sixteenth note motives) and the piano (sextuplet gestures). Freedom from any encumberments to one’s life has arrived and the song makes sure that indeed the artists are “loosed of limits.”

---

<sup>106</sup> In a conversation while preparing the piece, Caldwell noted that he included the portamenti in the score after hearing recordings of my performance of Bellini songs and enjoying the gesture.

**Two Whitman Songs**  
**Poetry by Walt Whitman**

**A Prairie Sunset**

Shot gold, maroon and violet, dazzling silver, emerald, fawn,  
The earth's whole amplitude and Nature's multiform power consigned for once to colors;  
The light, the general air possess'd by them — colors till now unknown,  
No limit, confine — not the Western sky alone — the high meridian — North, South, all.  
Pure luminous color fighting the silent shadows to the last.

**From this hour**  
**(from "Song for the Open Road")**

From this hour I ordain myself loos'd of limits and imaginary lines,  
Going where I list, my own master total and absolute,  
Listening to others, considering well what they say,  
Pausing, searching, receiving, contemplating,  
Gently, but with undeniable will, divesting myself of the holds that would hold me.

I inhale great draughts of space,  
The east and the west are mine, and the north and the south are mine.

## 2.3 Bibliography

- “An jedem Abend geh ich aus.” *The LiederNet Archive*. Accessed December 7, 2023.  
[https://www.lieder.net/lieder/get\\_text.html?TextId=16041](https://www.lieder.net/lieder/get_text.html?TextId=16041).
- Bruhn, Siglind. *Debussy's Vocal Music and its Poetic Evocations*. Hillsdale: Pendragon Press, 2018.
- Caldwell, James. “Bio.” James Caldwell: Composition, Visual Art. Accessed December 7, 2023.  
<https://www.jamesmccaldwell.com/about>.
- “Children’s Drawings from the Terezin Ghetto.” *Jewish Museum in Prague*. Accessed December 7, 2023. <https://www.jewishmuseum.cz/en/collection-research/collections-funds/visual-arts/children-s-drawings-from-the-terezin-ghetto/>.
- Cockburn, Jacqueline and Richard Stokes. *The Spanish Song Companion*. Lanham: The Scarecrow Press, Inc., 2006.
- Conway, Lindsay. “Spain in Song: Rodrigo’s Cuatro Madrigales Amatorios.” *Library of Congress Blogs*. October 22, 2020. Accessed December 7, 2023.  
<https://blogs.loc.gov/nls-music-notes/2020/10/spain-in-song-rodrigos-cuatro-madrigales-amatorios/>.
- Draayer, Suzanne Rhodes. *A Singer’s Guide to the Songs of Joaquin Rodrigo*. Lanham: Scarecrow Press, Inc., 1999.
- Ewell, Terry B. Interview with Composer Lori Laitman and Soprano Malinda Haslett: Part 1. YouTube Video. March 30, 2017.  
<https://youtu.be/MvRVcXrXYXU?si=H4tX6HJBITO2LLmt>.
- Ewell, Terry B. Interview with Composer Lori Laitman and Soprano Malinda Haslett: Part 2. YouTube Video. March 30, 2017.  
[https://youtu.be/wBhFMeY4gTI?si=SAmULoH14T\\_Oq-Qt](https://youtu.be/wBhFMeY4gTI?si=SAmULoH14T_Oq-Qt).
- “Bass, František: Garden (Poem).” *Jewish Museum in Prague*. Accessed January 25, 2024.  
[http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/132897](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/132897).
- “Bass, František: Garden; Illness; The World; Bagpipes; I’m a Jew; Operation, Rose; Home; Old House (Poems).” *Jewish Museum in Prague*, Accessed January 25, 2024,  
[http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/132898](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/132898).
- Foster, Beryl. *The Songs of Edvard Grieg*. Aldershot: Scolar Press, 1990.
- “Friedmann, Pavel: Quiet Saturday; Butterfly (3 poems).” *Jewish Museum in Prague*. Accessed January 25, 2024.  
[http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/2131](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/2131).

- “The History of Terezin.” *Terezin.org*. Accessed December 7, 2023. <http://www.terezin.org/the-history-of-terezin>.
- Horton, John and Nils Grinde. “Edvard Grieg.” Grove Music Online. Published January 20, 2001. Accessed December 7, 2023. <https://doi-org.proxy.lib.umich.edu/10.1093/gmo/9781561592630.article.11757>.
- “I never saw another butterfly: children's drawings and poems from Terezín Concentration Camp, 1942-1944,” *WorldCat*, Accessed January 26, 2024, <https://search.worldcat.org/en/title/3730217>.
- Johnson, Graham and Richard Stokes. *A French Song Companion*. Oxford: Oxford University Press, 2000.
- Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Milwaukee: Hall Leonard, 2005.
- “‘Koléba’ (Miroslav Košek; Jindřich Löwy; Bachner): Man Supposes and God Disposes (poem).” *Jewish Museum in Prague*. Accessed January 25, 2024. [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/132910](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/132910).
- Makarova, Elena. “Friedl Dicker-Brandeis.” *Jewish Women’s Archive*. Accessed December 7, 2023. <https://jwa.org/encyclopedia/article/dicker-brandeis-friedl>.
- Meister, Barbara. *Nineteenth-Century French Song*. Bloomington: Indiana University Press, 1980.
- “Miroslav Košek: Studie květin a rostlin / Interiér,” *Jewish Museum in Prague*, Terezin, 1943-1944, Accessed January 25, 2024, [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/220756](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/220756).
- “Miroslav Košek: Kopcovitá krajina.” *Jewish Museum in Prague*. Terezin, 1943-1944. Accessed January 25, 2024. [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/210509](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/210509).
- “Miroslav Košek: Květiny v květináči.” *Jewish Museum in Prague*. Terezin, 1943-1944. Accessed January 25, 2024. [http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object\\_id/212116](http://collections.jewishmuseum.cz/index.php/Detail/Object/Show/object_id/212116).
- Volavková, Hana and United States Holocaust Memorial Museum. *I Never Saw Another Butterfly: Children's Drawings and Poems from Terezin Concentration Camp 1942-1944*. New York: Schocken Books, 1994.
- von der Vogelweide, Walther. *Gedichte Walters Von Der Vogelweide*. 6th ed. Trans. Karl Simrock. Leipzig: S. Hirzel, 1876. [https://hdl.handle.net/2027/uc1.\\$b608689](https://hdl.handle.net/2027/uc1.$b608689).

### Chapter 3

#### Donna Anna Character Analysis

Content warning: This paper discusses themes of sexual assault and rape.

Donna Anna is “complex, three-dimensional, and vividly human.”<sup>107</sup> Her character has been said to be “the most realistic in the opera,” and “one of Mozart’s most flesh-and-blood creations.”<sup>108</sup> In order to cultivate a thoughtful interpretation of her character, the performer must grapple with character attributes that on surface level might oppose one another. For example, Anna is fearful while simultaneously being determined to bring about vengeance. She also is reeling from attempted assault while still caring about her betrothed. To hold all of Anna’s truths at once is to create an impactful character who moves the audience.

All productions make two choices in regards to Donna Anna that greatly impact the character choices available to the interpreter. One frames what happened to Donna Anna before the opera begins and the second determines her feelings for Don Ottavio. The initial two sections of this paper will explore thoughts behind both choices. The final portion of the essay will explore Donna Anna’s main attributes as suggested by librettist Lorenzo da Ponte and composer W.A. Mozart’s choices.

---

<sup>107</sup> Liane Curtis, “The Sexual Politics of Teaching Mozart’s ‘Don Giovanni,’” *NWSA Journal*, Volume 12, No. 1, Spring 2000, <https://www.jstor.org/stable/4316712>, 134.

<sup>108</sup> Kristi Brown-Montesano, “Feminine Vengeance I: The Assailed/Assailant” in *Understanding the Women of Mozart’s Operas*, Berkeley: University of California Press, 2007, <https://doi.org/10.1525/california/9780520248021.001.0001>, 33.

### 3.1 Character Origins in Early Versions of the Don Juan Tale

Understanding exactly what happened between Donna Anna and Don Giovanni before the curtain rises is the single most important element in beginning to interpret the opera's heroine. Throughout history and in recent productions, directors and sopranos typically take one of three differing stances: either Don Giovanni raped Donna Anna, attempted to rape her but was unsuccessful, or they completed a consensual sexual act. Determining what exactly happened to Donna Anna is important in seeing how her psyche and emotions play out during the opera. To better understand from where these three different options may have evolved, one may consider earlier iterations of the Don Juan story.

Thought to be originally written in 1616, Tirso de Molina's *El burlador de Sevilla y convidado de piedra* (*The Playboy of Seville or Supper with a Statue*) is the first recognized Don Juan story.<sup>109</sup> The Donna Anna we encounter in Mozart and Da Ponte's setting originates as two distinct characters within Molina's script: the Italian Duchess Isabela and the Spanish Doña Ana, Daughter of Don Gonzalo de Ulloa, the commander of the order of Calatrava. Two of the choices that directors and sopranos make in interpreting what has happened to Donna Anna occur within Molina's play: the first is that Anna has indeed been raped, and the second is that the act was not rape, but instead a consensual sexual encounter. The at-first consensual encounter is had by Duchess Isabela and the rape is committed against Doña Ana.

The opening scene finds Duchess Isabela and Don Juan Tenorio immediately after coitus. It is pitch black, and she believes he is her fiancé, Duke Octavio, saying, "I ventured my honor because of your pledge to be my husband."<sup>110</sup> She lights a candle and immediately realizes it is

---

<sup>109</sup> Tirso de Molina, "The Playboy of Seville, or Supper with a Statue," Adrienne Schizzano Mandel and Oscar Mandel, translators. *Three Classic Don Juan Plays*. Lincoln: University of Nebraska Press, 1971, 1-53.

<sup>110</sup> Tirso de Molina, "The Playboy of Seville, or Supper with a Statue," 5.

not Duke Octavio, though she does not recognize Don Juan. She immediately calls the guards, and the King of Naples enters along with them, as Isabela resides in his palace. She is embarrassed and fears she has completely lost her virtue in the eyes of the King and court. Duchess Isabela lies to the King and tells him that it was Duke Octavio who was with her: “After Duke Octavio had given me his hand in marriage, he gained admission to the palace, to my soul, and to my dearest possession. My chastity, my honesty are lost.”<sup>111</sup> Her lie is to make sure that Octavio will still marry her. While Duchess Isabela consensually slept with Don Juan, she was tricked by him into believing he was Duke Octavio. This is where consensual sex within the Don Juan tale first makes its appearance.

Don Juan then returns to Seville and in Scene Two impersonates his friend, the Marquis de la Mota, in making a nighttime visit to Doña Ana. Doña Ana has a mere four lines in de Molina’s play, but they clearly parallel Mozart and Da Ponte’s opening. She opens with, “Traitor, you are not the Marquis! I’m deceived!,” calls Don Juan a liar, cries “Help! Somebody—kill this traitor—he killed my honor!” and again shouts for someone to kill him.<sup>112</sup> It is clear that Don Juan has raped Doña Ana and that her honor has been destroyed. Immediately, her father, the commander Don Gonzalo, emerges from the house and challenges Don Juan to a duel, dying at the conclusion. Like Da Ponte’s *Il Commendatore*, Don Gonzalo comes back as a stone statue who makes sure Don Juan ends up being burned alive in flames. Both the *Commendatore*’s defending of Anna and her rape harken back to Tirso de Molina’s second act.

In the roughly 150 years between Tirso de Molina’s play and Mozart and Da Ponte’s *Don Giovanni*, many other Don Juan stories were told. Roughly nine months prior to the Mozart

---

<sup>111</sup> Tirso de Molina, “The Playboy of Seville, or Supper with a Statue,” 8.

<sup>112</sup> Tirso de Molina, “The Playboy of Seville, or Supper with a Statue,” 28.

premiere, Giuseppe Gazzaniga's operatic setting of Giovanni Bertati's one-act libretto entitled *Don Giovanni Tenorio, o sia Il convitato di pietra* (*Don Giovanni Tenorio, or The Stone Guest*) was premiered in Venice.<sup>113</sup> Da Ponte significantly borrowed from Bertati's libretto and many of the scenes in Mozart's opera parallel Gazzaniga's.<sup>114 115</sup> It is apparent that Bertati's Donna Anna has indeed been raped prior to the beginning of the opera. Don Giovanni's servant, Pasquariello, states, "Bravo! Due azioni eroiche. Donn'Anna violentata, e al padre una stoccata?" ("Bravo! Two heroic actions. Donn'Anna raped, and her father stabbed?")<sup>116</sup> When Anna and Duke Ottavio speak after her father has been killed, she reveals that she thought he was going to be visiting her for their "arranged meeting" ("concertato abboccamento").<sup>117</sup> Like Da Ponte, Bertati writes Donna Anna text for a large aria explaining what happened in her room. However, after her soliloquy and Duke Ottavio's promise that he will avenge her father, she disappears for the remainder of the opera, choosing to spend her days in a retreat ("in un ritiro") and in a convent.<sup>118</sup>

---

<sup>113</sup> Gazzaniga's opera was premiered in Venice in February of 1797. B. Frank Sedwick, "Mozart's Sources for Don Giovanni," *Hispania*, Volume 37, No. 3, September 1954, 269, <https://www.jstor.org/stable/335262>.

<sup>114</sup> Julian Rushton, *The New Grove Guide to Mozart and His Operas*, New York: Oxford University Press, 2007, 141.

<sup>115</sup> It is notable to add that the Bertati libretto emerges from the impact of Moliere's *Don Juan, ou Le festin de pierre* from 1665. Moliere introduced Donna Elvira's character into the story. Moliere's work also made an impact on Carlo Goldoni's *Don Giovanni Tenorio, o sia Il dissoluto* from 1736. B. Frank Sedwick makes a compelling argument for this historical lineage in his article "Mozart's Sources for Don Giovanni." Additionally, Julian Rushton's *The New Grove Guide to Mozart and His Operas* claims Da Ponte was knowledgeable of Goldoni's works, having adapted another Goldoni libretto for the stage. Rushton, *The New Grove Guide to Mozart and His Operas*, 141.

<sup>116</sup> Giovanni Bertati, *Don Giovanni, o sia Il convitato di pietra*, Giuseppe Gazzaniga, composer, Libretti D'Opera. December 19, 2015, Accessed January 8, 2024, [http://www.librettidopera.it/zpdf/dongio\\_g.pdf](http://www.librettidopera.it/zpdf/dongio_g.pdf), 6.

<sup>117</sup> Bertati, *Don Giovanni, o sia Il convitato di pietra*, 7.

<sup>118</sup> Da Ponte and Mozart's treatment of Donna Anna differs after Bertati's Scene Three. Da Ponte chose to significantly expound on Donna Anna's experience of tracking down the traitor alongside Don Ottavio, exploring



While the historical treatment of Donna Anna within the literature is important to consider, Da Ponte and Mozart's opera asks the audience to view Donna Anna through another lens. When looking at Da Ponte's libretto, it is clear that he believed rape was attempted, but that Anna freed herself from the assault before chasing her attacker.<sup>119</sup> If Da Ponte clearly uses his libretto to state the parameters of what happened to Donna Anna, interpreters should take this to heart. Mozart and Da Ponte's Donna Anna is indeed different from Bertati's character and Tirso de Molina's Duchess Isabela and Doña Ana.

All three women end up crying out for help from their attacker. However, Duchess Isabela lies about who she slept with in order to make sure her future was not lost. Doña Ana only exists briefly in Molina's play and she is shown only at the height of her alarm. Bertati's Anna has more substance than Molina's characters, but she also exits following the third scene of the opera. In Mozart and Da Ponte's realization of Donna Anna, we have a much richer character that is developed throughout the opera. Mozart and Da Ponte's Anna is not satisfied with entrusting the avenging of her father to Don Ottavio and does not merely call Don Giovanni a traitor. Instead, she joins Ottavio in the pursuit of her attacker and relishes his demise throughout the opera.

### **3.2 A Victim of Assault, Rather Than Cold-Hearted Aristocrat**

Da Ponte's libretto suggests that all the events in *Don Giovanni* occur in a single day. Whether a single day, a week, or a month, Donna Anna's experience is perhaps the worst of her

---

even more of Donna Anna's perseverance and power. Bertati, *Don Giovanni, o sia Il convitato di pietra*, 7.

Brown-Montesano includes Donna Anna's escape to the convent in her synopsis of the events in Bertati's play. Brown-Montesano, "Feminine Vengeance," 8.

<sup>119</sup> W.A. Mozart, *Il dissoluto punito ossia il Don Giovanni: Drame giocoso in zwei Akten, KV 527*, Vocal score, Kassel: Bärenreiter, 2005, 132-134.

life. In the first five minutes of the opera, she has been the victim of attempted rape and her father has been murdered by her attacker. The comfortable, noble life she has known has been ripped from her and she has been plunged into a tumultuous sea of emotions.

Critics suggest that she is cold-hearted against Don Ottavio and a frigid *opera seria* character with little dimension beyond her quest for vengeance.<sup>120</sup> Musicologist Kristi Brown-Montesano maintains that the view of Anna as lukewarm to Ottavio's love is because "Mozart and Da Ponte do not fully expose Donna Anna's soft-side."<sup>121</sup> While Anna's tender feelings for Ottavio are spoken of during her second act aria, "Non mi dir," she does not act tepid or cruel to him during the opera, but rather enlists his help in avenging her father.

Brown-Montesano writes that "very few" of the Don Juan stories preceding Mozart's opera "feature Donna Anna making wedding plans."<sup>122</sup> However, in Tirso de Molina's telling of Don Juan, the tale ends with both Duke Ottavio agreeing to marry Duchess Isabela and Doña Ana planning to marry the Marquis.<sup>123</sup> While this is not an established precedent, this is one example of historical evidence in which Anna's character accepts the protection provided by a marital union. Brown-Montesano also writes that the *opera buffa* tradition is what put the expectation of a promise of marriage between Anna and Ottavio at the end of the opera.<sup>124</sup> Mozart and Da Ponte's decision to repeatedly have Anna ask for a delayed wedding date is what creates a more human and less archetypal character.

---

<sup>120</sup> In Carlo Goldoni's *Don Giovanni Tenorio*, Anna does indeed detest Don Ottavio. It is possible that interpreters use this history in their cultivating of the character. Kristi Brown-Montesano, "Feminine Vengeance I: The Assailed/Assailant" in *Understanding the Women of Mozart's Operas*, 2, 6.

<sup>121</sup> Brown-Montesano, "Feminine Vengeance I," 2, 6.

<sup>122</sup> Brown-Montesano, "Feminine Vengeance," 27.

<sup>123</sup> Tirso De Molina, "The Playboy of Seville, or Supper with a Statue," 53.

<sup>124</sup> Brown-Montesano, "Feminine Vengeance," 27.

Instead of being consumed by the lack of loving scenes with Ottavio, interpreters might consider viewing Anna's immediate situation. Her life has been shattered onstage for the whole audience to see; it is not shocking that she does not have the capacity to look amorously at her betrothed. Brown-Montesano writes "from her first appearance she staggers and bolts into emotional extremes that are fully justified by the tragic events of her life."<sup>125</sup> She is in deep mourning for her father, the appearance of her virtue has potentially been erased, and she is in physical shock in the aftermath of her attack. Her emotions of grief, anger, confusion, hatred, and inconsolable depression are hardly surprising given what has just happened to her.

She is dealing with a torrent of emotions, which Mozart and Da Ponte allow her to process through two recitatives: the Act I, Scene 3 "Ma qual mai s'offre, oh Dei. . ." and in Act I, Scene 13, "Don Ottavio, son morta!"<sup>126</sup> Both scenes make use of accompanied recitative. The orchestral sound brings more gravitas and underscores the overwhelming emotions in the scene, as opposed to simple continuo that accompanies the more cheery and *opera buffa* qualities of the opera.

Da Ponte uses ellipses in the libretto to capture Donna Anna's ever shifting thoughts. She is processing the image of her dead father in front of her. She sees blood, she tries to find a pulse and hear his breath, but he is dead and she can see the sword wound. He has been murdered and her grief escapes in "Padre mio. . . caro padre. . . padre amato." (Figure 3.1.) Mozart increases the spreading grief within his orchestration and voicing: the bass voices descend from D2 to G1 while the soprano voice ascends from D5 to A-flat 5 before falling to E-flat 5. The opposition of

---

<sup>125</sup> Brown-Montesano, "Feminine Vengeance," 2.

<sup>126</sup> All references to scenes and score numbers come from the 2005 Bärenreiter piano vocal score. W.A. Mozart, *Il dissoluto punito ossia il Don Giovanni: Dramma giocoso in zwei Akten, KV 527*, Vocal score, (Kassel: Bärenreiter, 2005).

the orchestra against Donna Anna's cry mimics the spreading out of the Commendatore's blood and Donna Anna's grief.

35

Pa-dre mi-o ... ca-ro pa-dre ... pa - dre a - ma-to ...  
 O mein Va-ter ... teu-rer Va-ter ... mein liebs - ter Va-ter ...

Archi *f*

Viol. *p*

Figure 3-1: Act I, Scene 3, "Padre mio. . ."

In addition to processing her grief through accompanied recitative and moments punctuated with ellipses, Mozart utilizes large leaps to show Anna's distraught and turbulent emotions. Bearing in mind the tragedies she suffers at the outset of the story, it is not surprising that an underlying anxiety plagues Anna throughout the opera. Three examples of leaps that show her inner turmoil follow. In Act I, Scene 13, Anna cries out to God in horror when she realizes it is Don Giovanni who has murdered her father and was her attacker. Mozart first uses the leap of a fifth, then a minor sixth, and finally a sixth to show Anna's increased agitation (Figure 3-2).<sup>127</sup> Two additional leaps showing Anna's unrest through a different lens occur in Act II, Scene 12 as part of her aria, "Non mi dir. . .Forse, forse un giorno il cielo ancora." The

<sup>127</sup> It is of note that Mozart orchestrates this section as accompanied recitative, providing further dramatic sound for the intense moment.

first occurs when she asks Ottavio to “calm [his] torment, if [he] does not wish her to die of grief” (Figure 3-3).<sup>128</sup> On the word for “grief” (“duol”), Mozart writes the leap of a minor sixth, using the moment for text painting. Within the hopeful second half of the aria, Anna imagines that “heaven might one day feel pity” for her. She sings a melisma on the word “sentirà” (“will feel”) that spans a ninth (Figure 3-4). While the melisma shows off the performer’s vocal agility, the leaps of sixths and octaves show Anna’s inner pleading and unrest. This is not a moment dedicated to celebration, but rather one hoping that one day in the future she might be able to love deeply again. Her hope is birthed out of pain and wishing the future might be better.

9 DONNA ANNA

- rag-gio!  
- trau-en!

Oh De - i!  
O Göt-ter!

Oh De - i!  
O Göt-ter!

13

Que-gli è il car - ne - fi - ce del pa-dre mi - o.  
Sein ist die Mör-der-hand, sie traf den Va-ter.

Figure 3-2: Act I, Scene 13: “Don Ottavio, son morta!”

<sup>128</sup> Mozart, *Don Giovanni*, 376.

57

D.A.

- men - to, se di duol \_\_\_\_\_ non  
Qua - len, willst du nicht \_\_\_\_\_, dass

Clar.

Figure 3-3: Act II, Scene 12: “Non mi dir. . . Forse, forse un giorno il cielo ancora” (“Duol” leap)

80

D.A. *gior - no il cie - lo an - co - ra sen - ti - rà*  
*hof - fen, ach, dass der Him - mel sich er - barmt*

Cor., Va. *Archi*

84

D.A.

87

D.A.

Fl., Clar. *Legni*

91

D.A. *pie - tà di me, sen - ti - rà pie -*  
*der - einst auch mein, sich er - barmt der -*

*Archi*

Figure 3-4: Act II, Scene 12: “Non mi dir. . . Forse, forse un giorno il cielo ancora” (Melismatic passage)

### **3.3 Donna Anna's Key Attributes as Defined by Mozart and Da Ponte**

Throughout the libretto and score, Mozart and Da Ponte define aspects of Donna Anna's character through the choices they make musically and poetically. These attributes are discussed in the following section. While many musical examples could be chosen to highlight each core component of Anna's character, the selected excerpts highlight clear choices by the composer and librettist which cannot be ignored in crafting an interpretation for performance.

#### ***3.3.1 Strength and Determination***

When Donna Anna and Don Giovanni enter for the first time in Act I, Scene 1, she speaks first. Her voice is not timid or that of a victim. She sings, "Do not hope that I should ever let you escape if you don't kill me," showing that she is both threatening and promising Don Giovanni that she will come after him. (Figure 3-5.) The text is punctuated by emphasis on beats one and two of each measure (mm. 73-74). Mozart uses the *staccatissimo forte* marking followed by an immediate *piano* gesture to show Donna Anna's strength and determination as she enters (mm. 75-76).



71 DONNA ANNA

D.A. *Non spe-  
Su - che*

(tenendo forte pel braccio Don Giovanni, ed egli cercando sempre di celarsi.)  
(hält Don Giovanni, der sich ständig zu verbergen sucht, am Arm fest.)

75  
- rar, se non m'uc-ci - di, ch'io ti la - sci - fug - gir - mai.  
nicht, mir zu ent-kom - men, nur Ge - walt ent - reißt dich mir.

Figure 3-5: Act I, Scene 1: Measures 73-76 show determination through Mozart's use of strong beats and staccatissimo Forte Piano markings.

Donna Anna's determination returns in the recitative that immediately proceeds her first act duet with Don Ottavio. After Ottavio promises to put on the mantle of both father and spouse, poetically asserting that he will not only love Anna but protect her, the music changes drastically. It is Anna's strength that rips the F major tonality from Ottavio and determinedly crashes into an f-sharp diminished chord on the downbeat of m. 125 (Figure 3-6). Mozart shows the heroine's strength through the addition of the horn in mm. 122-125 and the use of passionate tremolo in the strings. The f-sharp diminished chord begins a string of secondary dominants that lead to the d minor key of Ottavio and Anna's first duet ("Che giuramento, oh Dei.")

120 [♩ ♪]

D.O. spo - so e pa - dre in - me.  
Freund nun und Va - ter — dir.

Viol.

Tutti

125 DONNA ANNA DON OTTAVIO

Maestoso

D.A. Ah! ven - di - car, se il puo - i, giu - ra quel san - gue o - gnor. Lo giu - ro ... lo  
D.O. Ach! schwö - re ew' - ge Ra - che für mei - nes Va - ters Blut. Ich schwö - re ... ich

Archi

Figure 3-6: Act I, Scene 3, Recitativo preceding Ottavio and Anna’s Act I duet, “Che giuramento, oh Dei.”

### 3.3.2 Noble Fury and Need for Vengeance

Anna’s strength leads directly to her thirst for vengeance through a noble fury. This is best seen in her first act aria, “Or sai chi l’onore.” Musicologist Wye J. Allenbrook asserts that the aria is a “dignified, but passionate, march,” and is marked by the “*alle breve* gesture.”<sup>129</sup> She writes that the *alle breve* has been used to indicate nobility in music through a sweeping and grand two beat pattern. The “duple’s grave and solemn nature” is an “ecclesiastical style” that “serves to choreograph those human passions most representing the divine.”<sup>130</sup> Allenbrook

<sup>129</sup> Wye J. Allenbrook, “Metric Gesture as a Topic in ‘Le Nozze di Figaro’ and ‘Don Giovanni,’” *The Musical Quarterly*, Volume 67, No. 1, January 1981, Oxford University Press, <https://www.jstor.org/stable/742167>, 100.

<sup>130</sup> Wye J. Allenbrook, “Metric Gesture,” 97, 100.

argues that through the use of the *alle breve* duple writing, “Anna is a celestial heroine-militant.”<sup>131</sup> (Figure 3-7). While there is much activity in the orchestra, Anna’s call for vengeance rides atop with a direct mission: bring Don Giovanni into atonement for his crimes. The orchestra represents her fury and passion, while her need for vengeance is measured and unstoppable.

Aria  
70 Andante

D.A. Or sai chi l'o - no - re ra -  
Durch ihn muss ich Schmer-zen und

Archi

Ob.

Flg.

Figure 3-7: Act I, Scene 13, "Or sai chi l'onore"

Immediately after Donna Anna, Donna Elvira, and Don Ottavio unmask at Don Giovanni’s ball in the Act I Finale, Anna insists Giovanni is a traitor. (Figure 3-8.) After Giovanni speaks Donna Elvira and Don Ottavio’s names, he begins to implore Anna to “believe him,” but she cuts him off with an impassioned call of “Traitor!” three times. She is ready for vengeance and is not going to hear any more lies.

<sup>131</sup> Wye J. Allenbrook, “Metric Gesture,” 97, 101.

514

D.A. - tà. Tra - di -  
-trug. Fal - scher

D.E. - tà. Sì mal - va - gio!  
-trug. Ja, Ver - ruc - ter!

D.O. - tà. Sì si - gno - re!  
-trug. Ja, so ist es!

D.G. DON GIOV. (a Donna Anna)  
(zu Donna Anna)

Don - na El - vi - ra! Don Ot - ta - vio! Ah cre - de - te! ...  
Don - na El - vi - ra! Don Ot - ta - vio! Ach so glaubt mir! ...

Legni *f* Archi *p* Legni *f* Archi

517

D.A. - to - re, tra - di - to - re, tra - di - to - re!  
Heuch - ler, fal - scher Heuch - ler, fal - scher Heuch - ler!

D.E. Tra - di - to - re, tra - di - to - re!  
Fal - scher Heuch - ler, fal - scher Heuch - ler!

Z. ZERLINA  
Tra - di - to - re, tra - di - to - re! Tut - to tut - to già si  
Fal - scher Heuch - ler, fal - scher Heuch - ler! Al - les, al - les weiß man

D.O. Tra - di - to - re, tra - di - to - re!  
Fal - scher Heuch - ler, fal - scher Heuch - ler!

M. MASETTO  
Tra - di - to - re, tra - di - to - re! Tut - to  
Fal - scher Heuch - ler, fal - scher Heuch - ler! Al - les,

*p* Viol. Va.

Figure 3-8: Act I, Scene 20, Act I Finale, "Traditore, traditore!"

Donna Anna's fury reaches one of its highest moments in the Act II Sextet. After discovering that Leporello has been disguised as Don Giovanni and they have caught the wrong man, the quintet admits this is "an unexpected, new event."<sup>132</sup> While all other characters stop after a whole note on the word "novità" ("new event"), Anna launches into a three-measure melisma that covers an octave and half of territory. (Figure 3-9.) She is dismayed at this new information and is furious they have not caught Don Giovanni. After the melisma, she does not stop, but launches up a tenth to punctuate her anger at this setback once more. Mozart allows Donna Anna to continue her outrage a second time, as the melismatic passage is repeated forty-five measures later.

175  
D.A. *f*  
- pen-sa - - - ta, che im-pen-sa - ta no-vi - tà  
- er - hör - - - te, un - er - hör - te Mis-se - tat

180  
D.A.  
no - - - vi - tà!  
Mis - - - se - tat!

Figure 3-9: Act II, Scene 7, Sextet, Donna Anna's melisma

### 3.3.3 Fear and Trepidation

Donna Anna's deep fear is evident especially throughout Act I. As she recounts her attack to Don Ottavio in Act I, Scene 13, Da Ponte's text reads, "He approaches me silently and wants to embrace me: I try to free myself, he grasps me more, I scream!"<sup>133</sup> Mozart encourages

<sup>132</sup> Mozart, *Don Giovanni*, 317.

<sup>133</sup> Mozart, *Don Giovanni*, 131.

her fear to build through the moment of “Io grido,” or “I scream” through the use of both *stringendo il tempo* (quickenning of the tempo) and bursts of arpeggiations from the orchestra, punctuated with martelé hammered accents (Figure 3-10).

32 **Andante** (con affanno) (leidenschaftlich) DON OTTAVIO DONNA ANNA

- gan - no e-ra il mi - o: Stel - le! se - gui - te ... Ta - ci-to a me s'ap -  
 schreck - li - chen Irr - tum: Him - mel! wie wei - ter ... Er nä - hert sich mir

34 **stringendo il tempo**

- pres - sa, e mi vuo-le ab-brac-ciar: scio-glier-mi cer-co, ei più mi strin-ge; gri-do:  
 schwei-gend, dann um-armt er mich fest: ich will mich weh-ren, er greift mich fes - ter; Hil-fe!

Figure 3-10: Act I, Scene 13: “Tacito a me s’apparessa. . .” (Donna Anna's Scream)

Another striking moment of fear occurs in Act I, Scene 19 when the masked trio make their entrance. Each state their intimate thoughts, and Anna’s has to do directly with her fear. She says the “step is dangerous, trouble can come of it, I fear for my betrothed and for us I fear as well.” Mozart sets the first utterance of “temo” (“I fear”) with a quarter note and eighth note. When Anna restates her fear, Mozart elongates the first syllable to a half note tied to a quarter

note, tripling Anna’s time spent speaking her fear (Figure 3-11). Her fear causes slight tremors as she continues to sing “caro sposo” in mm. 211-214 as her worry increases.

202  
 te - mo pel ca - ro spo - so, pel ca - ro spo - so, e  
 du bist's, für den ich fürch - te, für den ich fürch - te, ich

206  
 D.A. per noi te - mo an - cor, te - - -  
 fürch - te auch für uns, du

210  
 D.A. - - mo pel ca - ro spo - so, pel ca - ro  
 - - bist's, für den - - ich fürch - te, für den - - ich

Figure 3-11: Act I, Scene 19: “Temo pel caro sposo” (Donna Anna's Fear in the Trio)

Mozart and Da Ponte include fearful interjections for Donna Anna during Don Giovanni’s Act I party. They show her inability to contain her fear moments before Don Giovanni is called out as a traitor, her assailant, and her father’s murderer. Both occur during the Minuet while the noble trio is encouraged to dance by Leporello. First, she says “Io moro, or “I am dying” (Figure 3-12). Second, with a large leap of a fifth, she makes the outburst, “I cannot

endure!” (“Resister non possum!”) (Figure 3-13). Mozart and Da Ponte assign these interjections to Donna Anna, even though the main action of the scene is Leporello’s attempt to distract Masetto. While other interjections are made by Elvira and Ottavio, Mozart’s inclusion of Donna Anna’s small outbursts are moments to show the very real trepidation the character is feeling.

417 DONNA ANNA

D.A. *Io mo - ro!*  
*Ich ster - be!*

DONNA ELVIRA (a Donna Anna)  
(zu Donna Anna)  
*Quel-la è la con - ta - di - na.*  
*Das ist das Bau-ern - mäd - chen.*

DON OTTAVIO (a Donna Anna)  
(zu Donna Anna)  
*Si - mu - la - te!*  
*Lasst nichts mer - ken!*

L. *- la - te!*  
*Tan - ze!*

Orchestra I  
Cor.

Figure 3-12: Act I, Scene 13, "Finale: Minuet," Interjection One: "Io moro"



(a Donna Elvira)  
(zu Donna Elvira) 446

Re-  
Ich - si - ster non pos - s'ì - o!  
kann's nicht mehr er - tra - gen!

DONNA ELVIRA (a Donna Anna)  
(zu Donna Anna)  
Fin - ge - te, per pie - tà!  
Ver - stellt euch, bit - te, noch!

DON OTTAVIO (a Donna Anna)  
(zu Donna Anna)  
Fin - ge - te, per pie - tà!  
Ver - stellt euch, bit - te, noch!

L. bal - la!  
tan - ze! bal - la!  
tan - ze!

M. No no, non vo - gliò!  
Nein, nein, ich will nicht! no no, non vo - gl  
nein, nein, ich will ni

sopra il teatro  
(accordano) (pizz.)

Orchestra III

ra II

Figure 3-13: Act I, Scene 13, "Finale: Minuet," Interjection Two: "Resister non possio"

### 3.3.4 Loving Feelings for Ottavio

While Donna Anna repeatedly asks for time to appropriately grieve before entering into marriage with Ottavio, there is nothing in the libretto or score to make an interpreter think she has no feelings for him.

Her second act aria, “Non mi dir,” is entirely directed to Don Ottavio and explains that she has loved him for quite some time and continues to be loyal to him. Within the recitative preceding the aria, Da Ponte writes the words, “Troppo mi spiace allontanarti un ben che lungamente la nostr’alma desia” (“It displeases me too much to put the blessing out of your reach, that our soul has desired for a long time.”)<sup>134</sup> While this line goes by rather quickly, it is important to note that Anna says, “nostr’alma,” (“our soul.”) While she is buried under her grief and rage, she continues to view Ottavio as her soul-mate. If she were not in love with him, she would have no cause to use this expression.

Within the aria, Mozart uses brief florid passages in Anna’s line when she tells Ottavio that she has loved him and she is faithful (Figure 3-14). Small leaps and turns make up these florid passages in which Anna takes over the moving energy from the orchestra. Perhaps this is the inner sweetness she feels for Ottavio making its way to the surface. She is both imploring and reminding him of the tender feelings that dwell within her.

In the Act II Finale, Donna Anna and Don Ottavio share one more moment between themselves. He asks her a final time to reward him with marriage and she answers with a request of her own: to “allow a year still for the relief of [her] heart.”<sup>135</sup> Her reply is tender and she calls him “caro,” or “dearest.” They then proceed to sing a duet that features cascading musical gestures and tells that “a faithful love must yield to the desire of who adores me” (Figure 3-15).<sup>136</sup> The cascading passages are melismatic and not unlike the sweet florid gestures Anna sang in “Non mi dir.” Mozart has written a brief duet that is full of love and acceptance between the

---

<sup>134</sup> Mozart, *Don Giovanni*, 372.

<sup>135</sup> Mozart, *Don Giovanni*, 429.

<sup>136</sup> Mozart, *Don Giovanni*, 430-431.

couple. While love abides in Anna's heart, she continues to process her grief and emotions of the day.

29  
D.A. sa - i quan - t'io t'a - ma - i, tu co - no - sci la mia  
weist es, wie ich dich lieb - te, und du kennst auch mei - ne -

32  
D.A. fè, tu co - no - sci la mia  
Treu, und du kennst auch mei - ne -

35  
D.A. fè.  
Treu.

Clar. Fl. Archi. Fg.

20

Detailed description: This is a musical score for Act II, Scene 12, titled "Non mi dir". It consists of three systems of music. The first system (measures 29-31) features a vocal line for D.A. (Dioniso) and a piano accompaniment. The vocal line has lyrics in Italian and German. The piano accompaniment includes a right-hand part with arpeggiated chords and a left-hand part with a steady eighth-note pattern. The second system (measures 32-34) continues the vocal line and piano accompaniment. It includes parts for Clarinet (Clar.), Flute (Fl.), and Archi (Archi). The third system (measures 35-37) shows the vocal line continuing with the lyrics "fè. Treu." and the piano accompaniment. It includes parts for Clarinet (Clar.), Flute (Fl.), and Fagott (Fg.). The score is written in a key signature of one flat and a 4/4 time signature.

Figure 3-14: Act II, Scene 12, "Non mi dir"

730

D.A. *- mor \_\_\_\_\_ Al de - sio di\_ chi t'a - do - ra*  
*gern \_\_\_\_\_ Dem, der in - nig lie - bend bit - tet,*

D.O. *- mor \_\_\_\_\_ Al de - sio di\_ chi m'a -*  
*gern \_\_\_\_\_ Dem, der in - nig lie - bend*

Archi

733

D.A. *ce - der de - ve un fi - do a - mor,*  
*folgt dann treu - e Lie - be gern,* *ce - der de - ve, ce - der*  
*folgt dann treu - e, treu - e -*

D.O. *- do - ra ce - der de - ve un fi - do a - mor, ce - der de - ve, ce - der*  
*bit - tet, folgt dann treu - e Lie - be gern, folgt dann treu - e, treu - e -*

736

D.A. *de - ve un fi - - - do a - mor \_\_\_\_\_, un -*  
*Lie - be, folgt Lie - - - be so gern \_\_\_\_\_, folgt*

D.O. *de - ve un fi - - - do a - mor \_\_\_\_\_, un -*  
*Lie - be, folgt Lie - - - be so gern \_\_\_\_\_, folgt*

Figure 3-15: Act I, Scene 16, Finale: Larghetto

### 3.3.5 *Grieving Daughter*

Donna Anna's grief is palpable throughout the entirety of the opera. While the attempted assault against her was shocking and painful to recount to Don Ottavio in the accompanied recitative "Don Ottavio, son morta," it is the murder of her father that truly plunges her into action against Don Giovanni.

Her first major outburst fueled by grief begins the Act I, Scene 3 duet between her and Ottavio. She commands him to flee and allow her to die, joining her father in death. Anna's grief immediately takes over and she begins an *attacca* moment with her strongest words starting on the upbeat of the bar ("fuggi" and "lascia") (Figure 3-16). The placement of the strong initial syllables on the upbeat shows both the passion of her grief and the world of confusion she is inhabiting. Anna is beside herself and Mozart concludes her statement with a sobbing gesture in the vocal line on "chi a me la vita diè," ("[him] who gave life to me").

Mozart effectively scores another crying gesture for Anna in the Act II Sextet (mm.50-61.) On the text "sol la morte, or "only death," the vocal line uses a turn to reach up a minor third before descending to the lowest pitches of the line on "morte" (Figure 3-17.) This occurs in two iterations, like two small cries. As she says, "il mio pianto può finir," or "my weeping can end," Mozart writes a climbing line that reaches from C4 to A-flat 4 before descending, trying again, and ultimately tiring out to land on the same C4 (Figure 3-18.) This gesture is akin to two great sobs and a small collapse of grief.

# Duetto

**Allegro**

DONNA ANNA (disperatamente)  
(verzweifelt)

63

D.A.

Fug - gi, cru - de - le, fug - gi! la - - scia ch'io mo - ra an - ch'i - o  
Flie - he, Ver - weg - ner, flie - he! lass mich bei ihm ver - wei - len,

*sf* Archi *sfp* *p*

67

D.A.

o - ra ch'è mor - to, oh Di - o, chi a me la vi - - ta diè.  
mit ihm den Tod auch teil - len, der mir das Le - - ben gab.

Viol., Va. Ob.

*mf* *p*

Figure 3-16: Act I, Scene 3, Duet

50

D.A. sol \_\_\_\_\_ la mor - te,  
 nur \_\_\_\_\_ im To - de,

Fl.  
Ob.

52

D.A. sol \_\_\_\_\_ la mor - te, o mio te -  
 nur \_\_\_\_\_ im To - de, o mein Ge -

Fl.

54

D.A. - so - - - ro, il mio \_\_\_\_\_  
 - lieb - - - ter, wird der \_\_\_\_\_

Ob.

56

D.A. pian - to \_\_\_\_\_ può fi - nir, il mio \_\_\_\_\_  
 Qual ein \_\_\_\_\_ En - de \_\_\_\_\_ sein, wird der \_\_\_\_\_

Figure 3-17: Act II, Scene 7, Sextet, Anna's Entrance Part I

58  
D.A. pian - - - - - to può - - - - - fi -  
Qual - - - - - ein En - - - - - de -

61  
D.A. - nir.  
sein.  
DONNA ELVIRA (senza esser vista)  
(ohne gesehen zu werden)

D.E. Ah do-v'è lo spo - so mi - o?  
Ah wo ist er nur ge - blie - ben?  
(dalla porta, senza esser visto)  
(von der Tür aus, ohne gesehen zu werden)

L. LEPORELLO  
Se mi  
We - he

Archi

Figure 3-18: Act II, Scene 7, Sextet, Anna's Entrance Part II

Together, Mozart and Da Ponte created an interesting, dynamic, and layered character when they composed this version of Donna Anna. Not merely a noble woman, she exhibits strength and courageous determination in the face of attempted assault and murder. She grieves, loves, and has a noble fury burning inside of her even while fighting against fear. Mozart and Da Ponte's work allows Anna to have multiple emotions at once; they have written a three-dimensional character. While a cursory glance may invite audiences to ask why she dismisses



Ottavio's requests for an immediate marriage ceremony, it is completely understandable that an emotionally intelligent woman would need time to process all that has happened to her. In terms of her attempted assault, interpreters should carefully look at the text and setting the composer and librettist have provided. Singers who seriously consider the wealth of character information which Mozart and Da Ponte provide will be rewarded with a compelling and realistic performance.

### 3.4 Bibliography

- Allenbrook, Wye J. "Metric Gesture as a Topic in 'Le Nozze di Figaro' and 'Don Giovanni.'" *The Musical Quarterly*, Volume 67, No. 1, January 1981. Oxford University Press.  
<https://www.jstor.org/stable/742167>.
- Bertati, Giovanni. *Don Giovanni, o sia Il convitato di pietra*. Giuseppe Gazzaniga, composer. Libretti D'Opera. December 19, 2015. Accessed January 8, 2024.  
[http://www.librettidopera.it/zpdf/dongio\\_g.pdf](http://www.librettidopera.it/zpdf/dongio_g.pdf).
- Brown-Montesano, Kristi. "Feminine Vengeance I: The Assailed/Assailant" in *Understanding the Women of Mozart's Operas*. Berkeley: University of California Press, 2007.  
<https://doi.org/10.1525/california/9780520248021.001.0001>.
- Cormier, Margaret. "Staging Rape Myths in Don Giovanni." *Rape at the Opera: Staging Sexual Violence*. Ann Arbor: University of Michigan Press, 2024.  
<https://www.jstor.org/stable/10.3998/mpub.12324662.6>.
- Curtis, Liane. "The Sexual Politics of Teaching Mozart's 'Don Giovanni.'" *NWSA Journal*. Volume 12, No. 1, Spring 2000. <https://www.jstor.org/stable/4316712>.
- De Molina, Tirso. "The Playboy of Seville, or Supper with a Statue." Mandel, Oscar and Adrienne Schizzano Mandel, translators. *Three Classic Don Juan Plays*. Lincoln: University of Nebraska Press, 1971, 1-53.
- Goehr, Lydia and Daniel Herwitz, eds. *The Don Giovanni Moment: Essays on the Legacy of an Opera*. New York: Columbia University Press, 2006.
- Glover, Jane. *Mozart's Women: His Family, His Friends, His Music*. London: MacMillan, 2005.
- Landon, H.C. Robbins, ed. *The Mozart Compendium: A Guide to Mozart's Life and Music*. London: Thames and Hudson, Ltd., 1990.
- Mozart, W.A. *Il dissoluto punito ossia il Don Giovanni: Drame giocoso in zwei Akten, KV 527*. Vocal score. Kassel: Bärenreiter, 2005.
- Noske, F.R. "Don Giovanni: Musical Affinities and Dramatic Structure." *Studia Musicologica Academiae Scientiarum Hungaricae*. Volume 12, Fasc. 1 of 4, 1970, 168.
- Rushton, Julian. *The New Grove Guide to Mozart and His Operas*. New York: Oxford University Press, 2007.
- Sedwick, B. Frank. "Mozart's Sources for Don Giovanni." *Hispania*. Volume 37, No. 3, September 1954, 269-273. <https://www.jstor.org/stable/335262>.