

ABSTRACT

Title of Dissertation: TAILOR-MADE: DOES THIS SONG LOOK GOOD ON ME? THE VOICES THAT INSPIRED VOCAL MUSIC HISTORY

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The history of tailor-made repertoire is celebrated, and, in many cases, the composer and the works live on in perpetuity while the performing artist is remembered only in historical documents. Timbres, agilities, ranges, and personalities of singers have long been a source of inspiration for composers. Even Mozart famously remarked that he wrote arias to fit singers like a well-tailored suit. This dissertation studies the vocal and dramatic profiles of ten sopranos and discovers how their respective talents compelled famed composers to create music that accommodated each singer's unique abilities. The resulting repertoire advanced the standard of vocal music and encouraged new developments in the genres and styles of compositions for the voice. This is a performance dissertation and each singer is depicted through the presentation of repertoire originally created for and by them. The recital series consisted of one lecture recital and two full recitals performed at the University of Maryland, College Park. I was joined in the performance of these recitals by pianist Andrew Jonathan Welch, clarinetist Melissa Morales, and composer/pianist Dr.

Elaine Ross. The series was presented chronologically, and the first recital included works of the Baroque and Classical music eras written for Marie Le Rochois, Faustina Bordoni, Catarina Cavalieri, and Adriana Ferrarese del Bene. The second recital advanced into the nineteenth-century with repertoire composed for Anna Milder-Hauptmann, Giulia Grisi, and Mary Garden. Finally, the concluding recital explored music of the twentieth and twenty-first centuries that was made famous by sopranos Conxita Badía, Leontyne Price, and Renée Fleming. This recital culminated in a commissioned work for the author composed by Dr. Elaine Ross. Additional featured music included works by Lully, Handel, Mozart, Schubert, Rossini, Bellini, Debussy, Massenet, Granados, Rodrigo, Gerhard, Barber, and Previn.

TAILOR-MADE: DOES THIS SONG LOOK GOOD ON ME?
THE VOICES THAT INSPIRED VOCAL MUSIC HISTORY

by

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I lovingly dedicate this dissertation to my father, Joseph Bowser, whose love is in my heart forever.

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Introduction

Since the early seventeenth-century, the relationships between composers and singers have resulted in the composition of some of the most memorable repertoire of all time. In music history courses we learn about historical timelines, compositional traits of the composers, the relationships between composers and librettists or poets, the instrumentation of the eras, and various other musical details. Information about the performing artists, however, is often only uncovered when one delves further into history. For instance, would the character of Fiordiligi, in *Così fan tutte*, exhibit such extreme range of voice and emotion if Mozart had not been so well acquainted with the singer, Adriana Ferrarese del Bene? Questions such as this often remain unasked in the preliminary study of history and repertoire.

In a letter to his father dated February 1778, Mozart famously remarked: “I like an aria to fit a singer as perfectly as a well-made suit of clothes.”¹ Although this statement reflects the thoughts of many composers as they write for the complexities of the human voice, the names and vocal profiles of these inspiring voices are not often given the credit that they deserve. Throughout history, a great deal of music was inspired by, or produced for, individual persons. However, it is not always clear how their talents inspired changes in the composer’s approach to their writing of these compositions. This project seeks to uncover the singer’s influence through the discovery of the voices that inspired some of vocal music history, and the performance of their celebrated repertoire. The information uncovered provides implications regarding performance practice and the pedagogy of

¹ Robert L. Marshall, *Mozart Speaks* (New York: Schirmer Books, 1991), 239.

repertoire selection. In addition, it submits that having prior knowledge of the original artist that the repertoire was tailored to offers essential insight into the selection and performance of the repertoire itself for contemporary singers.

Although there were many influential singers throughout history, this project focused on sopranos who were/are instrumental in forwarding the development of vocal music through their performances and relationships with composers. Sopranos Marie Le Rochois, Faustina Bordoni, Catarina Cavalieri, Adriana Ferrarese del Bene, Anna Milder-Hauptmann, Giulia Grisi, Mary Garden, Conxita Badía, Leontyne Price, and Renée Fleming exhibited dramatic and musical abilities that motivated composers to push the limits of the voice while advancing the repertoire written for this instrument. In performance, selections of this repertoire were presented in chronological order and concluded with a work commissioned for my own voice by Dr. Elaine Ross. Re-creating this tailor-made repertoire, and the process of working with a composer to explore the intricacies of creating for a specific voice, added a new level of perspective to my research.

This project uncovers the specific characteristics, dramatic abilities, and personalities of the women who inspired the performed repertoire. It explores how the composers of each era responded to these factors and what led them to compose as they did. In addition, the presentation of the repertoire in recital provided the audience context to the information presented here which investigates the specificity of tailor-made repertoire, asking the question, “Does this song look good on me?”

Chapter 1: Marie Le Rochois, Faustina Bordoni, Catarina Cavalieri and Adriana Ferrarese del Bene

Vocal music was important in the home, the church, and on the stage since the earliest recorded music history. For many years, however, women were not welcome in live performance as it was considered “unacceptable” behavior for a female. Because of this, the rise of the female soprano voice was one of the later developments in the history of vocal music. By the end of the sixteenth-century, composers were writing more regularly for the female soprano voice and repertoire began to quickly expand. Solo vocal compositions, and the *prima donna*, began a rapid ascent to prominence in the early seventeenth-century and have continued without pause through the present.

Marie Le Rochois (c. 1658-1728)

One of the first *prime donne* to inspire operatic compositions of the seventeenth-century was Marie Le Rochois. She was frequently referred to as simply, La Rochois, and reigned supreme at the Paris Opera for 20 years, from 1678-1698. La Rochois was a protégé of opera composer Jean-Baptiste Lully and he created more leading roles for her than any of his other leading ladies. The impressive number of leading roles that were created for, and by, La Rochois, include the following:

Lully: Arethusa in *Proserpine* (1680); Merope in *Persée* (1682); Arcabonne in *Amadis* (1684); Angélique in *Roland* (1685); Armide in *Armide* (1686); Galatea in *Acis et Galatée* (1686)
Lully-Collasse: Polyxena in *Achille et Polyxène* (1687)
Collasse: Thetis in *Thétis et Pélée* (1689); Lavinia in *Enée et Lavinie* (1690)
Desmarets: Dido in *Didon* (1693); Venus in *Vénus et Adonis* (1697)
Charpentier: Medea in *Médée* (1693)
Marais: Ariadne in *Ariane et Bacchus* (1696)
Campra: Roxane in *L'Europe galante* (1697)
Destouches: Isis in *pastorale-héroïque* (1697)

Perhaps her most famous role was that of the title character in *Armide*, a *tragédie lyrique* by Lully and librettist Phillipe Quinault. A review from her performance of *Armide* in 1686 by Titon du Tillet read, “Mademoiselle Rochois spread her arms and raised her head with a majestic air...one no longer saw anyone but her on the stage, and she seemed to fill it alone.”² Another review of the same performance by Le Cef de la Viéville states:

When I bring to mind Le Rochois, this petite woman who was no longer young, coiffed with black hair and armed with a black cane adorned with a ribbon the color of fire, moving animatedly about the great theater, which she filled almost entirely alone, and from time to time drawing from herself bursts of her marvelous voice, I assure you that I still tremble.³

For a singer in the seventeenth-century, the ability to transport the audience through the declamation of text, rather than melody, was of utmost importance and La Rochois was said to be a brilliant singing actress whose talents of declamation were untouched in her lifetime. Lully was certainly aware of the soprano’s ability to transport the audience and he conceived roles that allowed her talents to excel. In 1732, Tillet again praised her by calling her the “greatest actress and the best model for declamation to have appeared on the Stage.”⁴ In another review Tillet writes:

Over and above ... the talents for singing and for declamation that [Le Rochois] possessed to the highest degree, she had a great mind, knowledge and insight of the highest order, and unerring good taste. Where she surpassed herself was, in my opinion, in her acting and in the expressive and striking *tableaux* in the roles she was portraying, which carried away the whole audience. She was only of moderate height, very dark, and with a face that looked perfectly ordinary outside the theatre, with the exception of her eyes, which were large and fiery and able to express every

² James R. Anthony, "Le Rochois, Marie." *Grove Music Online*. Oxford Music Online, accessed November 25, 2018, <http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016461>.

³ Antonia L. Banducci, “Acteurs and Actrices as Muses: The Case for Jean-Baptiste Lully’s Repertory Troupe (1672–86),” *Journal of Seventeenth-Century Music* 21, no.1 (2017): <https://sscm-jscm.org/jscm-issues/volume-21-no-1/acteurs-and-actrices-as-muses-the-case-for-jean-baptiste-lullys-repertory-troupe/>.

⁴ Banducci, “Acteurs and Actrices as Muses,” <https://sscm-jscm.org/jscm-issues/volume-21-no-1/acteurs-and-actrices-as-muses-the-case-for-jean-baptiste-lullys-repertory-troupe/>.

emotion; yet when she was on stage, she surpassed all the other *actrices* with the most beautiful faces and figures. She had the bearing of a queen or a goddess, her head positioned nobly, a fine gesture, every movement attractive, appropriate and natural; she listened very closely to what we call the *ritournelle*, played while the *actrice* makes her entry on stage, as in dumb show, during which all feelings must be conveyed silently in one's face and appear in one's action. This is something that great *acteurs* and great *actrices* have frequently not understood. What struck me was that when she began to move and to sing, no one had eyes for anything else on the stage, especially in *Armide*, in which she played the biggest and most demanding role in French opera.⁵

In the role of *Armide*, the title character evokes a great number of emotions through the opera ranging from hatred, revenge, fear, love, desperation, and hopelessness. Historical accounts reveal that La Rochois was able to seamlessly portray each of these emotions in her clear declamation, convincing presence, and beautiful tone. “Le perfide Renaud me fuit!” is *Armide*'s last aria which declares her rage, despair, and hopelessness after she is unable to entrap the knight Renaud in her magical spell of love. Lully allows the singer a range of vocal colors and expressions within the declamatory melodic line reflecting the style of singing that was La Rochois's strength, garnering many exemplary reviews. Each of her premiere roles provide the singer with strong musical and dramatic connections, lending support to the indication that Lully and his librettists conceived La Rochois' roles with her talents in mind.⁶

Marie Le Rochois retired from the stage in 1698 and spent her retirement teaching a new generation of singers while entertaining great musicians, actors, and actresses in her home. Thus, not only was she one of the first operatic singers to inspire composers and librettists but she was also an early patroness of the Arts.

⁵ Anthony, James R. “Le Rochois, Maris [La Rochois],” *Grove Music Online*, Oxford Music Online, accessed February 3, 2019, <https://doi-org.proxy-um.researchport.umd.edu/10.1093/gmo/9781561592630.article.16461>.

⁶ Banducci, “Acteurs and Actrices as Muses,” <https://sscm-jscm.org/jscm-issues/volume-21-no-1/acteurs-and-actrices-as-muses-the-case-for-jean-baptiste-lullys-repertoire-troupe/>.

Faustina Bordoni (1697-1781)

As La Rochois' career wound down in France, singers and composers in Italy, Germany, and England were creating new forms of opera. Opera's new popularity, and the composer's dependence on specific singers, encouraged the rise of the lead female soprano—the famous *prima donna*. Faustina Bordoni was one of the first singers to be graced with this title and her relationship with George Frideric Handel proved to be a fruitful and transformative pairing.

Born in Venice in 1697, Faustina (as she was commonly identified) was an Italian soprano who made her professional debut in Venice in 1716. From 1726-1728 Faustina performed in London with Handel's Royal Academy of Music. Faustina's two years at the Royal Academy solidified her place in the history of opera, most especially because of her rivalry with Francesca Cuzzoni, and her brilliant performances with the gifted castrato Senesino. Faustina married composer Adolph Hasse and continued a brilliant singing career until her retirement from the stage in 1751. The Hasses eventually moved to Venice, where she enjoyed a life of comfort until her death in 1781.⁷

Faustina had an impressive range and there are many first-hand accounts of her singing and performances.

Johann Joachim Quantz (composer and flutist): “Her way of singing was expressive and brilliant (*un cantar granito*), and she had a light tongue, being able to pronounce words rapidly but plainly in succession. She had a facile throat and a beautiful and very polished *trillo* which she could apply with greatest of ease wherever and whenever she pleased. The passage could be either running or leaping, or could consist of many fast notes in succession on one tone. She knew

⁷ Winton Dean, "Bordoni, Faustina," *Grove Music Online*, Oxford Music Online accessed December 7, 2017, <http://www.oxfordmusiconline.com.proxy.um.researchport.umd.edu/subscriber/article/grove/music/03574>.

how to thrust these out skillfully, with the greatest possible rapidity, as they can be performed only on an instrument.”⁸

Charles Burney (eighteenth-century music historian): “She in a manner invented a new kind of singing, by running divisions [fast florid passages] with a neatness and velocity which astonished all who heard her. She had the art of sustaining a note longer, in the opinion of the public, than any other singer, by taking her breath imperceptibly ... her professional perfections were enhanced by a beautiful face, a symmetric figure, though of small stature, and a countenance and gesture on the stage which indicated an entire intelligence and possession of the several parts she had to represent...E was a remarkably powerful note in this singer’s voice, and we find most of her capital songs in sharp keys.”⁹

Pier Francesco Tosi, in his *Opinioni de’ cantori antichi e moderni*: “The one [Bordoni] is inimitable for a privileged Gift of Singing, and for enchanting the World with prodigious Felicity in executing, and with singular Brilliant [i.e. coloratura] ...which pleases to Excess.”¹⁰

Giovanni Battista Mancini (castrato and teacher): “Her type of agility was so much more valuable, because the right degree of vibrato, and in a very new motion, and able to sustain equally difficult *passaggi* of six or three notes, and these conveyed with due proportion, without ever languishing, however much ascending or descending, giving them those proportionate colours that are so necessary for the correct consistency [*impasto*] of every *passaggio*.”¹¹

From these accounts we can glean that Faustina was a singer unlike many females that had been heard prior to her career. According to her contemporary, musical historian Dr. Charles Burney, she was credited for impeccable intonation and she is thought to be the first singer to perfect the use of *staccati*.¹² She had more vocal dexterity than most, was considered an excellent musician, and is noted for being one of the first singers to perform in the new agile style of singing, later imitated by many. In addition to her many vocal

⁸ Steven Larue, *Handel and his Singers: The Creation of the Royal Academy Operas, 1720-1728* (New York: Oxford University Press Inc., 1995), 150.

⁹ Rupert Christiansen, *Prima Donna: A History* (London: Pimlico, 1995), 17-18.

¹⁰ Suzanne Aspden, *The Rival Sirens: Performance and Identity on Handel’s Operatic Stage* (New York: Cambridge University Press, 2013), 5.

¹¹ Aspden, *The Rival Sirens*, 35.

¹² Aspden, *The Rival Sirens*, 35.

talents, she was a gifted actress who was comfortable in a variety of roles. Eighteenth-century composer Johann Quantz remarked that “she was born for singing and acting.”¹³

Handel was likewise aware of Faustina’s many talents and used them to enhance his *opera seria*. During her tenure at the Royal Academy, Faustina premiered five roles written specifically to highlight her talents including: Rossane in *Alessandro* (1726), Alcestis in *Admeto* (1727), Pulcheria in *Riccardo Primo* (1727), Emira in *Siroe* (1728), Elisa in *Tolomeo* (1728). Handel took advantage of all of Faustina’s vocal talents by composing arias that included: exciting fioritura; large breath capacity allowing for long phrases; arias written in sharp major keys (especially A and E) to highlight Faustina’s beauty and power on those notes; repeated patterns on one note; duple or triple meter arias; call and response patterns with the orchestra; and difficult harmonic passages. The first opera composed by Handel for Faustina’s talents, *Alessandro*, demonstrates a variety of ways Handel composed specifically for Faustina’s unique voice. In Rossane’s aria, “Lusinghe piu care,” Handel explores many of the more exciting traits of Faustina’s voice and acting, including continuous *fioratura*, strong character development, and a complete *da capo* to allow for her remarkable talents of ornamentation.

Handel also wrote for dueling diva’s, Faustina and Cuzzoni, one of the first historically noted soprano rivalries. He balanced the florid virtuosity of Faustina with the more lyrical qualities of Cuzzoni to take Italian *opera seria* to new heights. Research supports the belief that Faustina Bordoni played a tremendously important role in the creation of Handel’s *opera seria*, and that her talents changed the style of vocalism, libretti, and characterization on stage. According to historian C. Steven LaRue: “For Handel, the

¹³ Henry Pleasants, *The Great Singers: From the Dawn of Opera to Our Own Time* (New York: Simon and Schuster, 1966), 99.

cast provided the starting-point for the creative process, not its end.”¹⁴ The relationships that Bordoni formed with Handel, as well as composers such as Adolph Hasse, Giovanni Bononcini, Pietro Torri, Francesco Gasparini, Leonardo Vinci, Tomaso Albinoni, and Antonio Lotti, were integral in advancing the specialization of the singer.¹⁵

As the eighteenth-century progressed, the writing for the human voice became more virtuosic as singers like Faustina Bordoni travelled Europe displaying their talents. In Austria, Wolfgang Amadeus Mozart was composing operas in a new style that not only explored the virtuosity of the voice, but also combined the styles of *opera buffa* and *opera seria* therefore creating more realistic characters and situations. Mozart was brilliant in his innovations and he created music with the vocal resources accessible to him. One of the most exciting resources available in Vienna was *prima donna*, Catarina Cavalieri.

Caterina Cavalieri (1775-1801)

Catarina Cavalieri was born in Austria in 1755. She was a vocal student of composer Antonio Salieri and later became his long-time mistress. After making her operatic debut in Vienna in 1775, Cavalieri saw success in both comic and serious roles performing both German and Italian repertoire. She was considered one of the most celebrated and virtuosic singers of Mozart’s era in Vienna and many roles were written to showcase her extreme range and control.

Cavalieri was known to have a tremendously balanced voice and she could sing equally well in the head and chest registers. Her range encompassed almost three octaves and displayed excellent musicianship. Like Faustina, Cavalieri was well-known for her exciting

¹⁴ LaRue, *Royal Academy Operas*, 190.

¹⁵ Larue, *Handel and his Singers*, 180.

fioritura, although the style was quite different by the late eighteenth-century. Her vocal prowess was remarked upon by many contemporary sources:

M.A. Schmitt in a review of her performance of Salieri's Singspiel *Der Rauchfangkehrer* (*Meine Empfindungen im Theater*, 1781): "Demoiselle Cavalieri, who has the reputation among connoisseurs of being one of the first singers, and who through her beautiful singing also pleases the ordinary man, played the girl. Her acting is improving daily...In speech she is not yet natural enough: she over-emphasized final syllables and clips the last words of her speeches so much that she becomes unintelligible. Her arms are still a little too stiff, bent too far forward and not loose enough: but she has already considerable expression in her bearing, has fine deportment, and soon will delight us as an actress as much as she does with her voice."¹⁶

Prince Khevenhüller of her debut performance in Vienna "she possessed a very strong chest voice and met with 'well-deserved approbation.'"¹⁷

Viennese dramatist Gebler "a strong and pleasant voice, in both the high and the low notes, a combination which one seldom encounters, [she] sings equally well the most difficult passages."¹⁸

Other reviews of Cavalieri's performances comment on her dazzling coloratura, ability to sing cleanly in difficult passages, and her strong, yet pleasant, voice. As is seen in Schmitt's review above, Cavalieri's theatrical talents were not as well-developed as her vocal abilities and she was sometimes criticized for her lack of understandable diction.

Mozart was distinctly aware of Cavalieri's reputation and made use of her talent in his operas. Cavalieri originated the role of Konstanze in *Die Entführung aus dem Serail* (1782), the soprano soloist in the cantata *Davide penitente* (1785), and Madame Silberklang in *Der Schauspieldirektor* (1786). In addition, Cavalieri performed Donna Elvira in the Viennese premiere of *Don Giovanni* in 1788 and La Countessa Almaviva in

¹⁶ Patricia Lewy Gidwitz, "Cavalieri, Catarina," *Grove Music Online*, Oxford Music Online, accessed December 7, 2017, <http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/subscriber/article/grove/music/05201>.

¹⁷ Gidwitz, "Cavalieri, Catarina."

¹⁸ Gidwitz, "Cavalieri, Catarina."

a 1789 revival of *Le nozze di Figaro*. In these performances she was the motivation for the addition of the famous aria “Mi tradi quell’alma ingrata” in *Don Giovanni* and the latter flexible portion of “Dove sono” in *Le nozze di Figaro*.

Inspired by Cavalieri’s abilities, Mozart composed fiendishly difficult arias with vocal pyrotechnics that were not possible for most singers. In 1781, during the composition of *Die Entführung aus dem Serail*, Mozart wrote to his father, Leopold, that he “sacrificed Konstanze’s aria a little to the flexible throat of Mlle Cavalieri.”¹⁹ At the time of its composition, the range of Konstanze’s arias were innovative and rarely heard. Still today, Konstanze is a role that is performed by a small and expert group of singers. Konstanze’s aria “Ach ich liebte” demonstrates some of the dazzling displays that Cavalieri inspired. Based upon Mozart’s own comments to his father, it is undeniable that Cavalieri’s talents changed the original concept of the role of Konstanze, becoming a role that demanded the type of singing that few but Cavalieri could perform.

In *Der Schauspieldirektor*, Mozart clearly drew on the talents of his *prime donne* to compose vocally impressive music that also allowed him to use his compositional gifts in a new fashion. Mozart composed two highly technical arias for the vocal talents of rivals Catarina Cavalieri (Madame Silberklang) and Aloysia Weber (Madame Herz), continuing the dueling-divas theme from Handel. According to author and conductor Jane Glover, “nobody knew what they could do better than Mozart, who wrote cheerfully to their great strengths.”²⁰

For the Viennese premiere of *Don Giovanni*, Mozart once again was faced with the casting of rival sopranos Cavalieri and Weber. As Donna Anna, Weber was considered the

¹⁹ Robert L. Marshall, *Mozart Speaks*, (New York: Schirmer Books, 1991), 239.

²⁰ Jane Glover, *Mozart’s Women*, (New York: HarperCollins Publishers, 2005), 235.

prima donna, which did not satisfy Cavalieri. It is reported that she demanded the composer write her an aria that rivaled that of Donna Anna, to avoid being outshone.²¹ This provoked the conception of one of the most famous insertion arias from the score, “Mi tradi quell’alma ingrata.” Jane Glover offers a valuable assessment of the aria:

Elvira has a recitative and aria of real, private soul-baring, and it shows her in an altogether new light...She spells out the truth: although she has been appallingly treated by Giovanni, she only has to look upon his face (‘ma se guardo il suo cimento’) and she is utterly aroused: she still loves him. The real turbulence of this realization is expressed in jagged virtuosity (that was Cavalieri’s specialty), word fragmentations and phenomenally unexpected harmonic and melodic progressions. As ever, Mozart has seized on Cavalieri’s remarkable musicianship and technical expertise and deployed them in such a way as to give real insight into Elvira’s character and situation.²²

The addition of Donna Elvira’s second act aria not only offered a virtuosic vocal opportunity for Cavalieri, but ultimately changed the perception of the character at the conclusion of the opera. “Mi tradi quell’alma ingrata” allows Donna Elvira to appear more compassionate, rather than self-righteous and hysterical. Whether this addition was at the insistence of Cavalieri or not, the aria was undoubtedly composed for her and therefore changed not only the lasting effect of the opera, but also the trajectory of the character of Donna Elvira.

Seemingly, the roles that were premiered and revived by Catarina Cavalieri would not exist in their current form if it weren’t for her unique abilities as a singer. However, there are many ways to make an impression and not all singers made their mark by impressing Mozart with their vocal abilities. Soprano Adriana Ferrarese del Bene’s success

²¹ Glover, *Mozart’s Women*, 271.

²² Jane Glover, *Mozart’s Women*, 271-272.

came by possessing a voice that lacked evenness of tone and had an obvious absence of dramatic sensitivity.

Adriana Ferrarese del Bene (1759-c.1803)

Born Francesca Adriana Gabrielli in 1759 in the Italian city of Ferrera, Ferrarese began performing in oratorios as a student in Venice at the Ospedale dei Mendicanti. Her first review hails from this academic period where music historian, Dr. Charles Burney, stated: “la Ferrarese sung very well and had an extraordinary compass of the voice.”²³ Ferrarese arrived in Vienna in 1788 and sang a variety of roles during her thirty-month tenure in that city. Her time in Vienna coincided with the significant collaborations between Mozart and librettist, Lorenzo Da Ponte, which afforded her considerable opportunity. It is believed that she was romantically linked to Da Ponte, which possibly led to some of her greatest achievements.²⁴

Ferrarese’s talents were, by far, the most disputed among the singers previously discussed. Contemporary reviews offer an inconsistent view of Ferrarese’s talents:

Grove Music Online: “Ferrarese made her Vienna début on 13 October 1788 as Diana in Martín y Soler's *L'arbore di Diana*, in which she sang two substitute arias; the *Rapport von Wien* remarked: ‘connoisseurs of music claim that in living memory no such voice has sounded within Vienna's walls. One pities only that the acting of this artist did not come up to her singing.’”²⁵

Demetrio of Cherubini reported “that she had a sweet voice and sang with taste, but she was not calculated to shine as a prima donna.”²⁶

²³ Beverly Reed Hay, “Types of Soprano Voices Intended in the Da Ponte Operas of Mozart,” (DMA diss., Indiana University, 1989), 81.

²⁴ Glover, *Mozart's Women*, 287.

²⁵ Patricia Lewy Gidwitz, and John A. Rice, "Ferrarese [Ferraresi, Ferrarese del Bene], Adriana," *Grove Music Online*, Oxford Music Online, accessed November 25, 2017, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009512>.

²⁶ Hay, “Types of Soprano Voices,” 81.

A review from her performance in Anfossi's *I Viaggiatori felici* stated "Signora Ferrarese was easy, spirited and apposite to the character of Flirtilla. Her first duet...and song...were delivered with so much excellence that they were, with bursts of applause, unanimously encored."²⁷

Quote by the Earl of Mount-Edgumbe in 1785: "The late first woman Ferrarese del Bene, who had been also much extolled to me, was but a very moderate performer. She was this year degraded to prima buffa, but even in that subordinate line was so ineffective, that Sestini was recalled to strengthen the company"²⁸

Her vocal abilities were optimally displayed when she was singing large leaps (or *cantar di sbalzo*), exciting melismatic phrases, and repertoire highlighting the lower part of her range.²⁹ She was not considered an exceptional actress, but seemed to find strength in portraying serious characters within a comic opera. Da Ponte himself seemed taken with Ferrarese and remarked that "her voice was delicious, her method new, and marvelously affecting. She had no striking grace of figure. She was not the best actress conceivable. But with the most beautiful eyes, with very charming lips, few the performances in which she did not prove infinitely pleasing."³⁰ However, Mozart's interest in Ferrarese was considerably less enthusiastic as evidenced by a letter to his wife stating "the leading woman singer...is far better than Madame Ferrarese, which I admit, is not saying much."³¹ Regardless, Da Ponte's infatuation was a driving force in her portrayal of Susanna in the Vienna premiere of *Le nozze di Figaro* in 1779.³²

In the Vienna company, Ferrarese often performed the roles that were originally written for Nancy Storace, a former star of the Vienna company. In the role of Susanna, however, Ferrarese did not sing the entirety of the music initially composed. In fact,

²⁷ Hay, "Types of Soprano Voices," 81.

²⁸ Hay, "Types of Soprano Voices," 81.

²⁹ Gidwitz and Rice, "Ferrarese [Ferraresi, Ferrarese del Bene], Adriana," *Grove Music Online*.

³⁰ Hay, "Types of Soprano Voices," 82.

³¹ Marshall, *Mozart Speaks*, 370.

³² Glover, *Mozart's Women*, 273.

Susanna's two arias were both replaced with new material for Ferrarese's portrayal. Due to her reported lack of acting ability, Susanna's second act aria, "Venite inginocchiatevi," was replaced with "Un moto di gioia," and her famous final act aria "Deh vieni, non tardar" was exchanged for "Al desio di chi t'adora." These substitution arias were composed specifically for Ferrarese and required less dramatic ability and finesse than the originals. Again, Mozart expressed his lack of enthusiasm for Ferrarese by remarking to his wife "this little aria which I composed for Madame Ferrarese, ought, I think, to be a success, provided she is able to sing it in an artless manner, which, however, I very much doubt."³³ Nonetheless, these arias highlight some of Ferrarese's greatest vocal strengths including large leaps and the lower portion of her range.

For Adriana Ferrarese del Bene, the same features that caused her ridicule by critics, including Mozart, were also what afforded her the greatest success – the role of Fiordiligi in *Così fan tutte*. Da Ponte and Mozart used their knowledge of Ferrarese's strengths and limitations to create a role uniquely suited to her talents.

The role of Fiordiligi is the ultimate *seria* character in an *opera buffa*. Ferrarese was known for an elevated style of acting that did not integrate easily into the more natural and charming atmosphere of *opera buffa*. But Mozart was able to use exaggeration and ridiculousness to frame Fiordiligi's character and highlight the singer's strengths in the process. Fiordiligi's music is full of extreme leaps that encompassed the entirety of Ferrarese's voice as well as frequent melismatic movement. In addition, the music requires weight and dramatic energy in the lowest stretches of the voice. Ferrarese was probably one of the larger voices of Mozart's day, as evidenced by her performances at La Scala,

³³ Marshall, *Mozart Speaks*, 371.

one of the largest opera houses of the late eighteenth-century. The composer explored her vocal power with his use of broad orchestration requiring a more resonant style of singing in all ranges.³⁴

A provocative theory regarding the composition of *Fiordiligi* has been presented by author William Mann and suggests that Mozart “was playing on Ferrarese’s technique of ducking her head for low notes and throwing it back for her top register, so that in these bars she would look, as well as sound, un-dignified.”³⁵ If this was the case, in the musical characterization of *Fiordiligi* the composer used all of his considerable talent and wit to compose a masterpiece that offered the somewhat limited singer a great triumph.

According to author Robert Marshall, “while he was emphatic in asserting the supremacy of the composer’s domain over that of the poet, Mozart, often enough, was more than willing to defer to the will, and even to the whim, of his singers.”³⁶ The evidence presented in this recital and document proves that it is impossible to discount the importance of the singer in the composition of these most famous operas. The influence of these women’s respective talents furthered the evolution of opera both in style and technical ability and this practice is continued by composers to the present day.

³⁴ Hay, “Types of Soprano Voices,” 90.

³⁵ Hay, “Types of Soprano Voices,” 90.

³⁶ Marshall, *Mozart Speaks*, 238.

Chapter 2: Anna Milder-Hauptmann, Giulia Grisi, and Mary Garden

The information presented for this dissertation explores the vocal virtuosity and dramatic personas of singers that inspire composers to create music showcasing their abilities. The first chapter (and accompanying recital of this series) featured sopranos Marie Le Rochois, Faustina Bordoni, Catarina Cavalieri, and Adriana Ferrarese del Bene, all of whom left indelible marks on the vocal music of the Baroque and Classical eras. The second chapter studies the legacy of nineteenth-century *prime donne* through the music composed for Anna Milder-Hauptmann, Giulia Grisi, and Mary Garden.

The dawn of the nineteenth-century brought many changes to the musical landscape in Europe. Musical sensibilities were expanded through the learnings of the Enlightenment and musicians began to conceive music in a unique and personal fashion. The salons of Europe were epicenters of artistic creativity, and smaller forms of vocal music, such as art song and chamber music, were revitalized in a fresh way owing to this salon tradition.

Simultaneously, opera became more nationalistic with composers in Germany, France, and Italy delving into diverse, but equally invigorating approaches to writing for the voice and orchestra. Composers expanded opera orchestras while exploring programmatic ideas and chromatic harmony. These techniques necessitated the demand for a unique style of singer.

In Germany, composers expanded the German operatic style of Gluck, Mozart, Beethoven, and Weber by moving to grander stages, culminating in Wagner's ideal of *Gesamtkunstwerk*. Early nineteenth-century singer, Anna Milder-Hauptmann, encouraged composers across Europe in their writing for larger instrumentation through her majestic approach to singing. In Italy, the *bel canto* style was developed by Rossini and his

contemporaries, with melodies of this period requiring beautiful and seamless phrasing. Singers like Giulia Grisi continued to inspire the writing of *bel canto* operas for over thirty years through her superb singing and engaging characterizations. Finally, as the twentieth-century loomed, French composers explored the smaller form of *mélodies* by fusing their own national literature and poetry with music. In addition, French opera continued its tradition of lyricism in the operas of Massenet, while adding new elements of Impressionism with Debussy's *Pelléas et Mélisande*. Mary Garden was an integral part of the *fin de siècle* because of her close relationships with composers and her ability to create honest characterizations.

These women worked intimately with the composers of their generations to create lasting works of art. The composer's knowledge of their vocal and dramatic abilities inspired famed works and further influenced future composers in tailoring their works for unique and distinctive voices.

Anna Milder-Hauptmann (1785-1838)

Pauline Anna Milder-Hauptmann was born in 1785 and showed early talent as a singer. She was a pupil of Antonio Salieri and made her operatic debut in Süßmayr's *Der Spiegel von Arkadien* in 1803 at the age of 17. An immediate sensation, Milder-Hauptmann began a successful career which ultimately spanned twenty-three years and comprised numerous role creations as well as a successful recital career.

Milder-Hauptmann's voice was a large instrument that began more lyrically before developing into a powerful dramatic voice by the end of her career. Her voice was often described as full and rich, and was commented upon by many composers including Haydn,

who remarked: “Dear child, you have a voice like a house.”³⁷ She was described by Carl Friderich Zelter as “positively belonging to the class of rarities,” and “the only singer who gives you complete satisfaction.”³⁸ In addition, Georg August Griesinger described her voice as “pure metal.”³⁹ The soprano sang an extremely successful tour early in her career which elevated her profile and led to numerous engagements and introductions. Joseph von Spaun recalled Schubert’s reaction to hearing Milder-Hauptmann in 1813: “he said Milder’s voice pierced his heart.”⁴⁰

In 1816, Milder-Hauptmann became *prima donna assoluta* in Berlin, where she remained until 1829. In Berlin she was an important figure in the renaissance of the operas of Christoph Willibald von Gluck. She was ideal for these works, possessing heavier vocal weight and an impressive bearing. Although Milder-Hauptmann was not considered an excellent actress, she was described as a lovely woman with an imposing stage presence. During her career she was admired by most, although her voice was frequently described as inflexible.⁴¹ Schubert’s fascination with the soprano’s voice continued nonetheless, although he did acknowledge her lack of flexibility in a letter to Franz von Schober in 1818

³⁷Richard Somerset-Ward, *Angels & Monsters: Male and Female Sopranos in the Story of Opera, 1600-1900* (New Haven: Yale University Press, 2004), 225.

³⁸Florence Ashton Montgomery and George Grove, “Pauline Milder-Hauptmann,” in *A Dictionary of Music and Musicians, Volume 2*, 1st ed., (London: Macmillan and Co., 1900): 330-331, accessed January 21, 2019, International Music Score Library Project, http://conquest.imslp.info/files/imglnks/usimg/c/cc/IMSLP96327-PMLP192599-A_Dictionary_of_music_and_musicians_v2_1880_UCBerkeley.pdf.

³⁹F.A. Marshall and Christopher H. Gibbs, “Milder-Hauptmann, (Pauline) Anna,” *Grove Music Online*. Oxford Music Online, accessed October 17, 2018, <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018669>.

⁴⁰H.P. Clive, *Schubert and His World: A Biographical Dictionary* (Oxford: Clarendon Press, 1997), 134.

⁴¹Montgomery and Grove, “Pauline Milder-Hauptmann,” 330.

stating, “I am very glad that for you Milder is irreplaceable, for I feel just the same. She sings more beautifully than anyone else – and trills worse.”⁴²

Although Schubert and Milder-Hauptmann never met in person, they frequently exchanged letters and the soprano regularly praised and performed his songs. In return, Schubert wrote two delightful Lieder for her: “Suleika II” and “Der Hirt auf dem Felsen.” Milder-Hauptmann premiered “Suleika II” in an 1825 concert that also included Schubert’s now famous “Erlkönig” and “Die Forelle.” A review of this performance was glowing:

The great voice of this singer pleases one best in the noble style of singing – as in the two Goethe songs, *Suleika* and *Erlkönig* – which Mme. Milder echoed masterfully from her own heart to our hearts...The tender melody [*Suleika*], sung with intimate feeling by Mme. Milder, was enhanced throughout by bright colors in the quite singular piano accompaniment...The sighing of the westwind, and the longing of tender love were effectively represented in these tones.⁴³

“Der Hirt auf dem Felsen” was written at the request of the soprano to be performed as a showpiece on one of her numerous recitals. In a letter to the composer in 1825, Milder-Hauptmann stated her desires for the new song: “one that can be sung in a variety of measures so that several emotions can be represented...so that there may be a brilliant ending.”⁴⁴ She collaborated with Schubert on the text and he completed the chamber work for voice, piano, and clarinet in the last months of his life in 1828.⁴⁵ It is believed that the soprano had a similar conversation with Beethoven in 1814, but no *Lied* came to fruition from this collaboration.⁴⁶ “Der Hirt auf dem Felsen” received its premiere by Milder-Hauptmann in 1830, over a year after the death of Schubert.

⁴² Clive, *Schubert and His World*, 134

⁴³ Christopher H. Gibbs, *The Cambridge Companion to Schubert* (Cambridge: Cambridge University Press, 1997), 275.

⁴⁴ Luise Eitel Peake, “The Antecedents of Beethoven’s Liederkreis,” *Music and Letters* 63, 3/4 (Jul-Oct 1982): 256, JSTOR.

⁴⁵ Clive, *Schubert and His World*, 135.

⁴⁶ Peake, “Beethoven’s Liederkreis,” 275.

These *Lieder* written for Milder-Hauptmann's voice present typically Schubertian compositional traits such as text painting and arpeggiated chords. In addition, Schubert introduces vocally dramatic elements that suited the operatic size and weight of Milder-Hauptmann's voice. The musical construction of his songs became more like arias with orchestral accompaniment and the harmonies exhibited a movement towards the dissonances of Weber. Milder-Hauptmann continued to be a champion of Schubert's *Lieder* after his death and was an important figure in the dissemination of his music throughout Germany.⁴⁷

In addition to these works by Schubert, Anna Milder-Hauptmann created the role of Leonore in all three versions of Ludwig van Beethoven's *Fidelio* (1805, 1806, and 1814). Each of these adaptations of Beethoven's operas underwent extensive revisions and Milder-Hauptmann related that she and the composer debated specific passages in Leonore's aria that were particularly unsuited to her voice.⁴⁸ It seems that Milder-Hauptmann is to be acknowledged as the impetus behind the removal of "meaningless instrumental passages" and edits to the Adagio in the aria "Komm, Hoffnung" that now exist.⁴⁹ In fact, an *Allgemeine Musikalische Zeitung* review from an 1814 benefit performance seems to agree with the soprano's opinion of the new aria "Komm, Hoffnung" before it's revisions:

The second aria which was performed with power and feeling by Mad. Milder-Hauptmann is beautiful and of great artistic worth. Yet it seems to this critic that now the first act has lost its fast pace and is held up by the performance of these two arias and has become unnecessarily long.⁵⁰

⁴⁷ Gibbs, *The Cambridge Companion*, 275.

⁴⁸ Edgar Istel and Theodore Baker, "Beethoven's 'Leonore' and 'Fidelio,'" *The Musical Quarterly* 7, no. 2 (April, 1921), 241, JSTOR.

⁴⁹ Istel and Baker, "Beethoven's 'Leonore' and 'Fidelio,'" 241.

⁵⁰ Elliot Forbes, *Thayer's Life of Beethoven*, (Princeton: Princeton University Press, 1967), 588.

Although the temperamental composer and Milder-Hauptmann seemed to have disagreements throughout their relationship, there was an obvious mutual respect that led to the masterpiece role of Leonore and frequent concert appearances together throughout their careers.⁵¹

In the early nineteenth-century, Anna Milder-Hauptmann originated numerous other operatic roles, including the title role in Luigi Cherubini's *Faniska* (1806), Adele in Conradin Kreuter's *Cordelia* (1800), Emmeline in Joseph Weigl's *Die Schweizerfamilie* (1809), and Irmengard in Gaspare Spontini's *Agnes von Hohenstaufen* (1829). Felix Mendelssohn was also inspired by her singing and thus composed the Marian antiphon, *Ave maris stella*, in 1829. Author R. Larry Todd states that "Mary's invocations are set in a quasi-operatic, Mozartean vein, with florid embellishments tailored for Milder's voice."⁵² In that same year, Mendelssohn composed the cantata, *Tutto è silenzio... Dei clementi*, presumably to express his gratitude for her performance of the soprano solos in his famous 1829 revival of Bach's *Matthäus-Passion*.⁵³

Anna Milder-Hauptmann's influence over the composers and audiences in early nineteenth-century Germany is undeniable. She had the type of voice that was able to sing the classical German repertoire but inspired the writing for larger, more powerful, voices. Her influence escorted the writing for the German soprano voice into the Romantic period which would be characterized by a greater variety of vocalism and style.

⁵¹ Forbes, *Life of Beethoven*, 575.

⁵² R. Larry Todd, *Mendelssohn: A Life in Music*, (Oxford: Oxford University Press, 2003), 185.

⁵³ Todd, *Mendelssohn*, 195.

Giulia Grisi (1811-1869)

As German composers moved toward larger orchestrations and writing for heavier voices, composers in Italy were developing a new style of opera that included grand scenes which served as vehicles for expressive and virtuosic singing. The *bel canto* period of vocal composition was developed by Gioachino Rossini and elevated by Vincenzo Bellini and Gaetano Donizetti. Their creations became some of the most-performed soprano repertoire of all-time and were composed for the voices of legendary singers such as Giuditta Pasta, Maria Malibran, Pauline Viardot-Garcia, and Giulia Grisi.

Giulia Grisi was an Italian soprano from a remarkably artistic family. Her elder sister was celebrated singer Giuditta Grisi and her cousin, Carlotta, was a famous ballet dancer and the original *Giselle*. She began her vocal studies at an early age in Milan and Bologna, but absorbed a tremendous amount from training alongside her own sister, Giuditta. Giulia Grisi made her operatic debut in 1828, immediately drawing the attention of the public as well as important opera composers. A younger contemporary of the famous Giuditta Pasta, Grisi joined the roster at La Scala and was afforded the opportunity to study beside the great diva. Pasta, herself, was quite impressed with the young Grisi and remarked: “I can honestly return to you the compliments paid to me by your aunt and say that I believe you are worthy to succeed us.”⁵⁴ At La Scala, Grisi created the role of Adalgisa to Pasta’s *Norma* in the 1831 premiere of Bellini’s *Norma*, launching the young singer to instantaneous fame.

⁵⁴ George T. Ferris, *Great Singers: Malibran to Titiens* (New York: D. Appleton, 1892), 72, HathiTrust Digital Library, <https://babel.hathitrust.org/cgi/pt?id=pst.000063747720;view=1up;seq=82>.

The beauty, evenness, flexibility, and control of Giulia Grisi's voice was remarked upon regularly in reviews. In addition, her physical beauty and her superb acting often left composers, audiences, and critics effusive in their praise:

Henry Chorley in *Thirty Years' Musical Recollections*: "And what a *soprano* voice was hers! – rich, sweet – equal throughout its compass of two octaves (from C to C) without a break, or a note which had to be managed. The voice subdued the audience on her first appearance ere 'Di piacer' was done. In 1834 she commanded an exactness of execution not always kept up by her during the after years of her reign. Her shake was clear and rapid; her scales were certain; every interval was taken without hesitation by her. Nor has any woman ever more thoroughly commanded every gradation of force than she – in those early days especially; not using the contrast of loud and soft too violently, but capable of any required violence, of any advisable delicacy. In singing of certain slow movements *pianissimo*...the clear, penetrating beauty of her reduced tones (different in quality from the whispering semi-ventriloquism which was one of Mademoiselle Lind's most favorite effects) was so unique, as to reconcile the ear to a certain shallowness of expression in her rendering of the words and the situation."⁵⁵

Again, Henry Chorley in *Thirty Years' Musical Recollections*: "the beauty of the sound was more remarkable...than the depth of feeling. When the passion of the actress was roused...her glorious notes, produced without difficulty or stint, rang through the house like a clarion, and were truer in their vehemence to the emotion of the scene, than were those wonderfully subdued sounds, in the penetrating tenuity of which there might be more or less artifice. From the first, the vigour always went more closely home to the heart than the tenderness, in her singing, and her acting, and her vocal delivery – though the beauty of the face and voice – the mouth that never distorted itself – the sounds that never wavered."⁵⁶

An April 18, 1836 issue of *The Times of London*: "From her magnificent opening...the invocation to the moon, the "Casta Diva" in the fourth scene, to the finale of the second act, in which she ascends the fatal pile, she bore up the composition as if it were by her own efforts, if efforts they could be called which evidently cost her nothing, and in some of the more striking passages communicated an effect on the audience almost electrical. One instance which occurred in the first scene where an ordinary performer would have thrown in a mere roulade, or flourish, but where Grisi merely sustained a long note diminished from her utmost force to its finest point, was one of the greatest refinements in her art ever exhibited. The simplicity and purity of the effect amounted almost to the

⁵⁵ Henry F. Chorley, *Thirty Years' Musical Recollections, Volume 1* (New York: Da Capo Press, Inc, 1984), 110-111.

⁵⁶ Chorley, *Thirty Years'*, 111-112.

sublime. It is needless to say, after this that her reception was of the most distinguished kind.”⁵⁷

Review from *L'avant-scène* after a performance of *Marino Faliero*: “There is no praise precise enough to characterize the feeling that Mademoiselle Grisi causes one to experience in this work: it is beyond marvel, beyond enchantment; there is truly something supernatural and magical in the voice and the spirit of this Diva.”⁵⁸

Giulia Grisi’s thirty-plus year career was reported to be one of the longest of any nineteenth-century singer. Some of the most important roles of the *bel canto* era were composed for or premiered by her. These include: Elvira in *I puritani* (1835), Elena in *Marino Faliero* (1835), Norina in *Don Pasquale* (1843), and the soprano solo in Rossini’s *Stabat Mater* (1842). She was a great favorite of the young Queen Victoria and a member of the famous “*I puritani*” quartet that included Giovanni Baptiste Rubini, Antonio Tamburini, and Luigi Lablache. In 1839, Rubini was replaced with the famous tenor Giovanni Matteo Mario whom Grisi married and had six daughters.

Like many high-profile singers, Grisi was not without controversy and sometimes exhibited behavior that was cunning and vindictive. Her rivalry with Pauline Viardot-Garcia is particularly well documented and highlights the unbecoming conduct that can arise from competition.⁵⁹ In addition, one of the most common criticisms of Grisi accuses her of being a talented mimic who studied the performances of her peers before expressing their characterizations as her own. Evidence of this appears to be somewhat biased as these types of comments were made by Viardot and her admirers, namely historians Henry Chorley and John Cox. After hearing Giuditta Pasta, Viardot is quoted as stating: “Now I

⁵⁷ Tom Kaufman, “A Fresh Look at Grisi,” *Opera Today*, December 8, 2005, http://www.operatoday.com/content/2005/12/a_fresh_look_at.php.

⁵⁸ Hilary Poriss, *Changing the Score: Arias, Prima Donnas, and the Authority of Performance*, (Oxford: Oxford University Press, 2009), 44.

⁵⁹ Kaufman, “A Fresh Look at Grisi,” 2.

know where Grisi got all her greatness.”⁶⁰ This statement was included in Chorley’s 1862 book, *Thirty Years Musical Recollections*, while Cox’s book, *Musical Recollections*, from 1872, further elaborates his account of her imitative propensities. In spite of those behaviors, Grisi reigned for thirty-three years as the *prima donna* in London and Paris.

Giulia Grisi’s importance in this history of vocal music is due not only to the beauty of her voice and presentation, nor the beloved repertoire that was written for her, but also the longevity of her career. Grisi carried Italian opera through the *bel canto* operas of Rossini, Donizetti, and Bellini and into the early years of *verismo* with the operas of Meyerbeer and Verdi. As stated by Richard Somerset-Ward, “one of the more interesting speculations of the story of opera is what effect it would have had on Verdi’s work if Grisi had been available to him as a creator.”⁶¹ Based upon the knowledge of Grisi’s influence on the great composers during her career, it is likely that the clarity of her singing and honesty of her presentations would have inspired Verdi, who was known to create each of his works for definite occasions and performers.

Mary Garden

As we have seen, the unique and powerful voices of sopranos Anna Milder-Hauptmann and Giulia Grisi motivated composers to write virtuosic works that have stood the test of time and remain relevant today. Whereas many singers’ influence upon the compositions of their time was inspired by their voice, additional inspiration was drawn from their acting and persona, as was the case with soprano Mary Garden.

Mary Garden was a Scottish-American soprano who began her studies in Chicago before moving to Paris with the support of wealthy patrons. While in Paris, the enigmatic

⁶⁰ Kaufman, “A Fresh Look at Grisi,” 2.

⁶¹ Somerset-Ward, *Angels & Monsters*, 195.

singer worked with a variety of teachers, including Matihilde Marchesi, before receiving coaching with fellow American singer, Sybil Sanderson. Her operatic debut came in 1900 as a third act replacement in the title role of Charpentier's *Louise*. Garden took over the role of Louise from that performance forward and her career began with aplomb.

Mary Garden emerged during a unique period of change in the composition of vocal music. Works of the *bel canto* era were still performed with regularity while a new wave of composers thought the florid singing of that era somewhat outmoded. Not having the desire to exhibit the coloratura skills of her predecessors, Garden was a singer who encouraged composers in their writing for more lyrical and text focused works. She often called herself a “creator,” and indeed, she was the inspiration and creator of the title roles in Xavier Leroux's *La reine Fiammette* (1903), Jules Massenet's *Chérubin* (1905), Marie in Lucien Lambert's *La Marseillaise* (1900), Diane in Henri Constant Gabriel Pierné's *La fille de Tabarin* (1901), and Chrysis in Frédéric d'Erlanger's *Aphrodite* (1906).⁶² But the role that brought her the greatest fame was Mélisande in Debussy's *Pelléas et Mélisande*, which premiered in 1902.

In her autobiography, the soprano describes her interaction with Claude Debussy after her audition for the coveted role:

Rising from his chair, he came right up to me and took both my hands in his. ‘Where were you born?’ he asked. ‘Aberdeen, Scotland.’ ‘To think that you had to come from the cold far North to create my Mélisande - because that is what you are going to do, Mademoiselle.’ Then he turned to M. Carré, and I remember he put up his hands, and said: ‘Je n’ai rien à lui dire. I have nothing to tell her.’⁶³

⁶² Laura Macy, *The Grove Book of Opera Singers* (New York: Oxford University Press, 2008), 178.

⁶³ Mary Garden and Louis Biancolli, *Mary Garden's Story* (London: Michael Joseph Ltd., 1952), 68.

Mary Garden's presentation of this iconic role was widely considered unparalleled in her lifetime. Claude Debussy's infatuation with Garden's Mélisande remained strong as evidenced by his statements: "I had hardly anything to say to her. She painted the character of Mélisande all by herself, piece by piece. I watched her with singular confidence mixed with enormous curiosity."⁶⁴ The composer and soprano became close friends through the production of *Pelléas et Mélisande* and Debussy was so moved by her performance that he inscribed in her score: "In the future, others may sing Mélisande, but you alone will remain the woman and the artist I had hardly dared hope for."⁶⁵

When his *Ariettes oubliées* were revised and republished in 1903, Debussy dedicated it to Mary Garden in honor of their friendship. She states in her recollections that she and Debussy studied the *mélodies*, along with *Les chansons de Bilitis*, on numerous occasions in his quarters on Rue Cardinet.⁶⁶ In addition, the two created a 1904 recording of the *mélodies* that serves as a wonderful primary source for the composer's intentions.

In addition to her relationship with Claude Debussy, Mary Garden had personal relationships with numerous composers of note. One such collaboration was with Jules Massenet as he composed the title role of *Chérubin* for Garden in 1905. Ms. Garden notes in her memoirs that she met with Massenet in his offices twice a week as he composed the part of Chérubin for her voice. It seems that she was not overly fond of the composer, but acknowledged his popular acclaim in France stating, "I'm afraid I never cared for Massenet. I know how much the French adore him, and the French know how much I adore them."⁶⁷

⁶⁴ Michael T.R.B. Turnbull, *Mary Garden* (Portland: Amadeus Press, 1997), 34.

⁶⁵ Turnbull, *Mary Garden*, 34.

⁶⁶ Garden and Biancolli, *Mary Garden's Story*, 76.

⁶⁷ Garden and Biancolli, *Mary Garden's Story*, 131.

The accounts of Garden's performances remark upon her memorable impressions, charming and flexible voice, brilliant use of vocal color, and artistic presentations.

Review by the paper *Le Figaro* from the premiere of *Pelléas et Mélisande*: "Miss Garden makes the best of the role of Mélisande. Her voice is very attractive and if her personality appears a little cold, it is because the part demands it."⁶⁸

Review from *The London Times*, July 1902: "In addition to a very charming stage presence she acts with delightful freshness, infinite variety, especially in facial expression, and grace; her a very pure, rather light, soprano is extremely flexible and admirably used. In every way she is thoroughly artistic, whether in her gay or pathetic moments; and it is a rare combination of all that goes to make up an artist rather than a great predominance of one attribute that made her success so complete."⁶⁹

Claude Debussy to André Messager: "The success of 'our Garden' doesn't surprise me, you'd surely have to be wearing earplugs to resist the charm of her voice. Personally, I can't imagine a gentler or more insinuating timbre. It's tyrannical in its hold on one – impossible to forget."⁷⁰

Garden herself details her own voice in her autobiography:

It was a brilliant voice and it cut through an orchestra like steel. It was both big and piercing. I did what I liked with my voice; I was always its master and never its slave. It obeyed me, and not I it. And I used it as freely as a painter uses his brush. But, then, I never thought of my voice as distinct from the rest of me. I was never a thing apart. My voice, my acting, my whole personality were one.⁷¹

All performers have critics, and Mary Garden was sometimes described as singing under the pitch and omitting difficult moments of music to complete the role. In addition, French audiences were quite amused with Garden's Scottish-tinted pronunciations. Nonetheless, she was beloved by many composers and her influence on early 20th-century music was immense. Composers were inspired by her artistry and presentation, moving them to write characters with both depth and technical prowess.

⁶⁸ Michael T.R.B. Turbull, *Mary Garden*. (Portland: Amadeus Press, 1997), 34.

⁶⁹ Michael T.R.B. Turbull, *Mary Garden*. (Portland: Amadeus Press, 1997), 35.

⁷⁰ Michael T.R.B. Turbull, *Mary Garden*. (Portland: Amadeus Press, 1997), 35.

⁷¹ Garden and Biancolli, *Mary Garden's Story*, 145.

Throughout the nineteenth century and into the turn of the twentieth century, these singers were important influences on numerous notable composers. The compositions written for their talents explore more genres of vocal music than ever before, including opera, *Lieder*, chamber music, sacred music, and *mélodies*. It is clear that the talents of Anna Milder-Hauptmann, Giulia Grisi, and Mary Garden left an irrefutable mark on the compositions of the past and ushered the composition of vocal music onto new and exhilarating paths.

Chapter 3: Conxita Badia, Leontyne Price, and Renée Fleming

This third and final chapter (and accompanying recital of this series) continues to examine the influence of notable singers on the compositions of their time. The previous two recitals studied the works made famous by sopranos Marie Le Rochois, Faustina Bordoni, Catarina Cavalieri, Adriana Ferrarese del Bene, Anna Milder-Hauptmann, Giulia Grisi, and Mary Garden. The music that was performed remains a part of the standard vocal literature canon, lending credence to the charge that these talents left a lasting impression on the future of vocal composition and performance.

As the twentieth-century progressed, the world changed at a rapid pace and saw many global horrors. The world and civil wars, financial crises, and civil rights violations affected musicians deeply and caused them to explore the depth of their emotions through their music. Composers became rooted in a global community of artists that shared a vibrant desire to expand music in all ways possible including tonality, rhythm, genre, text, vocal production, and instrumentation.

The emergence of a new national style of song in Spain was an important export of the early twentieth-century. Spanish composers were applying their own traditions of dance, rhythm, and art to their music, and soprano Conxita Badia was a central figure in the Renaissance of Spanish song due to her close relationships with Enrique Granados, Manuel de Falla, Joaquin Rodrigo, and Pablo Casals. Her influence on the composers of Spain and Latin America was immense and she, in turn, was a true patron of their art with her performances, teaching, and writings.

In the mid-twentieth-century the United States was experiencing great turmoil and change. During the 1950's soprano Leontyne Price began a meteoric rise due to her

stunning vocal abilities while breaking boundaries as an African American singer adored by the world in the midst of the nation's civil rights conflict. Ms. Price's powerful voice and presence commanded the stage and concert hall, while inspiring exceptional composers such as Samuel Barber. Leontyne Price was a fierce advocate for the compositions of American composers and was instrumental in the dissemination of the genre of American art song.

The end of the twentieth century saw the rise of soprano Renée Fleming, who has become one of the most influential singers of the last thirty years. Her superstardom has reached impressive heights and afforded her the opportunity to explore a wide variety of repertoire. The late twentieth-century also saw an increase in the composition of new American operas. This important development coincided with the early career of Renée Fleming, who was an eager participant in the development of new opera. Her lush voice and superb skills of interpretation provided the soprano the opportunity to create iconic operatic roles and premiere art songs composed and inspired for her voice. Her influence as an artist continues to guide singers and composers in the exploration of American classical music.

The culmination of this dissertation series is a song cycle composed for my own voice by Dr. Elaine Ross entitled *The Human Heart*. I have had the opportunity to perform Elaine's songs on several occasions and she is familiar with both my voice and my abilities as a communicator. For this project we worked together discussing texts, musical structures, and overall vocal outline. Elaine's music communicates beautifully to a modern audience and she has molded this song cycle perfectly to my own strengths as a singer. This process of working closely with a composer as she writes a work tailor-made for my

own instrument has provided insight into the experiences of the singers profiled in this project.

Conxita Badía (1897-1975)

Conxita (Conchita, Concepción) Badía was an influential Catalan soprano of the twentieth century who was closely linked to composers in Spain and Latin America. Born in Barcelona, her musical talents were quickly identified and she began to study piano at the Academia Granados with Enrique Granados himself. In the course of her studies, Granados discovered her exceptional voice during a solfege examination and encouraged her to pursue dual studies in both voice and piano.⁷²

Badía's professional career began when she was only seventeen years old. Her debut was the premiere of Granados's collection of songs, *Canciones amatorias*, in Barcelona with the composer himself at the piano.⁷³ This collection of love songs was composed to Renaissance poetry and have piano accompaniments that are reminiscent of the guitar and lute. Granados dedicated song three, "Llorad, corazón, que tenéis razón," and song seven, "Gracia mía," to Badía. Her performance of Granados's song cycle was received warmly and launched the soprano onto the national stage, becoming one of the most famous voices of twentieth-century Spanish song. After the tragic death of Enrique Granados in 1916, Badía participated in numerous memorial concerts, most frequently performing the *Canciones amatorias* and the *Colección de tonadillas*. Throughout her life, she continued to promote the works and memory of her teacher through her hundreds of recitals, performances, and recordings featuring the music of Enrique Granados.

⁷² Walter Aaron Clark, *Enrique Granados: Poet of the Piano*, (Oxford: Oxford University Press, 2006), 175.

⁷³ Josp Miquel Sobrer and Edmon Colomer, *The Singer's Anthology of 20th Century Spanish Songs*, (New York: Pelion Press, 1987), 72.

Beyond the music of Granados, Conxita Badía was an important interpreter and promoter of other composers of Spanish song. She was admired for her expressivity, clear diction, and crystalline voice that carried the emotions of the text directly to the listener.⁷⁴ Like the singers mentioned earlier in this study, Badía's life and talents coincided with a musical movement that took advantage of her prodigious talents and allowed her the opportunity to connect with many composers in Spain and beyond. Performing most of her early career in her home country and as a regular performer with the Orquestra Pau Casals in Barcelona, she was particularly interested in supporting the music of Catalonia. Her relationship with composers Pablo Casals and Roberto Gerhard inspired them to communicate their devotion to the soprano:

Pablo Casals writes "Everything I've written for a soprano voice has been thinking about you. Therefore, every one is yours."⁷⁵

Roberto Gerhard in a letter to Pablo Casals: "While singing, Conxita feels such a great joy when she sings, joy in the music, joy in her own voice."⁷⁶

Badía premiered Gerhard's early work *L'infantament meravellós de Schahrazada* in 1918 and his inscription in her score reads: "These songs are yours, because you have loved them all so much and you made the living song of my youth."⁷⁷ Frequently performing together, her connection with Gerhard continued through his life. Badía gave the premiere of Gerhard's *Dotze melodies per cant i piano* (1928-29) and, in 1932, the first

⁷⁴ John Sunier, "Granados: Tonadillas & Amatorias – Conxita Badia, sop./Alicia De Laroccha, p. - LMG" Classical Reissue Reviews, July 3, 2013, <https://www.audaud.com/granados-tonadillas-amatorias-conxita-badia-sop-alicia-de-larocch-a-p-lmg/>.

⁷⁵ John Sunier, "Granados: Tonadillas & Amatorias – Conxita Badia, sop./Alicia De Laroccha, p. – LMG."

⁷⁶ Michael Russ and Monty Adkins, "Perspectives on Gerhard: Selected Proceedings of the 2nd and 3rd International Roberto Gerhard Conferences," (West Yorkshire, UK: University of Huddersfield Press, 2014): 102. <http://eprints.hud.ac.uk/id/eprint/23051/>.

⁷⁷ Russ and Adkins, "Perspectives on Gerhard," 101.

orchestral performance of his Catalan songs, *Sis cançons populars catalanes* (1929, 1932) in Vienna with Anton Webern conducting.

Through her connection with Casals and Gerhard, Badía was brought into contact with Arnold Schoenberg in 1932. While he was in Catalonia completing his opera *Moses und Aron* he visited with Badía regularly, and she performed a number of his songs in the renowned concert hall, Palau de la Música Catalana. Schoenberg's inscription to her score states "The reason I found your interpretation of my lieder so extraordinary is because you know how to sing melodies. And to say that I have to go so far, to Spain, to find an interpreter of melodies!"⁷⁸

The onset of the Spanish Civil War and the conflicts in Europe forced Badía and her family to flee to South America where she encountered brilliant composers such as Heitor Villa-Lobos, Alberto Ginestera, Juan-José Castro, and reunited with her long-time friend and fellow refugee, Manuel de Falla. Her time of exile, 1938-1947, continued to garner her great praise as a performer and interpreter of Spanish song.

Manuel de Falla: "No one who felt it would forget that spell. Emotional as the beat of a heart: a clear and musical voice like a morning. I loved it and have had the pleasure of hearing many of my songs performed and ideally imagined in the mouth of this great artist."⁷⁹

The dedication of songs *Romance de la luna* and *La casada infiel* by Juan José Castro reads: "For Conchita, who guesses what the musician has thought and even what he has not thought."⁸⁰

Frederic Mompou: "Her unmistakable voice and her emotional expression, always natural and sincere, make her an ideal performer of my songs."⁸¹

⁷⁸ Joan Alavedra, *Conxita Badía: Una vida d'artista*, (Barcelona: Editorial Pòrtic, 1975), 237.

⁷⁹ Alavedra, *Conxita Badía*, 138.

⁸⁰ Alavedra, *Conxita Badía*, 138-139.

⁸¹ Alavedra, *Conxita Badía*, 234.

Throughout her long and illustrious career, Conxita Badía premiered and inspired the works of a staggering number of composers including Granados, de Falla, Casals, Gerhard, Castro, Villa-Lobos, Ginestera, Guastavino, Mompou, and Rodrigo. She garnered constant praise and respect and her commitment to recording, performing, and preserving Spanish and Latin American song allowed the genre to flourish.

Conxita Badía continued to perform and record late into her life while also mentoring the next generation of Spanish singers and pianists by teaching at the Conservatori Municipal de Música de Barcelona. Her most famous pupil was Monserrat Caballé, who continued Badía's legacy of promoting Spanish song.

From the encouragement of Granados in her youth, through the collaboration with Pau Casals, Roberto Gerhard, and Manuel de Falla in her adult years, to her years as a celebrated pedagogue, Conxita Badía's musical life was full of inspiring collaborations. Her unwavering commitment to Spanish song guided the genre through the twentieth-century and her legacy is still celebrated in Spain, immortalized by the great number of recordings which she created.

Leontyne Price (b. 1927)

The twentieth century saw an important period of musical growth in the United States as popular and classical music merged to create a unique national sound. These stylistic changes led to a new era in American composition, with examples of this unique national sound found in opera, art song, symphonic works, musical theater, and chamber music. The growth of American music also led to an increase in the national training of musicians and many important American singers emerged onto the international stage. Soprano Leontyne Price was one of the most important singers to emerge in the 1950's and

is known not only for her gorgeous singing but also for her barrier-breaking career and her dedication to the music of her homeland.

Born in Laurel, Mississippi in 1927, Price began honing her musical skills in her hometown church. After graduating with a degree in Music Education from Central State University, she enrolled at the Juilliard School and began studying with Florence Page Kimball who became an inspiration and advisor throughout her career. Kimball's guidance led to much of Price's success due to her wise council to "always sing on your interest, not your capital."⁸² Ms. Price quotes this regularly in interviews to explain the preservation of her vocal health and her successes.

Her star began to rise during her studies at Juilliard and her first role creation occurred in 1952 in the revival of Virgil Thomson's *Four Saints in Three Acts*. Thomson was so taken with Price's voice that he wrote the part of Saint Cecelia especially for her. The role showcased her voice with its extended upper range.⁸³ This performance was quickly followed by her Broadway debut as Bess in Gershwin's *Porgy and Bess*, a role which brought her into contact with significant composers such as Samuel Barber, who made a substantial impact on her life.

Samuel Barber's *Hermit Songs* were premiered by Leontyne Price with the composer at the piano in October 1953 at the Library of Congress. Barber did not compose the songs with a specific voice in mind, but once he heard Price sing them he stated "she

⁸² Blyth, Alan, "Price, (Mary Violet) Leontyne," *Grove Music Online*, Oxford Music Online, accessed October 17, 2018.
<http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000002807>.

⁸³ Hugh Lee Lyon, *Leontyne Price: Highlights of a Prima Donna*, (New York: Vantage Press, Inc., 1973), 58.

does them beautifully; it is a beautiful voice.”⁸⁴ The composer had searched for the “ideal” singer and had considered several famous voices, but the relatively unknown Price impressed him with her interpretation and colorful voice.⁸⁵ The song cycle highlights the soprano’s rich and vibrant timbre, superb musicianship, and even range. The pair continued to perform the cycle together and after a performance in Rome in 1954, Ned Rorem wrote “sopranoing by heart and tonally...Price sang Sam Barber’s *Hermit Songs* perfectly, but with a trace of Southern accent.”⁸⁶ Another review from her New York recital debut of the *Hermit Songs* states that Price had “enormous capacity for projecting a personality that literally spills charm over the footlights...when the day arrives that Miss Price is able to bring into parallel lines her huge vivacity and vocal disposition, we shall have a goddess performing for us.”⁸⁷ The partnership formed during their performances of the *Hermit Songs* lasted until the death of Barber and included other works written specifically for Price including the soprano soloist in *Prayers of Kierkegaard* (1954), the title role in *Antony and Cleopatra* (1966), and the song cycle *Despite and Still* (1969). Their mutual respect also led to Price’s frequent endorsements of Barber’s music through her recitals and performances. Price has said of Barber’s music:

For a singer, Barber’s music is always a challenge; but the end product is so rewarding and so terribly vocal, you can’t wait to pick up another piece of his. It also falls intellectually to the mind and beautifully on the ear, which is a rare combination.⁸⁸

Leontyne Price’s career began in earnest not long after her initial performances

⁸⁴ Barbara Heyman, *Samuel Barber: The Composer and His Music*, (New York: Oxford University Press, 1992), 340.

⁸⁵ Heyman, *Samuel Barber*, 340.

⁸⁶ Heyman, *Samuel Barber*, 341.

⁸⁷ Heyman, *Samuel Barber*, 341.

⁸⁸ Heyman, *Samuel Barber*, 341.

with Samuel Barber. She appeared in the NBC broadcasts of *Tosca* and was invited by Herbert von Karajan to perform in Vienna. Her Metropolitan Opera debut occurred in January 1961 as Leonore in Verdi's *Il trovatore*, a role that would become one of the few staples throughout her career. As her operatic career flourished internationally, reviews indicate that she had fascinated the European theater-going public:

Review from her La Scala *Aida*: "At last we have heard the true Aida, as Verdi probably imagined her."⁸⁹

John Higgins in the 1966 London *Financial Times* writes that Price "has a glorious voice, and the intelligence to go with it. Leontyne is a complete singer."⁹⁰

Mosco Caranar in the 1966 *London Times* remarked "Whether it was Verdi, Puccini and Cilea or Massenet and Charpentier, to each Miss Price brought a golden-voiced ravishing tone and the purest legato line, matched by her much-praised gift of feeling herself, with the most natural ease, into various styles."⁹¹

In the United States, Leontyne Price became the first African American *prima donna* at the Metropolitan Opera. One of her greatest achievements occurred in 1966 when she was chosen to star in the opening of the new Metropolitan Opera House at Lincoln Center. Long before a libretto for the new opera had been chosen, Samuel Barber and General Director of the Metropolitan Opera, Mr. Rudolph Bing, had decided that the opera would be written for Leontyne Price.⁹² Eventually the composer settled on *Antony and Cleopatra* and Barber is quoted as saying "Cleopatra's part is not easy, but every vowel was placed with Leontyne's voice in mind. She is all impassioned lyricism. I had a problem just keeping her off the stage."⁹³

⁸⁹ Peter G. Davis, *The American Opera Singer: The Lives and Adventures of America's Great Singers in Opera and Concert, from 1825 to the Present*, (New York: Double Day Dell Publishing Group, Inc, 1997), 515.

⁹⁰ Lee, *Leontyne Price*, 178.

⁹¹ Lee, *Leontyne Price*, 178.

⁹² Heyman, *Samuel Barber*, 430.

⁹³ Heyman, *Samuel Barber*, 438.

Leontyne Price has won numerous awards and is considered one of the most beautiful voices of all-time. Famous tenor Placido Domingo is quoted as saying that Price was “the most beautiful Verdi soprano I have ever heard, whose power and sensuousness were phenomenal.”⁹⁴ She continued to perform at the Metropolitan Opera until she retired from the operatic stage, concluding her career with a performance of *Aida* in 1985.

The arena that seemed to bring Price the greatest joy, however, was the recital hall. Throughout her career she continually performed recitals and developed a successful format that included classic arias, *Lieder*, twentieth-century American Art Songs, and spirituals.⁹⁵ Leontyne Price was a fierce supporter of American music and frequently performed the contemporary music of Virgil Thomson, Lou Harrison, William Killmayer, Lee Hoiby, Ned Rorem, and John La Montaine, among other composers. Ned Rorem wrote a letter to *Opera News* praising the soprano’s support of American song composers:

Leontyne Price is the only superstar soprano of her generation to express as much concern for the music of her time as for the standards of the past. Is there one major American composer she has not performed? Among the dozens of my songs that Leontyne has intoned over the decades, each one was honed and tailored by her as much for text as for tune, with the result that for me was total satisfaction.⁹⁶

Leontyne Price’s career was extraordinary for any singer but rendered more so by the challenges presented to African American singers in the middle of the twentieth century. Her career coincided with the civil rights movement in America and the soprano’s success broke down barriers throughout the country, even in her hometown of Laurel, Mississippi where she performed a concert to an unprecedented desegregated audience in

⁹⁴ Helena Matheopoulos, *Diva: Great Sopranos and Mezzos Discuss their Art*, (London: Victor Gollancz Ltd, 1991), 157.

⁹⁵ Paul F. Discoll, “Leontyne Price,” *Opera News* 72, no. 7 (September 2008), 200.

⁹⁶ Ned Rorem, *Wings of Friendship: Selected Letters, 1944-2003*, (Berkeley: Shoemaker Hoard, 2005), 216.

1960.⁹⁷ She recounts that she was proud of that moment and of the comments from a local man who said “If you stuck around here a little while you really would change a lot of things. I never thought I would live to see tonight!”⁹⁸

Leontyne Price’s influence on the American musical landscape and American vocal music was immense. She overcame obstacles throughout her career by presenting stellar performances that allowed the world to see a woman of color succeeding at the highest levels and on the grandest stages. In addition, she propelled the works of American composers into greater recognition with her lyrical and passionate presentations abroad and she supported the work of her countrymen stating “we are a mixture of the best of everything, and as an American, it is my duty to present our music – especially in my own country, where American song is not too well appreciated. When a young singer comes backstage and says ‘I liked such-and-such a thing,’ I grab them and say ‘Learn it!’”⁹⁹

Few singers attain the degree of super stardom that was enjoyed by Leontyne Price in the second half of the twentieth-century. It was a career that brought her great fame but was managed on her own terms. Still active in her retirement, Price has become an important mentor for another superstar soprano, Renée Fleming.

Renée Fleming (b. 1959)

Born in Indiana, Pennsylvania to a musical family, Renée Fleming seemed destined for a life in music. She began her professional studies at the Juilliard School before earning a Fulbright scholarship to study in Europe with famous soprano Arleen Augér. After a period of relatively few contracts, Fleming won the Metropolitan Opera National Council

⁹⁷ Samuel Chotzinoff, *A Little Night Music*, (New York: Harper & Row, Publishers, 1962), 80.

⁹⁸ Chotzinoff, *A Little Night Music*, 82.

⁹⁹ Steven Blier, “Time After Time: Throughout her long career, Leontyne Price has inspired fans and a new generation of singers,” *Opera News* 61, no. 4 (October 1996): 64. RILM.

auditions in 1988 before making her Houston Grand Opera debut singing La Countessa in *Le nozze di Figaro*. From that point forward, her career began its meteoric rise and Fleming made her Metropolitan Opera House debut in 1991 as the Countess.

In the same year as her Metropolitan Opera debut, the soprano created her first role, Rosina, in the world premiere of John Corigliano's *The Ghosts of Versailles*. Fleming has said that "singing new music is not a chore for me...and I love any new American opera. It's so exciting to sing in my own language, to get the chance to interpret music that's never been interpreted before."¹⁰⁰ Renée Fleming's reputation as a singer with a rich and plummy voice, having the combination of being a singing actress and a sensitive musician, encouraged composers to engage her in other world premieres. The second role she created for a new American opera was Madame de Tourvel in the world premiere of Conrad Sosa's *Dangerous Liaisons* in 1994. Again, the singer expressed her joy of creating a new role and the rare treat of working with composers as they compose for her own voice: "I love working with a living American composer who has written for my voice. Generally, I'm trying to fit into the mold of something that was created two or three hundred years ago, so that is a wonderful luxury."¹⁰¹

Throughout the 1990's, Renée Fleming's career soared, culminating in what many consider to be her greatest triumph, the premiere of Blanche in André Previn's *A Streetcar Named Desire* in 1998. From the earliest conception of the opera, Fleming was the desired Blanche by the general director of the San Francisco Opera, Lotfi Mansouri, as well as the composer. According to Previn:

¹⁰⁰ Bridget Paolucci, "A Chat with Renée Fleming," *American Record Guide* 61, no. 5 (Sept/Oct 1998): 9, Music Index.

¹⁰¹ Leslie Holmes, "A Conversation with Renée Fleming," *Journal of Singing* 58, no. 1 (Sept./Oct. 2001): 76, Music Index.

Renée also hadn't heard a note of it and said yes, which made me very happy. As far as I'm concerned if she wants to sing Wotan, I'd let her. I don't think that girl can put a foot wrong. She is the most amazing combination of luxurious voice and a very discerning musician. Renée is, in terms of playing Blanche, just wonderful, because she has that amazing vulnerability as well as the womanliness. I start babbling when I talk about her – she's just the best.¹⁰²

The singer and composer both recount the collaborative nature of the creation of *Streetcar* and describe instances when requests would be made and accommodated. Fleming requested a set piece that she could extract and use in recitals, and Previn provided two beautiful arias, "I want magic" and "I can smell the sea air."¹⁰³ In addition, Fleming has stated that the composer was a willing collaborator and that she was able to say "my voice is really weak in this area – please be careful with the orchestration"¹⁰⁴ and he would accommodate her requests. Previn and Fleming both achieved success with the premiere of *A Streetcar Named Desire* in 1998 and continued their professional relationship with the composition of *Three Dickinson Songs* in 1999.

These roles written for Renée Fleming reflect the beauty and warmth of her voice, as well as her abilities as a singing actress. She continues to be an advocate for living composers and has performed original works by Caroline Shaw, Kevin Puts, Anders Hillborg, Henri Dutilleux, Brad Mehldau, and Wayne Shorter.¹⁰⁵

The lustrous quality and versatility of Fleming's voice is remarked upon regularly in periodicals and reviews:

Opera News: "Fleming's voice seems custom-made for Mozart's heroines, displaying refined technique, warm timbre, authoritative articulation, lyric agility

¹⁰² Eric Myers, "Making Streetcar Sing," *Opera News* 63, no. 3 (September 1998): 38. RILM

¹⁰³ Bridget Paolucci, "A Chat with Renée Fleming," *American Record Guide*, 10.

¹⁰⁴ Eric Myers, "Making Streetcar Sing," *Opera News* 63, no. 3 (September 1998): 38. RILM

¹⁰⁵ Renée Fleming, "Artistry," last modified 2019, accessed February 16, 2019, <https://reeneffleming.com/artistry/>.

combined with requisite heft, and an expressive, malleable vibrato. But her repertory is extensive.”¹⁰⁶

Le Monde's Alain Lompech states “Her vocal technique, her timbre, her style were reminiscent of the triumphs personified by Schwarzkopt, the beautiful bel canto art of a young Caballé and the emotional sensuality of Leontyne Price.”¹⁰⁷

Clyde T. McCants comments that “The reaction is almost universal when listeners hear Renée Fleming – ‘what a beautiful voice!’ When they continue to listen (and there’s hardly a doubt that they will continue), they come to admire her artistry, her interpretive sensitivity, and her stylistic adaptability. But before all else, it is the beauty of the voice. It shimmers with golden purity throughout its range and at all volume levels, and with it can convey the whole range of human emotion.”¹⁰⁸

Any singer that dares to shine as brightly as Renée Fleming also has critics and the soprano has been criticized for the mannerisms that occasionally appear in her singing and her eclectic choices of repertoire in her vast number of recordings. But despite these general comments, Fleming is considered one of the greatest singers of the twentieth and twenty-first centuries.

The Human Heart by Elaine Ross

As evidenced by the tailor-made works examined and performed in this project, knowledge of a singer’s abilities often guides composers in their writings. The human voice is a fascinating instrument that exhibits truly unique characteristics in each individual, therefore requiring a working knowledge of each instrument’s flexibility, range, timbre, tessitura, and weight, among other things. In addition to this, composers consider an artist’s temperament, stage persona, dramatic abilities, and interests. In working with Dr. Elaine Ross on the commission of *The Human Heart*, I, as the singer, was afforded the opportunity

¹⁰⁶ Keller, James, “American Classic,” *Opera News* 62, no. 4 (October 1997): 12. RILM.

¹⁰⁷ Keller, James, “American Classic,” *Opera News* 62, no. 4 (October 1997): 14. RILM.

¹⁰⁸ Monique A. Weaver, “Mentoring in the Lives of Selected Opera Singers: With interviews of Marilyn Horne, Renée Fleming, Carol Vaness, and Leona Mitchell,” (DMA diss., University of Oklahoma, Norman, 2008), 30. RILM.

to experience the process of tailoring compositions to a specific voice. The resulting work is a song cycle that suits my voice perfectly and highlights my abilities as a performer.

Elaine Ross is a distinguished American composer and friend who is a Professor of Theory at Morgan State University. Dr. Ross has served on the faculties of the Colburn Conservatory, Ohio University, Central Washington University, and Towson University, among others. As an ASCAP composer, Dr. Ross has published a great variety of repertoire in numerous genres. She is known for her dynamic use of rhythm, neo-tonal style, lyrical melodies, and use of modified traditional forms. The use of text plays an important role in her compositions and Dr. Ross frequently bases her compositions on her own original poems so that they portray moods or tell a story.¹⁰⁹

Our collaboration on the song cycle for soprano and piano, *The Human Heart*, began with a discussion of my own thoughts about my voice, including areas of my voice that were particularly strong, my interests in rhythmic and harmonic complexity, and my overall goal with this work. Having performed Dr. Ross's works on several occasions, she was already familiar with my vocal timbre, range, and abilities as a musician, but our discussions offered her a more specific understanding of my instrument.

The next step in the process belonged to me, as she requested that I select texts that attracted me. Since our collaboration was born out of a commission, she left the topic and poetry up to my discretion. As an avid reader, many poets and authors quickly appealed to me, but after much research I settled on the more unknown poetry of the famous Brontë sisters: Emily Jane, Charlotte, and Anne. I was taken with their perspective on life and the simplicity in their writing that also explored beautiful imagery. The chosen poems were

¹⁰⁹ Elaine Ross, email to author, February 24, 2019.

Charlotte Brontë’s “Evening Solace” and “Life,” Anne Brontë’s “Verses to a Child,” and Emily Jane Brontë’s “Love and Friendship” and “Past, Present, Future.” Dr. Ross then arranged the poetry into a unique song cycle that she entitled *The Human Heart* after the first words in the poem “Evening Solace.” She offers the following commentary about her composition:

When composing for the voice, the ultimate consideration is the text. How can I bring the text to life? Some considerations include placement of important words, word painting, fluency of the text to fit the meter, vowel placement on appropriate rhythmic accents and vocal tessituras.

The order of poems was determined by trying to tell a story. The below characteristics are conveyed through the text and vocal qualities and are reinforced through the scoring.

- I. Evening Solace - represents an overview; It is intended to be a sense of longing, with an unconvincing lingering essence;
- II. Verses to a Child – reveals a simplicity with complex subtleties;
- III. Life - is tumultuous, unpredictable, and definitely not easy;
- IV. Love and Friendship - represents moments in time where there is a break in the turmoil. It is pure, tranquil, even sublime;
- V. Past Present, Future - the ongoing motion of time as one continuously moves into the next.¹¹⁰

Dr. Ross’s songs reflect many of my strengths as a singer. According to the composer, she sought to exploit the qualities that she felt were important in my voice, including a significant vocal range of two octaves, sustained high B-flats, lyrical melodies requiring consistent breath support, ability to sing contemporary lines without the need of harmonic support, excellent rhythmic skills, facility to sing text clearly with honest expression, and the ability to communicate to the audience through multiple styles.¹¹¹

I have found these tailor-made songs extremely comfortable in my voice and feel a deeper connection to both the music and the text as it was fitted to my exact vocal

¹¹⁰ Elaine Ross, email to author, February 24, 2019.

¹¹¹ Elaine Ross, email to author, February 24, 2019.

measurements. The premiere of *The Human Heart* took place on Friday, March 29, 2019 in Ulrich Recital Hall at the University of Maryland, College Park. Like many of the artists mentioned in this document, the first performance was accompanied by the composer herself. The honor of performing a person's compositions with their guidance and support is exceptional and added an authenticity to the performance.

The experience of being a part of the compositional process and performing a work written to the characteristics of one's own talent was both informative and exhilarating. It added perspective to this project as I became more fully aware of the depth of the relationship between composer and artist in the process of creating music.

Chapter 4: Conclusion

The experience of working with a composer to create *The Human Heart* supported and enhanced my research. It further revealed that the success of any collaboration between singer and composer is enriched by the depth of the relationship between the two artists. The ten sopranos profiled in this project were/are brilliant artists who inspired the composition of vocal music that still challenges and stimulates performers and audiences today. Historian Richard Somerset-Ward offers this thought about the legacy of singers:

What makes...singers important in history is that they were the creators, the ones for whose voices the great roles were written... We cannot hear them, but what we do have is the music that was written for them. Composers were writing for singers they knew very well, so these scores provide us with the most detailed descriptions of these voices we will ever have.¹¹²

Somerset-Ward underscores the claim that the talents and voices of singers cannot be separated from the exceptional music that continues to captivate audiences. Without Mozart's knowledge of Cavalieri's extensive range and flexibility, the role of Konstanze might have been less acrobatic and memorable; if Anna Milder-Hauptmann had not sponsored the music of Schubert and requested a showpiece for her many recitals, one of the most famous chamber works for voice and clarinet, *Der Hirt auf dem Felsen*, might not have joined the ranks of standard vocal literature; and if Leontyne Price and Samuel Barber had not collaborated on his *Hermit Songs*, the Metropolitan Opera House at Lincoln Center might not have had its controversial grand opening starring an African American soprano in the midst of the American Civil Rights movement in 1966. Their influences assisted composers in the pursuit of the creation of lasting works of art, consequently revealing these singers' exceptional talents.

¹¹² Somerset-Ward, *Angels and Monsters*, x.

The methodology employed in this project can be applicable to other repertoire, adding a depth of understanding of performance practice and repertoire selection to any presentation. I endeavor to submit this recital series at conferences such as the Women in Music Festival and the Darkwater Women in Music Festival. In addition, the project will continue to expand as I explore additional singers through research and performance such as Anna-Maria Strada, Luisa Laschi, Wilhelmine Schröder-Devrient, Maria Malibran, Pauline de Ahna Strass, Ninon Vallin, and Joan Cross, among others.

By bringing these voices to light through research and performance, this project demonstrates their importance in the history of vocal music and their unending influence through the repertoire tailor-made for their talents. This knowledge provided me context for the performance of the repertoire and a greater understanding of the circumstances surrounding its inception. Moreover, it contributed to a deeper connection to my presentation, providing the audience a more comprehensive performance.

These artist's legacies of virtuosic singing and eloquent performances have given the world some of the most famous repertoire that continues to inspire artists and audiences today, and it has been enlightening to tell their stories through word and song.

Appendix A



Tailor-Made: Does this song look good on me?

Voices that Inspired Vocal Music History

Marie Le Rochois

Faustina Bordoni

Caterina Cavalieri

Adriana Ferrarese del Bene

Theresa Bickham, soprano

Andrew Jonathan Welch, piano

JANUARY 5, 2019

3:00 p.m.

Grace United Methodist Church
Baltimore, MD

Lecture

Tailor-made: Does this song look good on me?

Venez, venez, seconder me désirs
from *Armide*

Jean-Baptiste Lully
(1632-1687)

Le perfide Renaut me fuit!
from *Armide*

Vado per obbedirti
from *Riccardo primo, Re d'Inghilterra*

George Frideric Handel
(1685-1759)

Lusinghe piu care
from *Alessandro*

INTERMISSION

Ach ich liebte, war so glücklich
from *Die Entführung aus dem Serail*

Wolfgang Amadeus Mozart
(1756-1791)

Mi tradi quell'alma ingrata
from *Don Giovanni*

Un moto di gioia
from *Le nozze di Figaro*

Come scoglio immoto resta
from *Così fan tutte*

Program Notes

Mozart famously wrote: "I like an aria to fit a singer as perfectly as a well-made suit of clothes." Although this statement reflects the thoughts of many composers as they write for the complexities of the human voice, the names and vocal profiles of these inspiring voices are not given the credit that they deserve.

Vocal music was important in the home, the church, and on the stage since the earliest recorded music history. But for many years, women were not welcome in live performance as it was considered "unacceptable" behavior for a female. Because of this, the rise of the female soprano voice was one of the later developments in the history of vocal music. By the end of the 16th-century, composers were writing with much more regularity for the female soprano voice and repertoire began to quickly expand. Opera composition, and the *prima donna*, began a rapid ascent to supremacy in the early 17th-century. In this recital I chose to focus on *prime donne* Marie Le Rochois, Faustina Bordoni, Caterina Cavalieri, and Adriana Ferrarese del Bene based upon their unique talents and extensive influence over the compositions of their lifetime. Their dramatic and musical abilities inspired Lully, Handel, and Mozart to explore the limits of the voice, thus impacting the future of vocal composition.

This recital is being presented in partial fulfillment of the requirements of the Doctor of Musical Arts degree in Vocal Performance. Theresa Bickham is a student of Carmen Balthrop.

Venez, venez, seconder me désirs

(Philippe Quinault)

Venez, venez, seconder me désirs
Démons, transformez vous en d'aimables
zéphirs
Je cede a ce vainqueur la pitié me
surmonte
Cachez ma faiblesse et ma honte
dans les plus reculés déserts
Volez, volez conduisez-mous au bout de
l'univers.

Le perfide Renaud me fuit!

(Philippe Quinault)

Le perfide Renaud me fuit, tout perfide
qu'il est, mon lâche coeur le suit.

Il me laisse mourante, il veut que je
périsse.
A regret je revois la clarté qui me luit;
L'horreur de l'éternelle nuit cede à
l'horreur de mon supplice.

Quand le barbare était en ma puissance
que n'ai je cru le Haïne et la Vengeance!
Que n'ai-je suivi leurs transports!
Il m'échappe, il s'éloigne, il va quitter ces
bords, il brave l'Enfer et ma rage,
Il est déjà près du rivage, je fais pour me
trainer d'inutiles efforts.

Traître, attends, je le tiens, je tiens son
coeur perfide. Ah! Je l'immole à ma fureur!
Que dis-je? Où suis-je? Hélas! Infortunée
Armide.
Où t'emporte une aveugle erreur?
L'espoir de la vengeance est le seul qui
me reste.
Fuyez, plaisirs, fuyez, perdez tous vos
attraits.
Démons, détruisez, détruisez ce palais.
L'espoir de la vengeance est le seul qui
me reste.
Partons, et s'il se peut que mon amour
funeste demeure enseveli dans ces lieux
pour jamais.

Vado per obbedirti (Paolo Antonio Rolli)

Vado per obbedirti,
Mio caro genitor,
Tu dai conforto al cor,
Lo fai contento.

L'amabile diletto di corrisposto affetto
Vedrai brillar in me;
Caro, per la tua fé amor già sento.

Come, come assist my desires

(Theresa Bickham)

Come, come assist my desires.
Demons, transform yourselves into
zephyrs
for I am pitiful and gave in to the victor.

Hide my weaknesses and my shame
in the most remote deserts.
Fly, fly, drive to the end of the universe.

The perfidious Renaud flees me

(Theresa Bickham)

The perfidious Renaud flees me,
treacherous as he is, my cowardly heart
follows him.

He leaves me dying, he wants me to
perish.
I regret to see the clarity that shines;
The horror of eternal night yields to the
horror of my torture.

When the barbarian was in my power, why
didn't I believe Hate and Vengeance?
Why didn't I follow their transport!
He escapes me, he moves away, he's
going to leave these shores, he braves
hell and my rage, He's already near the
shore, I am making useless efforts.

Traitor, wait, I hold him, I hold his
treacherous heart. Ah! I will sacrifice it to
my fury!
What am I saying? Where am I? Alas!
Unfortunate Armide! Where does your
blind error lead you?
The hope of vengeance is the only one
that remains to me. Flee, pleasures, flee,
lose all your attractions!
Demons, destroy this palace.
The hope of vengeance is the only one
that remains to me.
Let's leave, and if it is possible, let my fatal
love remain buried
in these places forever.

I am going to obey you (Theresa Bickham)

I am going to obey you,
my dear parent,
you give comfort to the heart,
you do it happy

The amiable delight of affection
you can see shining in me;
Dear, I already feel your faithful love.

Lusinghe più care (Paolo Antonio Rolli)

Lusinghe più care
d'Amor veri dardi
Vezzose volate
sul labbro, nei guardi,
e tutta involate
l'altrui libertà.

Gelosi sospetti,
diletti con pene;
fra gioie e tormenti
momenti di spene,
voi l'armi farete
di vaga beltà.

Ach ich liebte, war so glücklich

(Gottlieb Stephani, Jr.)

Ach ich liebte, war so glücklich,
kannte nicht der Liebe Schmerz;
schwur ihm Treue, dem Gelibeten
gab' dahin, mein ganzes Herze.

Doch wie schnell schwant meine Freude,
Trennung war mein banges Los;
Und nun schwimmt mein auch in Tränen,
kummer ruht in meinen Schoss.

Mi tradi quell'alma ingrata

(Lorenzo da Ponte)

In quali eccessi, o Numi,
in quai misfatti orribili, tremendi
è avvolto il sciagurato!
Ah no! non puote tardar l'ira del cielo,
la giustizia tardar.
Sentir già parmi la fatale saetta,
chi gli piomba sul capo!
Aperto veggio il baratro mortal!...
Misera Elvira! che contrasto d'affetti
in sen ti nasce!
Perchè questi sospiri?
e quest'ambascie?

Mi tradi quell'alma ingrata,
Infelice, o Dio!, mi fa.
Ma tradita e abbandonata,
Provo ancor per lui pietà.
Quando sento il mio tormento,
Di vendetta il cor favella;
Ma, se guardo il suo cimento,
Palpitando il cor mi va.

Sweetest Flattery (Andrew Schneider)

Sweetest flattery,
love's truest darts,
You fly charmingly
through others' gazes
and on their lips,
and so rob everyone of liberty.

Jealous suspicions,
delights intertwined with pain,
moments of hope
between joy and anguish:
behold how you make
a weapon out of beauty

Ah I loved, was so happy

(Bard Suverkrop)

Ah I loved, was so happy,
I knew nothing of love's pain;
I promised faithfulness to my beloved
I gave him my whole heart.

But how quickly my joy faded away,
separation was my unhappy lot;
and now my eyes swim with
tears, sorrow dwells in my heart.

That ungrateful soul betrayed me

(Jane Bishop)

In what excesses, O Heavens,
In what horrible, terrible crimes
the wretch was involved himself!
Ah no! The wrath of Heaven cannot delay,
Justice cannot delay.
I already sense the fatal bolt
which is falling on his head!
I see the mortal abyss open!...
Unhappy Elvira! What a conflict of feelings
is born in your breast!
Why these sighs?
And these pains?

That ungrateful soul betrayed me,
O God, how unhappy he made me!
But, though betrayed and abandoned,
I still know pity for him.
When I feel my suffering,
my heart speaks of vengeance;
But when I see the danger he's in,
my heart beats for him.

Un moto di gioia (Lorenzo da Ponte)

Un moto di gioia
Mi sento nel petto,
Che annunzia diletto
In mezzo il timor!

Speriam che in contento
Finisca l'affanno
Non sempre è tiranno
Il fato ed amor.

Come scoglio immoto resta

(Lorenzo da Ponte)

Temerari! sortite fuori di questo loco!
E non profani l'alito infausto degl'infami
detti
nostro cor, nostro orecchio e nostri
affetti!

Invan per voi, per gli altri invan si cerca
le nostre alme sedur: l'intatta fede
che per noi già si diede ai cari amanti
saprem loro serbar infino a morte,
a dispetto del mondo e della sorte.

Come scoglio immoto resta contro i venti
e la tempesta,
così ognor quest'alma è forte nella fede e
nell'amor.
Con noi nacque quella face
che ci piace e ci consola;
e potrà la morte sola
far che cangi affetto il cor.

Rispettate, anime ingrato,
questo esempio di costanza;
e una barbara speranza non vi renda
audaci ancor.

An emotion of joy (John Glenn Paton)

An emotion of joy
I feel in my heart
that says happiness is coming
in spite of my fears.

Let us hope that the worry
will end in contentment.
Fate and love are
not always tyrants.

Like a rock standing immobile

(Suverkrop & Bickham)

Reckless ones! Leave this house!
And with the unwelcome breath of
shocking words
do not profane our hearts, our ears and
our affections!

In vain do you, or others,
seek to seduce our souls;
the intact faith which we give to our dear
loves we shall now preserve for them
until death, despite the world and fate.

Like a rock standing immobile to winds
and storm,
so stands my soul ever strong in faith and
love.
Between us we have kindled
a flame which warms and consoles us,
and only death could
change my heart's devotion.

Respect this example of constancy,
you ungrateful creatures,
and do not let a vain hope make you so
rash again!

Appendix B



PRESENTS

**Tailor-Made:
Does this song look good on me?**

Voices that Inspired Vocal Music History

Anna Milder-Hauptmann

Giulia Grisi

Mary Garden

Theresa Bickham, soprano

Andrew Jonathan Welch, piano

Melissa Morales, clarinet

FEBRUARY 3, 2019

5:00 p.m.

Ulrich Recital Hall

PROGRAM

Der Hirt auf dem Felsen, D. 717

Franz Schubert
(1797-1828)

Suleika II
Die Forelle

Inflammatus et accensus
from *Stabat Mater*

Gioachino Rossini
(1792-1868)

Qui la voce
from *I puritani*

Vincenzo Bellini
(1801-1835)

INTERMISSION

Ariettes oubliées

C'est l'extase langoureuse
Il pleure dans mon coeur
L'ombre des arbres
Chevaux de bois
Green
Spleen

Claude Debussy
(1862-1918)

Je suis gris! Je suis ivre!
from *Chérubin*

Jules Massenet
(1842-1912)

This dissertation project takes a chronological journey that explores influential soprano voices from the seventeenth-century through the present. These women's talents inspired famous repertoire that continues to hold an important position in the classical music canon. This, the second recital of this series, spotlights three singers who were essential figures of the nineteenth and early twentieth-century musical landscapes.

This recital is being presented in partial fulfillment of the requirements of the Doctor of Musical Arts degree in Vocal Performance. Theresa Bickham is a student of Carmen Balthrop.

Der Hirt auf dem Felsen

(Wilhelm Müller & Wilhelmina von Chézy)

Wenn auf dem höchsten Fels ich steh',
In's tiefe Thal hernieder seh'
Und singe,

Fern aus dem tiefen dunkeln Thal
Schwingt sich empor
der Wiederhall Der Klüfte.

Je weiter meine Stimme dringt,
Je heller sie mir wiederklingt Von unten.

Mein Liebchen wohnt so von mir,
Drum seh'n' ich mich so heiß nach ihr Hinüber!

In tiefem Gram verzehr' ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich, Ich hier so
einsam bin.

So sehnend klang im Wald das Lied,
So sehnend klang es durch die Nacht,

Die Herzen es zum
Himmel zieht
Mit wunderbarer Macht.

Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach' ich mich fertig
Zum Wandern bereit.

Suleika II (Marianne von Willemer)

Ach, um deine feuchten Schwingen,
West, wie sehr ich dich beneide:
Denn du kannst ihm Kunde bringen
Was ich in der Trennung leide!

Die Bewegung deiner Flügel
Weckt im Busen stilles Sehnen;
Blumen, Augen, Wald und Hügel
Stehn bei deinem Hauch in Thränen.

Doch dein mildes sanftes Wehen
Kühlt die wunden Augenlieder;
Ach, für Leid müßt' ich vergehen,
Hofft' ich nicht zu seh'n ihn wieder.

Eile denn zu meinem Lieben,
Spreche sanft zu seinem Herzen;
Doch vermeid' ihn zu betrüben
Und verbirg ihm meine Schmerzen.

Sag ihm, aber sag's bescheiden:
Seine Liebe sey mein Leben,
Freudiges Gefühl von beiden
Wird mir seine Nähe geben.

The Shepherd on the Rock

(Walter Meyer & Bard Suverkrop)

When, from the highest rock up here,
down to the valley deep I peer,
and sing,

Far from the valley dark and deep
echoes rush through,
in upward sweep, the chasm.

The farther that my voice resounds, so much the
brighter it rebounds from under.

My sweetheart dwells so far from me,
I hotly long with her to be over yonder.

I am consumed by deep grief,
for me all joy is gone,
all hope on earth retreats from me, I am so lonely
here.

So longingly sounded in the woods the song.
So longingly sounded it through the night,

It draws the hearts
toward heaven
with wonderous power.

The springtime will come,
the springtime, my joy,
now I prepare myself
for the journey.

Suleika (Emily Ezust)

Ah, your damp wings,
West Wind, how much I envy you them;
for you can bring him tidings
of what I suffer in our separation!

The movement of your wings
awakens in my breast a silent longing;
Flowers, meadows, forests and hills stand
in tears from your breath.

Yet your mild, gentle blowing
cools my aching eyelids;
ah, for sorrow I would die
if I could not hope to see him again.

Hurry then to my beloved -
speak softly to his heart;
but don't distress him,
and conceal my pain.

Tell him, but tell him modestly,
that his love is my life,
and that a joyous sense of both
will his presence give me.

Die Forelle (C.F.D. Schubart)

In einem Bächlein helle,
Da schoß in froher Eil
Die launische Forelle
Vorüber, wie ein Pfeil:
Ich stand an dem Gestade,
Und sah' in süsßer Ruh
Des muntern Fisches Bade
Im klaren Bächlein zu.

Ein Fischer mit der Ruthe
Wol an dem Ufer stand,
Und sah's mit kaltem Blute
Wie sich das Fischlein wand.
So lang dem Wasser Helle,
So dacht' ich, nicht gebricht,
So fängt er die Forelle
Mit seiner Angel nicht.

Doch endlich ward dem Diebe
Die Zeit zu lang; er macht
Das Bächlein tückisch trübe:
Und eh' ich es gedacht,
So zuckte seine Ruthe;
Das Fischlein zappelt dran;
Und ich, mit regem Blute,
Sah die Betrogene an.

Qui la voce (Count Carlo Pepoli)

Ah, rendetemi la speme,
o lasciate, lasciatemi morir.

Qui la voce sua soave
mi chiamava...e poi spari.
Qui giurava esser fedele, qui il giurava,
E poi crudele, mi fuggi!
Ah, mai più qui assorti insieme
nella gioia dei sospir.
Ah, rendetemi la speme,
o lasciate, lasciatemi morir.

Vien, diletto, è in ciel la luna!
Tutto tace intorno intorno;
finchè spunti in cielo il giorno,
vien, ti posa sul mio cor!
Deh!, t'affretta, o Arturo mio,
riedi, o caro, alla tua Elvira:
essa piange e ti sospira,
vien, o caro, all'amore.

The Trout (Emily Ezust)

In a bright little brook
there shot in merry haste
a capricious trout:
it shot past like an arrow.
I stood upon the shore
and watched in sweet peace
the cheery fish's bath
in the clear little brook.

A fisher with his rod
stood at the water-side,
and watched with cold blood
as the fish swam about.
So long as the clearness of the water remained
intact, I thought,
he would not be able to capture the trout with his
fishing rod.

But suddenly the thief grew weary of waiting.
He stirred up
the brook and made it muddy,
and before I realized it,
his fishing rod was twitching:
the fish was squirming there,
and with raging blood I
gazed at the deceived fish.

Here is his soft voice (Aaron Green)

Ah, return to me my hope
or let me die.

It was here his soft voice
called me...and then disappeared.
He swore to me he'd be faithful this he vowed.
And then cruelly he ran away!
Ah, we are no longer together
in the joy of our sighs.
Ah, return to me my hope
or let me die.

Come my beloved, the moon is in the sky!
All is quiet around us;
until dawn when the sun rises,
come and rest upon my heart!
Hurry! Make haste my Arturo,
return to me, dear, it's your Elvira:
she weeps and longs for you,
come my dear, my love.

C'est l'extase langoureuse

(Paul Verlaine)

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.

O 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?

Il pleure dans mon cœur

(Paul Verlaine)

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!

It is the languorous ecstasy

(Emily Ezust)

It is the languorous ecstasy,
it is the fatigue after love,
it is all the rustling of the wood,
in the embrace of breezes;
It is near the gray branches:
a chorus of tiny voices.

Oh, what a frail and fresh murmur!
It babbles and whispers,
it resembles the soft noise that waving grass
exhales. You might say it were,
under the bending stream,
the muffled sound of rolling pebbles.

This soul, which laments
and this dormant moan,
It is ours, is it not?
Is it not mine, tell me, and yours,
whose humble anthem we breathe
on this mild evening, so very quietly?

There is weeping in my heart

(Peter Low)

There is weeping in my heart
like the rain falling on the town.
What is this languor
that pervades my heart?

Oh the patter of the rain
on the ground and the roofs!
For a heart growing weary
oh the song of the rain!

There is weeping without cause
in this disheartened heart.
What! No betrayal?
There's no reason for this grief.

Truly the worst pain
is not knowing why,
without love or hatred,
my heart feels so much pain.

L'ombre des arbres

(Paul Verlaine)

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.

Chevaux de bois

(Paul Verlaine)

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
Bien 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.

The shadow of the trees

(Peter Low)

The shadow of the trees
in the misty river
fades and dies like smoke;
while above,
among the real branches,
the doves are lamenting.

Oh traveler,
how well this pale landscape
mirrored your pallid self!
And how sadly, in the high foliage,
your hopes were weeping,
your hopes that are drowned

Good Horses of Wood

(John Glenn Patton)

Turn, turn,
good horses of wood,
turn a hundred turns,
turn a thousand turns,
turn often
and turn always,
turn, turn
to the sound of the oboes.

The red-faced child
and pale mother,
the boy in black
and the girl in pink,
the one pursuing
and the other posing,
each getting a penny's worth of Sunday fun.

Turn, turn,
horses of their hearts,
while all around your turning
squints the sly pickpocket's eye –
turn to the sound of the victorious cornet.

It is astonishing how it intoxicates
you to go around
this way in a stupid circle,
plenty in the tummy
and aching in the head,
very sick and having lots of fun.

Turn, wooden horses,
with no need
ever to use spurs
to command
you to gallop around,
turn, turn,
with no hope for hay.

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!

Green

(Paul Verlaine)

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

(Paul Verlaine)

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

And hurry,
horses of their souls
hear the supper bell already,
the night that is falling
and chasing the troop
of merry drinkers,
famished by their thirst.

Turn, turn!
The velvet sky is
slowly clothed with golden stars.
The church bell tolls sadly.
Turn, to the happy sound of drums.

Green

(Emily Ezust)

Here are some fruit, some flowers, some leaves and
some branches,
and then here is my heart,
which beats only for you.

Do not rip it up with your two white hands,
and may the humble present be sweet in your
beautiful eyes!

I arrive all covered in dew,
Which the wind of morning
comes to freeze on my forehead.
Suffer my fatigue
as I repose at your feet,
Dreaming of dear instants that will refresh me.

On your young breast
allow my head to rest,
still ringing with
your last kisses;
Let it calm itself
after the pleasant tempest,
And let me sleep a little,
since you are resting.

Melancholy

(Emily Ezust)

Around were all the roses red
the ivy all around was black.
Dear, so thou only move thine head,
shall all mine old despairs awake!
Too blue, too tender was the sky,
the air too soft, too green the sea.

Always I fear, I know not why,
some lamentable flight from thee.

I am so tired of holly-sprays
and weary of the bright box-tree,
of all the endless country ways;

Et de tout, fors de vous, hélas!

Je suis gris! Je suis ivre!

(Francis de Croisset & Henri Cain)

Je suis gris! Je suis ivre!
C'est le soleil qui m'a grisé,
Ju suis ivre!

Duc, je suis si content de vivre
Que je pourrais...vous embrasser.
J'ai dixsept ans, cela me grisé!

Plus de tuteur! La liberté!
Je veux faire tant de bêtises
Que vous serez épouvantés!

C'est le soleil qui m'a grisé,
Je suis ivre!

Of everything, alas, save thee!

I am tipsy! I am drunk!

(Theresa Bickham)

I am tipsy! I am drunk!
It is the sun that has made me tipsy,
I am drunk!

Duke, I am so happy to live
that I could embrace you.
I am seventeen years old
because of that I am tipsy!
No more of tutors! The freedom!
I want to make so much mischief
that you will be terrified!

It is the sun that has me tipsy,
I am drunk!

Appendix C



PRESENTS

**Tailor-Made:
Does this song look good on me?**

**Voices that Inspired Vocal Music History
Conxita Badia
Leontyne Price
Renée Fleming**

Theresa Bickham, soprano
Andrew Jonathan Welch, piano
Elaine Ross, piano

MARCH 29, 2019
8:00 p.m.

Ulrich Recital Hall

Program

La Calàndria	Roberto Gerhard (1896-1970)
Fino cristal	Joaquín Rodrigo (1900-1999)
<i>Canciones Amatorias</i> III. Llorad, corazón, que tenéis razón VII. Gracia mía	Enrique Granados (1867-1916)
<i>Hermit Songs</i> At St. Patrick's Purgatory Church Bell at Night St. Ita's Vision The Heavenly Banquet The Crucifixion Sea Snatch Promiscuity The Monk and his Cat The Praises of God The Desire for Hermitage	Samuel Barber (1910-1981)

INTERMISSION

<i>Three Dickinson Songs</i> As Imperceptibly as Grief Will there really be a morning? Good morning, Midnight	André Previn (b. 1929)
<i>The Human Heart</i> Evening Solace Verses to a Child Life Love and Friendship Past, Present, Future	Elaine Ross (b. 1966)

This recital is being presented in partial fulfillment of the requirements of the Doctor of Musical Arts degree in Vocal Performance. Theresa Bickham is a student of Carmen Balthrop.

La Calàndria

(Catalan Folksong)

No't recordes amor meu d'aquella matinada,
Que ens estàvem conversant
a la soca d'un arbre
a la sombra d'un xiprê
parlà ven dek bistre bé,
que de l'amor parlàvem.
Ai trist de mi,
Quena enyorança!

Fino cristal

(Carlos Rodriguez Pintos)

Fino cristal, mi niño,
fino cristal,
Palomitasdel aire vienen
y van.
Redondo el sol
dondo bajo el pinar.
Ligero, el viento
negro corre detrás.
Ay que ay,
de mi niño sobre la mar...
Entre las nubes blancas.
Fino cristal.

The Lark

(Theresa Bickham)

My love cannot have forgotten that morning,
That we were walking
To the stump of a tree
In the shadow of a cypress tree
We talked about our good fortune
We talked of love.
Oh, unlucky me,
What a longing I have for her!

Fine Crystal

(Theresa Bickham and Diana Sáez)

Fine crystal, my child,
fine crystal,
Little doves of the air come
and goes.
The sun is rounded
under the pine trees
Lightly, the black wind
blows behind.
Oh why,
my child on the sea ...
Among the white clouds.
Fine crystal.

Llorad, Corazón, que tenéis razón

(Marianne von Willemer)

Lloraba la niña y tenía razón
la prolija ausencia
de su ingrato amor.
Dejola tan niña,
que apenas, creo yo
que tenía los años
que ha que la dejó.
Llorando la ausencia
del galán traidor,
la halla la Luna y la deja el Sol,
añadiendo siempre
pasión a pasión,
memoria a memoria
dolor a dolor.
Llorad, Corazón,
que tenéis razón.

Gracia mía (Anonymous)

Gracia mía, juro a Dios
que sois tan bella criatura
que a perderse la hermosura
se tiene de hallar su voz.

Fuera bien aventurada
en perderse en vos mi vida
porque viniera perdida
para salir más ganada.

¡Ah! Seréis hermosuras dos
en una sola figura,
que a perderse la hermosura
se tiene de hallar en vos.

En vuestros verdes ojuelos
nos mostráis vuestro valor
que son causa del amor
y las pestañas son cielos;
nacieron por bien de nos.

Gracia mía, juro a Dios
que sois tan bella criatura
que a perderse la hermosura
se tiene de hallar su voz.

The girl was weeping and with reason

(Laura Claycomb)

The girl was weeping and with reason
over the prolonged absence
of her ungrateful lover.
He left her so young,
that she hardly believed it
that it's been as many years
since then as her age when he left her.
Weeping over the absence
of her faithless lover,
she is found by the moon and left by the sun.
Ever adding
suffering upon suffering,
memory upon memory,
anguish upon anguish.
Weep, heart,
for you have reason.

Grace mine (Theresa Bickham)

My Grace, I swear to God
that you are such a beautiful creature
that if beauty itself disappears
it can find it in you.

It was fortunate
to lose myself in you
because in losing it
I will gain much more.

Oh! You will be beautiful
Two in a single figure,
that if beauty itself disappears
it can find it in you.
In your green eyes
you show us your value
that your eyes are the cause of love and
your eyelashes are heaven;
they are born for the good of us.

My Grace, I swear to God
that you are such a beautiful creature
that if beauty itself disappears
it can find it in you.

At Saint Patrick's Purgatory

(13th century – Translated by Sean O'Faolain)

Pity me on my pilgrimage to Loch Derg!
O King of the churches and the bells
Bewailing your sores and your wounds,
But not a tear can I squeeze from my eyes!
Not moisten an eye after so much sin!
Pity me, O King!
What shall I do with a heart that seeks only
its own ease?
Who shunned not the death by three wounds,
Pity me on my pilgrimage to Loch Derg
And with a heart not softer than a stone!

Church Bell at Night

(12th century – Translated by Howard Mumford Jones)

Sweet little bell, struck on a windy night,
I would liefer keep tryst with thee-
Than be with a light and foolish woman.

St. Ita's Vision

(Attributed to St. Ita, 8th century – Translated by Chester Kallman)

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
in the form of a Baby that I may nurse Him."
So that Christ came down to her in the form
of a Baby and then she said: "Infant Jesus, at
my breast, nothing in this world is true save,
O tiny nursling, You.
Infant Jesus, at my breast, by my heart every
night, you I nurse are not a churl but begot on
Mary the Jewess by Heaven's Light.
Infant Jesus at my breast, what King is there
but You who could give everlasting Good?
Wherefor I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right to your
song as Heaven's King who every night
Is Infant Jesus at my breast."

The Heavenly Banquet

(Attributed to St. Brigid, 10th century – Translated by Sean O'Faolain)

I would like to have the men of Heaven in my
own house;
With vats of good cheer laid out for them.
I would like to have the three Marys,
their fame is so great.
I would like people from every corner of
Heaven.
I would like them to be cheerful in their
drinking.
I would like to have Jesus sitting here among
them.
I would like a great lake of beer
for the King of Kings.
I would like to be watching Heaven's family
Drinking it through all eternity.

The Crucifixion

(From The Speckled Book, 12th century – Translated by Howard Mumford Jones)

At the cry of the first bird
They began to crucify Thee, O Swan!
Never shall lament cease because of that.
It was like the parting of day from night.
Ah, sore was the suffering borne
By the body of Mary's Son,
But sorer still to Him was the grief
Which for His sake came upon His Mother.

Sea-Snatch (8th-9th century)

It has broken us, it has crushed us,
it has drowned us,
O King of starbright Kingdom of Heaven;
the wind has consumed us, swallowed us,
as timber is devoured by crimson fire from
Heaven.
It has broken us, it has crushed us,
it has drowned us,
O King of the starbright Kingdom of Heaven!

Promiscuity (9th century)

I do not know with whom Edan will sleep.
but I do know that fair Edan will not sleep
alone.

The Monk and His Cat

(8th-9th century – Translated by W.H. Auden)

Pangur, white Pangur, how happy we are
alone together, Scholar and cat.
Each has his own work to do daily;
For you it is hunting, for me study.
Your shining eye watches the wall;
My feeble eye is fixed on a book.
You rejoice when your claws entrap a mouse;
I rejoice when my mind fathoms a problem.
Pleased with his own art,
neither hinders the other;
Thus we live ever without tedium and envy.
Pangur, white Pangur, how happy we are
Alone together, Scholar and cat.

The Praises of God

(11th century – Translated by W.H. Auden)

How foolish the man who does not
raise his voice
And praise with joyful words,
as he alone can,
Heaven's High King.
To Whom the light birds with no soul but air,
All day, everywhere
Laudation sing.

The Desire for Hermitage

(8th-9th century – Based on a translation by Sean O'Faolain)

Ah! To be all alone in a little cell with nobody
near me; beloved that pilgrimage before the
last pilgrimage to Death.
Singing the passing hours to cloudy Heaven;
Feeding upon dry bread and water
from the cold spring.
That will be the end to evil when I am alone
in a lovely little corner among tombs
Far from the houses of the great.
Ah! To be all alone in a little cell, to be alone,
all alone: Alone I came into the world, alone I
shall go from it.

As Imperceptibly as Grief

(Emily Dickinson)

As imperceptibly as Grief
The summer lapsed away-
Too imperceptible at last
To seem like Perfidy-

A Quietness distilled
As Twilight long begun,
Or Nature spending with herself
Sequestered Afternoon-

The Dusk drew earlier in-
The Morning foreign shone-
A courteous, yet harrowing Grace,
As Guest, that would be gone-

And thus, without a Wing
Or service of a Keel
Our Summer made her light escape
Into the Beautiful.

Will There Really Be a Morning?

(Emily Dickinson)

Will there really be a "Morning"?
Is there such a thing as "Day"?
Could I see it from the mountains
If I were as tall as they?

Has it feet like water lilies?
Has it feathers like a bird?
Is it brought from famous countries
Of which I have never heard?

Oh some scholar! Oh some sailor!
Oh some wise man from the skies!
Please to tell a little pilgrim
Where the place called "Morning" lies!

Good Morning Midnight

(Emily Dickinson)

Good morning midnight,
I'm coming home.
Day got tired of me.
How could I of him?

Sunshine was a sweet place.
I like to stay –
But morn didn't want me now,
So good night day!

I can look, can't I,
When the East is red?
The hills have a way then
That puts the heart abroad.

You are not so fair, midnight.
I chose day –
But please take a little girl
He turned away!

Evening Solace

(Charlotte Brontë)

The human heart has hidden treasures,
In secret kept, in silence sealed;
The thoughts, the hopes, the dreams,
the pleasures,
Whose charms were broken if revealed.
And days may pass in gay confusion,
And nights in rosy riot fly,
While, lost in Fame's or Wealth's illusion,
The memory of the Past may die.

Verses to a Child

(Anne Brontë)

O raise those eyes to me again
And smile again so joyously,
And fear not, love; it was not pain
Nor grief that drew these tears from me;
Beloved child, thou canst not tell
The thoughts that in my bosom dwell
Whene'er I look on thee!

Life

(Charlotte Brontë)

Life, believe, is not a dream
So dark as sages say;
Oft a little morning rain
Foretells a pleasant day.
Sometimes there are clouds of gloom,
But these are transient all;
If the shower will make the roses bloom,
O why lament its fall?
Rapidly, merrily,
Life's sunny hours flit by,
Gratefully, cheerily
Enjoy them as they fly!
What though Death at times steps in,
And calls our Best away?
What though sorrow seems to win,
O'er hope, a heavy sway?
Yet Hope again elastic springs,
Unconquered, though she fell;
Still buoyant are her golden wings,
Still strong to bear us well.
Manfully, fearlessly,
The day of trial bear,
For gloriously, victoriously,
Can courage quell despair!

Love and Friendship

(Emily Jane Brontë)

Love is like the wild rose-briar,
Friendship like the holly-tree –
The holly is dark when the rose-briar blooms
But which will bloom most constantly?
The wild-rose briar is sweet in the spring,
Its summer blossoms scent the air;
Yet wait till winter comes again
And who will call the wild-briar fair?
Then scorn the silly rose-wreath now
And deck thee with the holly's sheen,
That when December blights thy brow
He may still leave thy garland green.

Past, Present, Future (Emily Jane Brontë)

Tell me, tell me, smiling child,
What the past is like to thee?
'An Autumn evening soft and mild
With a wind that sighs mournfully.'

Tell me, what is the present hour?
'A green and flowery spray
Where a young bird sits gathering its power
To mount and fly away.'

And what is the future, happy one?
'A sea beneath a cloudless sun ;
A mighty, glorious, dazzling sea
Stretching into infinity.'

Bibliography

Alavedra, Joan. *Conxita Badía: Una vida d'artista*. Barcelona: Editorial Pòtic, 1975.

Written in Catalan, this source was an invaluable resource for information regarding soprano Conxita Badía. The author provides a wonderful overview of the singer's life and references personal letters, interviews with Badía herself and her colleagues, friends, and family. It includes photographs, a discography, a thorough and useful index, and a splendid appendix devoted to composer's opinions on the art of Conxita Badía. It is an important source for any study of this great artist.

Anthony, James R. 2001 "Le Rochois, Marie." *Grove Music Online*. Oxford Music Online. Accessed November 25, 2018.

<http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000016461>.

Grove Music Online is a musical encyclopedia featuring thousands of articles that offer biographical information pertaining to musician's lives and works. In addition, it is a reliable source for scholarship information about music and music-making. James Anthony's article about the life and career of Marie Le Rochois is one of the most comprehensive articles obtained concerning this singer. Information about her premiere roles and relationships with composers of French Baroque opera were thorough and useful.

Archive radio, "Mary Garden Interview 1937 Kraft Music Hall fragment," YouTube Video, 7:14, April 29, 2017.

<https://www.youtube.com/watch?v=tU6UPwM9vBY>.

This video is an endearing look into the personality of Mary Garden as she is interviewed by Bing Crosby in 1937. The singers discuss Ms. Garden's relationship with composer Claude Debussy, her interest in the training of the singers for Hollywood studios, her belief in the future of opera and Hollywood, her enjoyment of the confidence of American singers, and a humorous exchange regarding the pronunciation of Debussy's name.

Aspden, Suzanne. *The Rival Sirens: Performance and Identity on Handel's Operatic Stage*. New York, NY: Cambridge University Press, 2013.

This text offered a fascinating glimpse into eighteenth-century opera and the stage personas of rival divas, Faustina Bordoni and Francesca Cuzzoni. The author offers many primary source reviews and periodicals to provide a more accurate accounting of the activities of these famous singers. They seek to prove that these singer's talents, as well as their star personalities, were the impetus behind the composition of operas by Handel and Bononcini.

Banducci, Antonia L. "Acteurs and Actrices as Muses: The Case for Jean-Baptiste Lully's Repertory Troupe (1672–86)." *Journal of Seventeenth-Century Music* 21, no.1 (2017): <https://sscm-jscm.org/jscm-issues/volume-21-no-1/acteurs-and-actrices-as-muses-the-case-for-jean-baptiste-lullys-repertory-troupe/>.

This seeks to provide evidence that Jean-Baptiste Lully and his librettists, especially Phillipe Quinault, fashioned their operas to match the talents of their troupe. The article outlines each actor and actress and provides examples

of how the authors represented their skills in the opera. The author makes a compelling case supported by clear examples to support their claim.

Bernac, Pierre. *The Interpretation of French Song*. New York, NY: W.W. Norton & Company, Inc., 1970.

This book has long been considered the authoritative guide to the interpretation of French *mélodies*. The author profiles eighteen important French composers and over two hundred of their works. Each song entry includes French text, English translations, and information about style and tempi.

Blier, Steven. "Time after Time: Throughout her long career, Leontyne Price has Inspired Fans and a new generation of singers." *Opera News* 61, no. 4 (October 1996): 10-14, 64. RILM.

Renowned vocal coach and artistic director of The New York Festival of Song, Blier has been an important player in the New York City music scene for many years. He has known Ms. Price for many years and offers useful information regarding the career of the singer. He not only explores the most researched information, but also offers a deeper look into her recitals, her promotion of twentieth-century song, and her recital format. *Opera News* is a reliable source that offers both scholarly, as well as real-time professional information about both active singers and singers of the past.

Blyth, Alan. "Price, (Mary Violet) Leontyne." *Grove Music Online*. Oxford Music Online. Accessed October 17, 2018.

<http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/grovemus>

ic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-5000002807.

Grove Music Online is a musical encyclopedia featuring thousands of articles that offer biographical information pertaining to musician's lives and works. In addition, it is a reliable source for scholarship information about music and music-making. Alan Blyth's article about the life and career of Leontyne Price is one of the most comprehensive articles obtained concerning this singer. Information about career trajectory, her relationships with living composers, her years as *prima donna* at the Metropolitan Opera, and her influence on the social aspects of the twentieth-century are concise and informative.

Boer, Bertil van Boer. "The Travel Diary of Joseph Martin Kraus: Translation and Commentary." *The Journal of Musicology* 8, no. 2 (Spring 1990): 266-90. JSTOR.

The journals of German/Dutch composer Joseph Martin Kraus are chronicled in this article. The composer's Grand Tour took place in 1782-1786, exposing him to the works and performances of many great composers, especially Mozart. His diaries offer a glimpse into the performances of many seventeenth-century performers and provide valuable primary reviews of the Mozart singers explored in this document.

Buelow, George J. "A Lesson in Operatic Performance Practice by Madame Faustina Bordoni." *A Musical Offering: Essays in Honor of Martin Bernstein*, ed. Edward H. Clinkscale and Claire Brook (1977): 79-96.

Faustina Bordoni was famous for her ability to brilliantly ornament musical phrases. This article provides a glance into her talents and familiar patterns when improvising within an aria. Music Index.

Burney, Charles. *Music, Men, and Manners in France and Italy, 1770*. Edited by H. Edmund Poole. London, UK: The Folio Society Ltd, 1969.

This is a primary source material that has provided music historians tremendous insight into the 18th-century European musical world. Dr. Burney presents a thorough diary that includes commentary on performances attended, musicians met, and reviews of both. These journals were collected to compile Burney's *A General History of Music* and extracted to form individual volumes. This source is a gold-mine for information about a period of music history where many other primary sources are absent.

Burrows, Donald. *Händel Arienalbum: Frauenrollen für hohe Stimme aus Händels Opern*. Kassel, Germany: Bärenreiter, 2009.

This is a musical score that is widely regarded as the most accurate representation of the composer's manuscript. Bärenreiter's editions of operas, aria collections, and full scores are utilized in most professional opera companies world-wide. This album is a collection of lesser known opera arias for soprano by Handel and includes the aria "Vado per obbedirti" which was highlighted in this document as well as performed in recital number one.

Chorley, Henry F. *Thirty Years' Musical Recollections, Volume I*. New York, NY: Da Capo Press, Inc, 1984.

This primary source material provides extensive commentary on the musical

activities in London from the year 1830 through 1847. A noted columnist for the *Anthaneum* in London in the nineteenth-century, Chorley was present at many performances of some of the greatest musical events to take place in that city. His commentary and reviews of singer Giulia Grisi offer a unique look into the singer's career.

Christiansen, Rupert. *Prima Donna: A History*. London, UK: Pimlico, 1995.

This text explores the famous nature of historical *prime donne* through a lens that examines not only their stage personas, but also experiences that led them to their rumored reputations. The author provides biographical and artistic information for singers spanning a period of three hundred years.

Contemporary sources are quoted and examined to provide a more thorough understanding of the *prime donne* and their personal and artistic circumstances.

Chotzinoff, Samuel. *A Little Night Music: Intimate Conversations with Jascha Heifetz, Vladimir Horowitz, Gian Carlo Menotti, Leontyne Price, Richard Rodgers, Artur Rubinstein, and Andrés Segovia*. New York: Harper & Row, Publishers, 1964.

This is a collection of interviews with great artists of the mid-twentieth-century. The chapter devoted to Leontyne Price provided a candid conversation between the singer and author. The author and Ms. Price conduct a winding conversation that talks of her early life, years of school, and her professional life. The interview has many charming and amusing anecdotes and the author successfully captures the charm of the singer by printing an

unedited interview. This is a good source of personal narratives from the singer and provided a more private glimpse into the life of Leontyne Price.

Clark, Walter Aaron. *Enrique Granados: Poet of the Piano*. New York: Oxford University Press, Inc., 2006.

As one of the only English language biographies of this beloved Spanish composer, this text is an exceptional guide to the life and works of Enrique Granados. Endorsed by leading Granados scholar and pianists, Alicia de Larrocha, this book provides a succinct, yet in-depth view of the composer. It chronologically explores the composer and pianists life, collaborators, style, works, and legacy.

Clive, H. P. *Schubert and His World: A Biographical Dictionary*. Oxford: Clarendon Press, 1997.

This source is an invaluable resource in the study of this prolific nineteenth-century composer. The author provides a complete biography of the composer before launching an exhaustive series of biographies of friends, colleagues, performers, and acquaintances to Franz Schubert. It is an enjoyable source for students, scholars, and any person interested in exploring the life and work of Franz Schubert.

Davis, Peter G. *The American Opera Singer: The Lives and Adventures of America's Great Singers in Opera and Concert from 1825 to the Present*. New York: Doubleday Dell Publishing Group, Inc., 1997.

This book offered an extensive, if somewhat opinionated, look at singers in America for over a century. The text presents a great deal of little-known

information about singers of the past, liberally sprinkled with the authors own commentary. Although obviously knowledgeable about the careers of these singers, some of the commentary presented seems to be opinion based, similar to his style as a career music critic. However, this source does provide a charming collection of photographs and highlights lesser known singers while exploring the world of American opera in great detail.

Dean, Winton. *Handel's Operas, 1726-1741*. Woodbridge, UK: Boydell Press, 2006.

As a leading scholar in the operatic works of George Frideric Handel, the author writes a detailed overview of the later operatic work of the great composer. He provides synopses, original performance details, descriptions of changes made to the operas for singers or productions, and a discussion of the music. This is an invaluable source for any study of the operatic works of this great master.

Dean, Winton. "Bordoni, Faustina." *Grove Music Online*. Oxford Music Online.

Accessed December 7, 2017.

<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/03574>.

Grove Music Online is a musical encyclopedia featuring thousands of articles that offer biographical information pertaining to musicians' lives and works. In addition, it is a reliable source for scholarship information about music and music-making. Winton Dean is a recognized expert on the works of Handel and his contemporaries, and this article about the life and career of Faustina

Bordoni is comprehensive and explores the singer's extensive career and influence on composers of the eighteenth-century.

Driscoll, F. Paul. "Her Favorite Year." *Opera News* 73, no. 3 (September 2008): 28-32. RILM.

Editor-in-chief of *Opera News* presents an interview with Renée Fleming during 2008-2009 when she was performing some of her most famous roles. The singer discusses her career, her vocal technique, her approach to preparing roles, and her pride in being an American artist. The author guides the conversation and Ms. Fleming is candid in her responses and offers the reader a glimpse into her hard-working lifestyle.

Driscoll, F. Paul. "Leontyne Price." *Opera News* 72, no. 7 (September 2008): 200-1. Music Index.

Editor-in-chief F. Paul Discoll writes a concise and poignant article devoted to legendary soprano Leontyne Price. The article offers not only biographical career information, but the author also explores the influence of the artist and provides commentary as to her career and her lasting importance in the world of classical music. This article is honest and clearly states the author's belief in the lasting importance of Ms. Price.

Ferris, George T. *Great Singers: Malibran to Titiens*. New York, NY: D. Appleton, 1892. HathiTrust Digital Library.

<https://babel.hathitrust.org/cgi/pt?id=pst.000063747720;view=1up;seq=82>.

Living during the lifetime of the singers in this biography, the author provides a uniquely in-depth look at the singers of the nineteenth-century. As primary source material, this book provides biographical commentary that is the groundwork for later historians and is an excellent source for information pertaining to the singers of the nineteenth-century.

Fleming, Renée. "Artistry." Last modified 2019. Accessed February 16, 2019.

<https://reene Fleming.com/artistry/>.

An artist's website is an important primary source regarding their career. Ms. Fleming's website is a comprehensive source that explores her multi-faceted career offering links to information regarding her artistry, advocacy, leadership, schedule, recordings, news and press, multi-media, and contact information. The "Artistry" page is extremely informative and explains many of the soprano's projects, both in the past and upcoming, including world premieres.

Forbes, Elizabeth. "Grisi, Giulia." *Grove Music Online*. Oxford Music Online.

Accessed October 17, 2018.

<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-0000011800>.

Grove Music Online is a musical encyclopedia featuring thousands of articles that offer biographical information pertaining to musician's lives and works.

In addition, it is a reliable source for scholarship information about music and

music-making. The author of this article offers a thorough exploration of the life and career of Giulia Grisi in the nineteenth-century.

Garden, Mary and Louis Biancolli. *Mary Garden's Story*. London, UK: Michael Joseph Ltd., 1952.

In her autobiography, co-authored by Biancolli, Mary Garden chronicles her life in a first-person account. The singer, known for her substantial personality, offers her opinions throughout that are at times charming or acerbic. This primary source material is a valuable guide in the study of the fascinating life of this singer and provides great details pertaining to the creation of numerous works of music.

Gibbs, Christopher H. *The Cambridge Companion to Schubert*. Cambridge, UK: Cambridge University Press, 1997.

This text is a compilation of essays pertaining to the life and works of Franz Schubert. The book is divided into three parts that explore the composer's private life and personal motivations, his music and style, and the reception of his music during his lifetime. An article of particular interest explored the composer's music in performance, including performers, supporters, and critics. This text is organized in such a fashion that it is extremely functional when exploring a specific topic in relation to this prolific composer.

Gidwitz, Patricia Lewy. "Cavalieri, Catarina." *Grove Music Online*. Oxford University Press. Accessed December 7, 2017.

<http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/subscriber/article/grove/music/05201>.

Grove Music Online is a musical encyclopedia featuring thousands of articles that offer biographical information pertaining to musician's lives and works. In addition, it is a reliable source for scholarship information about music and music-making. Patricia Lewy Gidwitz is a scholar of the singers living during the time of Mozart and her article on Catarina Cavalieri offers an all-inclusive look into the career and life of this famous singer.

Gidwitz, Patricia Lewy. "Ich Bin Die Erste Sangerin': Vocal Profiles of Two Mozart Sopranos." *Early Music* 19, no. 4 (1991): 565-79. <http://www.jstor.org.proxy-um.researchport.umd.edu/stable/3127918>.

This article chronicles the life and careers of rival Mozart sopranos Catarina Cavalieri and Aloysia Lange-Weber. Gidwitz uses musical examples to suggest that these two voices were more dissimilar than is portrayed by modern singers. The author also explores how Mozart's writing for these two voices changes throughout their relationships. This is an interesting article that provides compelling evidence to prove the differences between these two virtuosic singers.

Gidwitz, Patricia Lewy. "Mozart's Fiordiligi: Adriana Ferrarese del Bene."

Cambridge Opera Journal 8, no. 3 (November 1996): 199-214.
<https://www.jstor.org/stable/823812>.

This article provides a thorough look at the voice and career of this infamous singer. The author presents detailed information about the singer's vocal abilities, a listing of roles performed from 1788-1791, musical examples that highlight compositions written for the singer's voice, and a study of her

dramatic abilities. This is an invaluable resource for any study of this singer.

Gidwitz, Patricia Lewy, and John A. Rice. 2001 "Ferrarese [Ferraresi, Ferrarese del Bene], Adriana." *Grove Music Online*. Oxford University Press. Accessed November 25, 2018. <http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000009512>.

Grove Music Online is a musical encyclopedia featuring thousands of articles that offer biographical information pertaining to musician's lives and works. In addition, it is a reliable source for scholarship information about music and music-making. Patricia Lewy Gidwitz is a scholar of the singers living during the time of Mozart and her article on Adriana Ferrarese del Bene offers an all-inclusive look into the career and life of this controversial singer.

Glover, Jane. *Mozart's Women*. New York, NY: HarperCollins Publishers, 2005.

Noted conductor and historian, Jane Glover, authored this excellent book that explores the many female influences in the life of Wolfgang Amadeus Mozart. She organizes the book by exploring the different types of relationships with the composer including familial, professional, and personal. Glover's book offers many invaluable insights into the importance of these relationships on Mozart's compositions.

Hay, Beverly Reed. "Types of Soprano Voices Intended in the Da Ponte Operas of Mozart." DMA diss., Indiana University, 1988. <https://search-proquest.com.proxy-um.researchport.umd.edu/docview/1880522635?accountid=14696>.

The author provides an in-depth study of the soprano singers in the operas of Mozart and Da Ponte. This dissertation presents valuable details about the abilities of each singer and how the composer and librettist took advantage of their abilities. The author chronicles nine female roles and the original singers, as well as any revival singers that caused significant changes to the role. The author did an excellent job of effectively investigating these historical singers.

Heyman, Barbara B. *Samuel Barber: The Composer and His Music*. New York: Oxford University Press, 1992.

This biographical text provides an extensive look into the life and works of this famous American composer. The source provides eighteen chapters of detailed information on the composer's life, individual works, collaborations, and struggles. It is an excellent and thorough biography of this prolific twentieth-century composer.

Hertz, Daniel. "Constructing *Le nozze di Figaro*." *Journal of the Royal Musical Association* 112, No. 1 (1986-1987): 77-98. JSTOR.

The authors article explores the composition of one of Mozart and Da Ponte's most famous operas. It discusses the construction of the libretto, attention paid to the singer's abilities, both dramatically and vocally, and alterations made for revivals. Of particular interest are the references to Catarina Cavalieri and Adriana Ferrarese del Bene and the alterations made to the famous arias for La Countess and Susanna.

Holmes, Leslie. "A Conversation with Renée Fleming." *Journal of Singing* 58, no. 1 (Sept/Oct 2001): 75-77. RILM.

This article from the *Journal of Singing* is a one-on-one interview with the singer that discusses her approach to vocal technique and her career. Of particular interest was her discussion of singing American music and her enjoyment of performing music written specifically for her.

Johnson, Graham, and Richard Stokes. *A French Song Companion*. Oxford, UK: Oxford University Press, 2000.

Graham Johnson and Richard Stokes provide a thorough guide to French *mélodies*. The authors provide a history of the development of the genre while exploring biographical information about over one hundred composers and numerous poets. Many artistic and interpretive details are discussed as well as song texts and translations. This source is invaluable for its vast amount of information delivered in both an artistic and scholarly manner.

Johnstone, H. Diack. "A Flourish for Handel." *Early Music* 29, no. 4 (November 2001): 619-25. <https://www.jstor.org/stable/3519120>.

This article is an presents an excellent accounting of George Frideric Handel's approach to composition for specific singers, notably Fausina Bordoni. The author explores the composer's manuscripts to discover changes and/or elaborations adapted for specific singers and provides first-hand accounts of observers whom experienced these changes.

Kaufman, Tom. "A Fresh Look at Grisi." *Opera Today*, December 8, 2005.

http://www.operatoday.com/content/2005/12/a_fresh_look_at.php.

This author provided a through look into the career of famous nineteenth-century singer, Giulia Grisi. He seeks to dispel historical controversies by

presenting evidence that discredits the original accuser and shines a more positive light on Grisi. Contemporary reviews and anecdotes are presented and provide worthwhile information in the study of this singer.

Kaufman, Thomas G. "The Grisi-Viardot Controversy, 1848-1852." *The Opera Quarterly* 14, no. 2 (1997): 7–22. Music Index.

This article explores the reported difficulties between these two famous singers. The author provides contemporary periodical articles, reviews, and anecdotes to dispel inaccurate information and present the famous feud in a new and more neutral light. The authors excellent research provides a fresh look at the lives of these famous singers.

Keller, James. "American Classic." *Opera News* 62, no. 4 (October 1997): 10-12, 14, 64. RILM.

This article provides a succinct and thorough biography of singer Renée Fleming through the year 1997. Of special importance are the singer's own words and quoted reviews of the singer's talents.

Kimball, Carol. *Song: A Guide to Art Song Style and Literature*. Milwaukee, WI: Hal Leonard Corporation, 2005.

Carol Kimball's book is a trusted guide to art song that spans a variety of countries, musical periods, and languages. This book is divided into sections by geographic region, and within each country moves chronologically through composers of art song. This resource provides concise information about a large variety of repertoire and an provides a solid beginning to any research.

Larue, C. Steven. *Handel and his Singers: The Creation of the Royal Academy*

Operas, 1720-1728. New York, NY: Oxford University Press Inc., 1995.

Author C. Steven Larue provides an in-depth study of the Royal Academy operas of Handel in the 1720s. His studies explore biographical information, primary manuscripts, correspondence, and a variety of other primary sources to provide a complete look at these most famous years of Italian opera in London. Of particular interest is the author's thorough investigation into the performances and relationships of the *prime donne* Cuzzoni and Bordoni and the *primo uomo* Senesino. This provides a fresh view the dramatic actions of these tumultuous years of the Royal Academy.

Leonardi, Susan J. and Rebecca Pope. *The Diva's Mouth: Body, Voice, Prima Donna Politics*. New Brunswick, NJ: Rutgers University Press, 1996.

This book explores the power of the diva from the eighteenth-century through today. The author seeks to explain the mass appeal, contradictions, and fantasies about divas in an amusing, yet scholarly way.

Lyon, Hugh Lee. *Leontyne Price: Highlights of a Prima Donna*. New York: Vantage Press, Inc., 1973.

This text presents a biography of soprano Leontyne Price through the year of publication. It is particularly valuable for the quotes from the singer herself about her collaborations with Samuel Barber and her experiences at the Metropolitan Opera House. Although this source presents an incomplete look at the singer's career due to its date of publication, it balances scholarly biographical information and personal commentary related to Ms. Price's career through 1973.

Macy, Laura. *The Grove Book of Opera Singers*. New York, NY: Oxford University Press, 2008.

An essential source in any study of opera and opera singers, this book studies over 1500 singers from the inception of opera through the end of the twentieth-century. Articles within the source are written by leading scholars and listings of role creations are of particular interest. This is a comprehensive and invaluable source of in-depth information on the singers who brought operatic roles to life.

Mancini, Giambattista. *Practical Reflections on Figured Singing*. Translated by Edward Foreman. Champaign, IL: Pro Musica Press, 1967.

This is an invaluable primary source that reflects upon the style of vocalism produced during the late Baroque era. Mancini was a student of some of the greatest teachers and castrati in eighteenth century Europe and his reflections on how to produce stylistically appropriate tones are one of the few sources of primary material from the era. His commentary on the voices of Baroque singers, such as Faustina Bordoni, are particularly useful in deciphering the influence of these singers on the compositions of their time.

Marshall, Robert L. *Mozart Speaks*. New York, NY: Schirmer Books, 1991.

This book provides hundreds of translated letters written throughout Wolfgang Amadeus Mozart's lifetime to various family members, colleagues, and acquaintances. The author has organized the letters into fourteen chapters that present the composer's views on a variety of topics including individual

performers, theater, employment, and his personal life. This is an excellent source of primary material translated into the English language.

Matheopoulos, Helena. *Diva: Great Sopranos and Mezzos Discuss their Art*. London: Victor Gollancz Ltd, 1991.

In her book, the author combines interviews with 18 sopranos and 8 mezzo sopranos with biographical commentary. Each chapter is dedicated to a single singer and studies their lives through their recorded history and their own words. For the purposes of this dissertation, the chapter devoted to Leontyne Price was useful and provided a glimpse into the singer's own thoughts about life, success, and legacy.

McKinney, Megan. "The View." *Opera News* 76, no. 6 (December 2014): 26-31.

RILM.

One of the more recent articles written about superstar soprano Renée Fleming, this text offers biographical information but focuses mainly on her more recent projects. The author provides quotes from the singer about her more mainstream exposures, as well as her foray into arts administration. This article is an important source as it looks at the singer in more complete detail as an artist, rather than only her resume.

Montgomery, F.A., and Christopher H. Gibbs. "Milder-Hauptmann, (Pauline) Anna."

Grove Music Online. Oxford Music Online. Accessed Oct. 17, 2018.

<http://www.oxfordmusiconline.com.proxy->

[um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018669](http://www.oxfordmusiconline.com.proxy-um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018669).

Grove Music Online is a musical encyclopedia featuring thousands of articles that offer biographical information pertaining to musician's lives and works. In addition, it is a reliable source for scholarship information about music and music-making. Florence Ashton Montgomery was the author of the original biographical entry pertaining to Anna Milder-Hauptmann in 1900. This article is not as comprehensive as the original entry, but it still offers important information about this singer.

Montgomery, Florence Ashton and George Grove. "Pauline Milder-Hauptmann." In *A Dictionary of Music and Musicians, Volume 2*, 1st ed, 330-331. London: McMillan and Co., 1900. International Music Score Library Project. Accessed January 21, 2019, <http://conquest.imslp.info/files/imglnks/usimg/c/cc/IMSLP96327-PMLP192599->

[A_Dictionary_of_music_and_musicians_v2_1880_UCBerkeley.pdf](#).

This source is the original musical encyclopedia that has developed into the extremely popular source, *Grove Music Online*. Published in 1900 it is a definitive source for information prior to the twentieth-century and is particularly relevant for music and musicians of the nineteenth-century. The entry pertaining to Anna Milder-Hauptmann is extremely comprehensive and offers a useful insight into the many facets of her career.

Mozart, Wolfgang Amadeus. *Così fan tutte*. New York, NY: Bärenreiter, 2008.

This is a musical score that is widely regarded as the most accurate representation of the composer's manuscript. Bärenreiter's editions of

Mozart's operas are utilized in most professional opera companies world-wide.

Mozart, Wolfgang Amadeus. *Don Giovanni*. New York, NY: Bärenreiter, 2008.

This is a musical score that is widely regarded as the most accurate representation of the composer's manuscript. Bärenreiter's editions of Mozart's operas are utilized in most professional opera companies world-wide.

Mozart, Wolfgang Amadeus. *Die Entführung aus dem Serail*. New York, NY: Bärenreiter, 2006.

This is a musical score that is widely regarded as the most accurate representation of the composer's manuscript. Bärenreiter's editions of Mozart's operas are utilized in most professional opera companies world-wide.

Mozart, Wolfgang Amadeus. *Le nozze di Figaro*. New York, NY: Bärenreiter, 2006.

This is a musical score that is widely regarded as the most accurate representation of the composer's manuscript. Bärenreiter's editions of Mozart's operas are utilized in most professional opera companies world-wide.

Myers, Eric. "Making Streetcar Sing." *Opera News* 63, no. 3 (September 1998): 34-40. RILM.

In this article, the author speaks to composer André Previn and learns of his process in composing the opera *A Streetcar Named Desire*. The interview includes quotes by the composer and singer Renée Fleming explaining their

collaborative relationship. In addition, the composer and librettist discuss their individual and collaborative approaches to bringing this iconic story to life in opera.

Paolucci, Bridget. "A Chat with Renée Fleming." *American Record Guide* 61, no. 5 (Sept/Oct 1998): 8-11, 22. Music Index.

This author provides an excellent article detailing interviews with the famous soprano in the year of her debut as Blanche in *A Streetcar Named Desire*. Much of the interview focuses on Fleming's approach to performing new American music and her collaborations with composer André Previn. The authors use of many direct quotes provides a candid glimpse into the singer's thoughts and experiences.

Pleasants, Henry. *The Great Singers: From the Dawn of Opera to Our Own Time*. New York, NY: Simon and Schuster, 1970.

This text is a thorough and interesting history of great singers from the 17th-century through the 1960's. Respected music historian, Henry Pleasants, presents the history of 70 singers who were important in the development and production of opera. He provides contemporary reviews and biographical information in a clear and concise fashion, making this source useful for both scholars and those interested in the history of singers.

Poriss, Hilary. *Changing the Score: Arias, Prima Donnas, and the Authority of Performance*. Oxford, UK: Oxford University Press, 2009.

This book presents a study of the history and effects of inserting showcase arias into operas during the *bel canto* era. The author explores the origin of

this practice as well as the levels of success that singers achieved. Of particular note is the information presented regarding Giulia Grisi. The author presents research detailing the arias she presented on a regular basis and first-hand reviews of the soprano's performances. This study is extremely useful in the study of specific singers of the early to mid-nineteenth century.

Rorem, Ned. *Wings of Friendship: Selected Letters, 1944-2003*. Berkeley: Shoemaker Hoard, 2005.

This is a compilation of letters from author and composer Ned Rorem from the 1940's through 2003. The letters exhibit the composer's correspondence with friends, colleagues, and family and present his personal views on a great many topics including politics, performances, and life in general. A prolific writer throughout his life, Rorem's letters are verbose and poetic but offer a personal view into the world seen through the eyes of the composer. This text provides information for scholars, students, and anyone who finds interest in the musings of a well-travelled and connected musician throughout the twentieth century.

Rosselli, John. *Singers of Italian Opera: The History of a Profession*. Cambridge: Cambridge University Press, 1992.

Rosselli's in-depth study investigates the lives of singers of Italian opera from its inception in 1600 through the present. The author studies the role of operatic soloists and choristers and their rise from the patronage system to full independence of their own careers. He also enlightens the reader about the true nature of the castrati and women singers in the early years of the opera. It

is a text to interest scholars, students, and any who have an interest in the lives and careers of singers of the past.

Russ, Michael and Monty Adkins. *Perspectives on Gerhard: Selected Proceedings of the 2nd and 3rd International Roberto Gerhard Conferences*. West Yorkshire, UK: University of Huddersfield Press, 2014.

<http://eprints.hud.ac.uk/id/eprint/23051/>.

This source was unique as it is a conference focused on the works of Roberto Gerhard which was then published in a book. This book offered a chapter written by Conxita Badía's daughter, Mariona Agustí, focused on the memories of the relationship between Roberto Gerhard and her mother. The information found in this chapter was both inciteful and important and would be an important source for any who are interested in studying the works of either artist.

Sadie, Stanley, ed. *Mozart and His Operas*. New York, NY: St. Martin's Press, Inc., 2000.

This book is a concise guide to the operas of Wolfgang Amadeus Mozart. It includes synopses of his twenty operas followed by biographical information regarding eleven librettists and thirty-seven original Mozart interpreters.

Finally, the author explores the five cities in which Mozart's operas were premiered. This resource is a marvelously concise guide that can serve as a single stop in the research of a Mozart opera.

Sobrer, Josep Miquel and Edmon Colomer. *The Singer's Anthology of 20th Century Spanish Song*. New York: Pelion Press, 1987.

One of the first guides to Spanish Song, this book provides useful translations and International Phonetic Alphabet transliterations for over 70 Spanish Songs. The author also offers a brief chapter on the pronunciation of the Spanish and Catalan languages and biographical information for composers Granados, De Falla, and Mompou. Unfortunately, this source excludes a great number of 20th-century Spanish composers so is therefore not as comprehensive a source as the title would indicate. It was, however, extremely useful at the time of its date of publication because it offered one of the first guides that made Spanish song more accessible to English speakers.

Somerset-Ward, Richard. *Angels & Monsters: Male and Female Sopranos in the Story of Opera, 1600-1900*. New Haven, CT: Yale University Press, 2004.

This text examines the importance of singers in the creation of opera during its first three centuries, 1600-1900. The author examines not only the singer's voices but also their behavior and its effect on their careers and the production of opera. The author provides a thorough and scholarly look a topic that is often based on opinion and hearsay by exploring contemporary reports, reviews, correspondence, and diaries. This source would be of interest to scholars, musicians, students, and anyone interested in an honest look at early *prime donne*.

Steane, J.B. "Fleming, Renée." *Grove Music Online*. Oxford Music Online. Accessed October 17, 2018. <http://www.oxfordmusiconline.com.proxy.um.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000050566>.

Grove Music Online is a musical encyclopedia featuring thousands of articles that offer biographical information pertaining to musician's lives and works. In addition, it is a reliable source for scholarship information about music and music-making. J.B. Steane, a scholar of twentieth-century singers, offers a glimpse into the career and life of this famous singer. It is not completely comprehensive, however, as her career is still active.

Steane, J.B. *Singers of the Century: Volume 2*. Portland, OR: Amadeus Press, 1998.

In a series of three volumes, J.B. Steane offers commentary and biographical information pertaining to singers of the twentieth century. Each volume is comprised of fifty chapters, each studying a specific singer. Volume 2 includes a chapter regarding Mary Garden and presents photographs, reviews, career information, and commentary on the famous soprano. This source is well-researched and might be particularly relevant to those interested in a scholarly source that balances quite a bit of social commentary.

Steane, J.B. *Singers of the Century: Volume 3*. Portland, OR: Amadeus Press, 2000.

In a series of three volumes, J.B. Steane offers commentary and biographical information pertaining to singers of the twentieth century. Each volume is comprised of fifty chapters, each studying a specific singer. Volume 3 includes chapters regarding Leontyne Price and Renée Fleming. The articles present photographs, reviews, career information, and commentary on the famous sopranos, although the information on Renée Fleming is incomplete as the book was published during the first half of her career in 2000. This source is well-researched might be particularly relevant to those interested in a

scholarly source that balances quite a bit of social commentary.

Sunier, John. "Granados: Tonadillas & Amatorias – Conxita Badia, sop./Alicia De

Laroccha, p. – LMG." *Classical Reissue Reviews*, July 3, 2013.

<https://www.audaud.com/granados-tonadillas-amatorias-conxita-badia-sop-alicia-de-larocch-a-p-lmg/>

This source was a review of a compact disc featuring the recordings of two of Enrique Granados's students, Conxita Badía and Alicia De Laroccha. Both students are avid performers of their teachers music and this review offers an academic, as well as critical look at the presentation of these performers and the circumstances behind the composer's works, themselves.

Thayer, Alexander Wheelock. *Thayer's Life of Beethoven*. Edited and Revised by Elliot Forbes. Princeton: Princeton University Press, 1967.

The author presents an extensive history of this great composer. It consists of forty chapters and nine appendices and provides a chronological journey through the prolific life of Beethoven. The editor provides updated translations of the original German language sources and a thorough and extremely useful index. Thayer's biography of Beethoven is presented in dense form, but provides fascinatingly detailed information about the composer's life, works, and relationships. This work is primarily an academic source and takes great care to chronicle the composer's yearly activities.

Todd, R. Larry. *Mendelssohn: A Life in Music*. Oxford: Oxford University Press, 2003.

This book offers an extensive look into the life and works of Felix

Mendelssohn. The author presents biographical information as well as references to many personal letters between Mendelssohn and family, colleagues, and friends. The source is divided into a prologue and three parts that chronicle the composer's growth and rise to fame. This resource offers a thorough look into the life and relationships of Mendelssohn and explores many lesser known compositions in great detail.

Turnbull, Michael T.R.B. *Mary Garden*. Portland: Amadeus Press, 1997.

This author has dedicated a great deal of study to the life and works of singer Mary Garden. This biography ranges from the singer's youth through her retirement and refers often to the singer's own words throughout. This source is particularly worthwhile for its balance of academic biographical material and anecdotal information provided by Garden herself in her own autobiography. The author compiles this information in a concise work that is both enjoyable and scholarly.

Turnbull, Michael T.R.B. "Garden, Mary." *Grove Music Online*. Oxford Music Online. Accessed October 17, 2018.

<http://www.oxfordmusiconline.com.proxyum.researchport.umd.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000010659>.

Grove Music Online is a musical encyclopedia featuring thousands of articles that offer biographical information pertaining to musician's lives and works. In addition, it is a reliable source for scholarship information about music and music-making. Michael Turnbull is the author of several books and articles

chronicling the life of Mary Garden and this article offers a knowledgeable glimpse into the singer's career.

Vlaardingerbroek, Kees. "Faustina Bordoni Applauds Jann Alensoon: A Dutch Music Lover in Italy and France in 1723-4." *Music & Letters* 72, no. 4 (Nov., 1991): 536-51. <https://www.jstor.org/stable/737003>.

This article presents journal entries from Jann Alensoon as he travels throughout Europe enjoying music and culture. His journals provide contemporary reviews of performances of singer Faustina Bordoni as well as an accounting of the numerous artistic activities found in each city. It is a useful primary source of reviews for the singer.

Weaver, Monique. "Mentoring in the lives of selected opera singers: With interviews of Marilyn Horne, Renée Fleming, Carol Vaness, and Leona Mitchell." DMA diss., University of Oklahoma, Norman, 2008. <https://search-proquest-com.proxy-um.researchport.umd.edu/docview/304487607>

This source explores the biographies, mentoring, and views of four of the twentieth-century's most famous singers. The author interviews each singer and then examines their approach to the mentoring of future singers. Of particular interest are her biographical reviews of Renée Fleming and the singer's thoughts on her own career and the future of singers.