

A WORLD OF SECLUSION:  
ALCINA, GRETCHEN, AND LILY

by

JANIE BROKENICKY

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Major Professor  
Dr. Julie Yu

## Abstract

This document is focused on three excerpts from a graduate vocal recital, completed in partial fulfillment of the requirements for the Master of Music degree. The recital was held on January 23, 2012 at seven-thirty o'clock in the evening at All Faiths Chapel on the campus of Kansas State University.

Selections for this recital were selected upon the theme of *Seclusion*. The three characters examined further in the document are Alcina in the G. F. Handel opera, *Alcina* (HWV 34), Gretchen in German Lieder *Gretchen am Spinnrade* (D. 118) by Franz Schubert, and Lily from the Tony Award-winning Broadway musical, *The Secret Garden*, by Lucy Simon and Marsha Norman. Each chapter, devoted to a specific work, contains the following: 1) biographical information on the composer, 2) textual analysis, and 3) compositional, stylistic, and technical considerations.

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Special thanks to: Dr. Patricia Thompson for her assistance in selecting recital repertoire, in addition to the subject for this paper, as well as encouraging me to reach my full vocal potential; Dr. Julie Yu and Dr. Joshua Oppenheim for the wonderful choral opportunities they have provided to make me an even better musician, and Dr. Fred Burrack, Dr. Craig Parker, Dr. Reginald Pittman, Dr. David Littrell, Dr. Jacqueline Fassler-Kerstetter, Dr. Gary Mortenson, and Amanda Arrington for their unending support.

## Preface

The Masters Recital, presented on Monday, January 23, 2012 in All Faiths Chapel at Kansas State University, contained selections based on the theme of Seclusion. The Merriam-Webster Dictionary defines seclusion as: 1) the condition of being secluded, or 2) a secluded or isolated place. In addition it provides the following synonyms: aloneness, insulation, privacy, secludedness, isolation, segregation, separateness, sequestration, solitariness, solitude, confinement and incarceration.

The centerpiece for the recital, and muse for theme selection, was the song cycle *Hermit Songs* (1953) by Samuel Barber. Extensive research and reports have already been presented on this work (which by the very nature of being texts by ‘hermits’ would all too obviously fall under the heading of Seclusion), so I chose to select three pieces outside of the cycle for this document.

The three characters and works examined in this report are Alcina from Handel’s *Alcina* (1735), Gretchen in *Gretchen am Spinnrade* (1814) by Franz Liszt, and Lily from *The Secret Garden* (1991) by Marsha Norman and Lucy Simon. All three women are very different in their own right but share the one underlying characteristic of seclusion. Alcina is a magic sorceress confined to her island and in the end incarcerated by those she has loved and lost. Gretchen chooses to be alone after she has been betrayed by Faust, isolating herself at her spinning wheel. Lily has been separated from those she loves by death.

Each chapter contains biographical information on the composer, textual analysis from the song(s) performed as well as the overall major work, and additional compositional, stylistic, and technical considerations used to paint each character. Three very different characters from three drastically different musical time periods have provided a unique research opportunity for this paper devoted to Songs of Seclusion.



# CHAPTER 1 - George Frideric Handel and *Alcina*

## Biographical Information on the Composer

George Frideric Handel (b. Halle, 23 Feb 1685; d. London, 14 April 1759) is an English composer of German birth. He contributed to every musical genre current in his time, both vocal and instrumental, though his reputation posthumously rests largely on the knowledge of a small number of orchestral works and oratorios, *Messiah* in particular.

His operas, mainly on Italian librettos, dominated the earlier part of his career, and many historians claim are among the finest of the Baroque period. However, his operatic success was rather isolated during his lifetime. The following biographical information is confined to his operatic career leading up to *Alcina* (1735), as seems appropriate with the documental theme of seclusion.

### *Germany and Italy*

Handel first came in contact with opera in his move to Hamburg in 1703 at the age of eighteen. At this time, Hamburg possessed the only regular opera company in Germany outside the courts. The young musician found a post amidst the second violins at the opera and later as a harpsichordist. During this time, he made friends with composer Johann Mattheson (1681-1764) who introduced Handel into the city's musical circles and helped him with his compositions, particularly opera. According to him, Handel was already an accomplished organist but ignorant of melodic writing before he went to the opera: 'he knew how to compose practically nothing but regular fugues.'<sup>1</sup>

Handel's first opera, *Almira*, was produced at the Hamburg Opera on January 8, 1705 with assistance from Mattheson. He wrote four operas there before traveling to Italy, at the invitation of Prince Ferdinando de' Medici. His first Italian opera, *Rodrigo*, was commissioned by Medici and produced in Florence in November 1707. His second Italian opera, the satirical comedy *Agrippina*, opened the carnival season at the S Giovanni Grisostomo theatre in Venice

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<sup>1</sup> Winton Dean, *The New Grove Handel*, 1982, p. 185.

on December 26, 1709 with enormous success. This triumph established a worldwide reputation and provided him with influential contacts. Two of the most significant contacts included Prince Ernst Georg of Hanover, and the Duke of Manchester (the English ambassador), both of whom issued invitations for Handel to visit their respective countries.

Handel was in Italy from the summer of 1706-1710, but only composed *Rodrigo* and *Agrippina* during that time. The fact that he composed only two operas in Italy was due to his long residence in Rome, where opera was forbidden by papal decree. Following the example of others, Handel started composing oratorios and cantatas in a purely operatic style, assimilating the idiom of Italian opera.<sup>2</sup>

It is important to note that while producing *Rodrigo*, Handel started a love affair with the soprano, Vittoria Tarquini, which stretched into his time in Venice. No other evidence of a romantic attachment is known for the rest of his life, though there are hints of occasional discreet affairs with women that were short in duration.<sup>3</sup>

### *England*

In 1710 he visited England, where he produced his opera *Rinaldo* at the Queen's Theatre in London on February 24, 1711. Italian-style opera had gained great popularity in London by that time, resulting in Handel composing all subsequent operas in Italian. An extraordinary concurrence of events persuaded Handel to remain in London, when Queen Anne died in 1714 and Handel's protector, the elector of Hanover and brother of Prince Ernst, became King George I of England.<sup>4</sup> However, very little opera was composed over the next five years. In part, those following *Rinaldo* had comparatively little success. In addition, he also wanted to prove himself as a writer of choral music and turned most of his compositional energy toward that genre.<sup>5</sup>

In 1719 he was made 'Master of Musick' of a new business venture under the name of the Royal Academy of Music, established for the purpose of presenting opera at the King's

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<sup>2</sup> Winton, *The New Grove Handel*, p. 12.

<sup>3</sup> Anthony Hicks, "Handel, George Frideric," *Grove Music Online*, [website] Site address: <http://www.oxfordmusiconline.com>

<sup>4</sup> Laura Kuhn ed., "Alcina," *Baker's Dictionary of Opera*, 2000, p. 305.

<sup>5</sup> Hicks, *Grove Music Online*.

Theatre. The first opera he composed for the Academy was *Radamisto* (1720). Between 1721 and 1728 he produced eleven operas, of which *Guilio Cesare* (1724) is the only opera still established in the standard repertoire.<sup>6</sup> In the spring of 1728 the Royal Academy of Music ceased operations, and Handel became associated with the management of the King's Theatre. The following year he went to Italy to recruit singers for a New Royal Academy of Music. It was on this trip that he was first introduced to the story and libretto for *Alcina*.

He produced six new operas on his return, and of those only *Orlando* (1732) is still performed. Discouraged by the poor reception of his operas at the King's Theatre, Handel decided to open a new season under a different management. After quarrels with the principal singer, he lost the support of a substantial number of his subscribers, who then formed a rival opera company called the Opera of the Nobility.<sup>7</sup> Both the rival company and King's Theatre were forced to cease operations in 1734.

Handel set up his own opera company at Covent Garden, where he produced seven operas between 1734-1737. Only *Alcina*, which premiered at Covent Garden on April 16, 1735, sustained success. In historical perspective, Handel's failure as an operatic entrepreneur was a happy turn of events, for he then directed his energy toward the composition of oratorios, in which he achieved greatness. It was only posthumously that his operas brought him recognition. Surprise is often expressed that Handel went on writing operas long after any financial success was to be had from them. The answer seems to be simply that he was himself most inclined to write music which was to be supported by stage action and spectacle and went on trying to persuade the public to see matters as he did long after it was in fact possible.<sup>8</sup>

Handel spent the remaining years of his life sequestered in the composition of oratorio. He started losing his sight in 1750 and by 1753 was mostly blind. He remained in rather poor health until his death in 1759 at the age of seventy-four. Biographer Gary Schmidgall notes "Handelian oratorios have been performed consistently in succeeding centuries. On the other hand, Handel's Italian operas, of which thirty-nine survive, have been obliged to wait more

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<sup>6</sup> Kuhn, *Baker's Dictionary of Opera*, p. 305.

<sup>7</sup> *Ibid.*, p. 306.

<sup>8</sup> Hugo Meynell, *The Art of Handel's Operas*, 1986, p. 3.

patiently for revival.”<sup>9</sup> Thankfully, interest in Handel’s operas has grown in the 20<sup>th</sup> century with a resurgence of Baroque music.

### Textual Analysis

Not many of Handel’s operas are concerned with magic, but those, which are so, are among the very best. Most of them delineate the effects of the evil magical powers of an enchantress, like *Rinaldo* (1711), *Amadigi* (1715) and *Alcina* (1735).

The original story of *Alcina*, like two other Handel operas *Ariodante* and *Orlando*, was based on the adaptation of romance epic, *Orlando Furioso*, written by Ludovico Ariosto in 1517. As noted in the biographical section, *Alcina* is one of the libretti that Handel became familiar with during his visit to Italy in 1729. The original text-model for *Alcina* is the libretto *L’isola d’Alcina*, set by the Neapolitan composer Riccardo Broschi for Teatro Caprinica in Rome, Carnival 1728.<sup>10</sup>

In Handel’s libretto, *Alcina* is a sorceress who lures men to her enchanted island then turns them into rocks, trees or animals when she grows tired of them. Her latest victim is Ruggiero, but his betrothed, Bradamante, won't give him up without a fight. In Act I, Bradamante arrives with others on *Alcina*’s enchanted island. At her palace they find Ruggiero completely subdued by *Alcina*'s seductive enchantment. In the passionate aria “Di' cor mio,” *Alcina* asks her lover to welcome the travelers to her domain.

As with many Baroque operas of the time, the plot for *Alcina* is extremely complicated, resulting in a production that lasts almost four hours. In order to reference other characters and ease comprehension of the story, the premiere information and a list of main characters can be found in Table 1.1. In addition, a full plot summary is in the following Table 1.2. For the purpose of this document, the summary contains only the plot information relevant to the character *Alcina*, herself. The summary was adapted from that found in *The Metropolitan Opera, Stories of the Great Operas*.<sup>11</sup>

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<sup>9</sup> Gary Schmidgall, *Literature as Opera*, 1977, p. 31.

<sup>10</sup> Reinhard Strohm, *Essays on Handel and Italian Opera*, 1985, p. 70.

<sup>11</sup> John W. Freeman, *The Metropolitan Opera: Stories of the Great Operas*. Vol 2, 1997, p. 153.

**Table 1.1 Premiere information and Character List for *Alcina*<sup>12</sup>**

<b>ALCINA</b>	
<b>THREE ACTS</b>	
MUSIC: George Frideric Handel	
TEXT: (Italian): anon., adapted from Antonio Fanzagli's libretto for Carlo Broschi's opera <i>L'Isola d'Alcina</i> (1728), after Lodovico Ariosto's <i>Orlando Furioso</i> .	
WORLD PREMIERE: London, Covent Garden, April 16, 1735	
U.S. PREMIERE: Dallas Civic Opera, November 19, 1960	
<b>CHARACTERS</b>	
Alcina, <i>a sorceress</i> .....	Soprano
Ruggiero, <i>a knight</i> .....	Soprano
Morgana, <i>Alcina's sister</i> .....	Soprano
Oberto, <i>a young nobleman</i> .....	Soprano
Bradamante, <i>betrothed to Ruggiero</i> .....	Alto
Oronte, <i>commander of Alcina's troops</i> .....	Tenor
Melisso, <i>Bradamante's guardian</i> .....	Bass

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<sup>12</sup> Freeman, *The Metropolitan Opera: Stories of the Great Operas*, p. 153.

**Table 1.2 Plot Summary for *Alcina***

### **Act 1**

Bradamante, searching for her lover, Ruggiero, arrives on Alcina's island with Ruggiero's former tutor, Melisso. Dressed in armor, Bradamante looks like a young man and goes by the name of her own brother, Ricciardo. She and Melisso possess a magic ring which enables the wearer to see through illusion, which they plan to use to break Alcina's spells and release her captives.

The first person they meet is the sorceress Morgana. Barely human and with no understanding of true love, she immediately abandons her own lover Oronte for the handsome 'Ricciardo.' Morgana conveys the visitors to Alcina's court, where Bradamante is dismayed to discover that Ruggiero is besotted with Alcina and in a state of complete amnesia about his previous life. Also at Alcina's court is a boy, Oberto, who is looking for his father, Astolfo, who was last seen heading toward this island. Bradamante guesses that Astolfo is now transformed into a creature by Alcina, but she holds her peace and concerns herself with Ruggiero. Bradamante and Melisso rebuke Ruggiero for his desertion, but he can't think of anything except Alcina.

Meanwhile, Oronte discovers that Morgana has fallen in love with 'Ricciardo,' and challenges 'him' to a duel. Morgana stops the fight, but Oronte is in a foul mood and takes it out on Ruggiero. He tells the young man exactly how Alcina treats her former lovers and adds that, as far as he can tell, Alcina has fallen in love with the newcomer, Ricciardo. Ruggiero is horrified and overwhelms Alcina with his jealous fury. Things get even worse when 'Ricciardo' enters and pretends to admire Alcina. Alcina calms Ruggiero, but Bradamante is so upset at seeing her fiancé wooed before her very eyes that she reveals her true identity to Ruggiero. Melisso hastily contradicts her and Ruggiero becomes very confused. Alcina tells Morgana that she plans to turn Ricciardo into an animal, just to show Ruggiero how much she really loves him. Morgana begs Ricciardo to escape the island and Alcina's clutches, but 'he' says he'd rather stay, as he loves another. Morgana believes that this other person is herself, and the act ends with her triumphant aria "Tornami a vagheggiar."

### **Act 2**

Melisso recalls Ruggiero to reason and duty by letting him wear the magic ring: under its influence, Ruggiero sees the island as it really is—a desert, peopled with monsters. Appalled, he realizes he must leave, and sings the famous aria "Verdi prati" ("Green meadows") where he admits that even though he knows the island and Alcina are mere illusion, their beauty will haunt him for the rest of his life.

Melisso warns Ruggiero that he can't just leave; Alcina still wields immense power, and he should cover his escape by telling her that he wishes to go hunting. Ruggiero agrees, but, thoroughly bewildered by the magic and illusion surrounding him, he refuses to believe his eyes when he at last sees Bradamante as herself, believing that she may be another of Alcina's illusions. Bradamante is in despair, as is Alcina. Convinced of Ruggiero's indifference, she enters to turn Ricciardo into an animal, and Ruggiero has to pull himself together quickly and convince the sorceress that he doesn't need any proof of her love. It is at this point that the audience realises that Alcina genuinely loves Ruggiero; from now until the end of the opera, she is depicted sympathetically.

Oronte realizes that Ricciardo, Melisso and Ruggiero are in some sort of alliance, and Morgana and Alcina realise they are being deceived. But it is too late: Alcina's powers depend on illusion and, as true love enters her life, her magic powers slip away. As the act ends, Alcina tries to call up evil spirits to stop Ruggiero from leaving her, but her magic fails her.

### **Act 3**

After this the opera finishes swiftly. Morgana and Oronte try to rebuild their relationship; she returns to him and he rebuffs her but (once she is offstage) admits he loves her still. Ruggiero returns to his proper heroic status and sings an aria accompanied by high horns; Oberto is introduced to a lion, to whom he feels strangely attached, and Alcina sings a desolate aria in which she longs for oblivion.

Bradamante and Ruggiero decide that they need to destroy the source of Alcina's magic, usually represented as an urn. Alcina pleads with them, but Ruggiero is deaf to her appeals and smashes the urn. As he does so, everything is both ruined and restored. Alcina's magic palace crumbles to dust and she and Morgana sink into the ground, but Alcina's lovers are returned to their proper selves. The lion turns into Oberto's father, Astolfo, and other people stumble on, "I was a rock," says one, "I a tree" says another, and "I a wave in the ocean..." All the humans sing of their relief and joy, and Alcina is forgotten.

For the most part, Handel's version of the story follows the original plot in Ariosto's *Orlando Furioso*, with only a few minor alterations for the better conformity of Drama. The main points written by Ariosto include Alcina's seduction of Ruggiero and his eventual escape, and one particular scene (in Act II) in which Melisso opens Ruggiero's eyes to Alcina's true nature by means of the magic ring.<sup>13</sup>

The magical and marvelous setting is an organic part of *Alcina*. Yet, several opera critics proclaim that while the setting is mythical and the course of events liable to supernatural disturbance, the distinguishing feature of the characters is their intense humanity.<sup>14</sup> It is the marriage of music and text that creates each character's persona. This is why *Alcina* is generally reckoned to be among the best of Handel's operas, which it is at once for the quality of its music as such, for the moral profundity of its matter, and for the relevance of the music, drama and spectacle one to another.<sup>15</sup> This can be seen the most in the character of Alcina herself.

### *Alcina*

When Alcina first makes her debut in Act I, amidst thunder and lighting she appears surrounded by an entourage of knights and ladies garlanded with flowers; she sits by Ruggiero, who holds up a mirror to her. Bradamante (who has been granted the gift of the magic ring) exclaims that she sees the false wretch. Alcina attempts to put herself as part of a community, when in fact she is isolated, consumed by evil, selfishness, and sorcery.

The truth of Alcina is described in Act II, when her lover Ruggiero puts on the magic ring. No sooner has he done so than the chamber is transformed into a horrid desert.<sup>16</sup> There is truly no better imagery for isolation and seclusion. Granted, it is her own actions that prevent her from ridding her life of seclusion. All her lovers end up leaving her when they discover her true nature, and they are then turned into wild beasts out of scorn and self-indulgence.

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<sup>13</sup> Winton Dean, *Handel's Operas 1726-1741*, 2006, p. 315.

<sup>14</sup> *Ibid.*, p. 318.

<sup>15</sup> Maynell, *The Art of Handel's Operas*, p. 199.

<sup>16</sup> *Ibid.*, p. 193.

In Act II, even her magic abandons her. After she discovers that Ruggiero is going to leave her to reunite with Bradamante, the scene shifts to discover Alcina in a subterranean chamber of magic, complete with all the instruments of her trade; but when she calls on her infernal spirits to assist her, they give her no answer. The text for this scene is given below, which musically is presented in the recitative and aria “Ombre pallide.”

**Figure 1.1 Act II, Scene XIII libretto from Handel’s *Alcina*<sup>17</sup>**

ALCINA

Ah, cruel Ruggiero! You have never loved me! Ah, that you pretended to love me and I was deceived! And yet my faithful heart still adores you. Ah, cruel Ruggiero, you are a traitor! Come, you spirits of the wan shores of Acheron, and you blind, cruel daughters of the night, agents of vengeance, come to me. Help me to achieve my desire, that my beloved Ruggiero does not fly from me, and thus forswear me.

*(she looks around and pauses)*

But alas! I am wretched! What is this unwonted delay? Ah, do you not hear me?

*(angrily)* I seek you and you hide yourselves?

I command you and you are silent?

*(infuriated)* Have I been deceived? Have I been tricked? Has my fateful wand lost its power? Vanquished, defeated Alcina, what is now left for you?

You pale shadows, I know you hear me;  
You hover around me, and conceal yourselves,  
And are deaf to my words. Why, oh why?  
My lover flees from me, prevent him,  
Ah, have pity,  
As this wand which now I despise,  
And would break, has lost its power.  
You pale shadows, etc.

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<sup>17</sup> George Frideric Handel, *Alcina*, Opera Stage Chorus and City of London Baroque Sinfonia, EMI Records, CD 1988, libretto p. 70-71.



She departs furiously, throwing her magic wand aside, and various spirits and phantoms appear and dance. From this point in the story, it is a downward spiral for Alcina until the end of the opera. Yet, as mentioned before, she is intensely humane and passes through a wide-array of emotions before her inevitable demise. The great thing about opera and vocal music in general is how the music and text create the whole picture. A thorough examination of the marriage of text and music for Alcina will be examined in the following section.

## **Compositional, Stylistic, and Technical Considerations**

### ***Baroque Ornamentation and the da capo Aria***

*Alcina* was composed late in Handel's oeuvre, but it is still deeply rooted in the Baroque style. The Baroque period lasted from 1600-1750, with two of its center figures being J.S. Bach and G.F. Handel. It is derived from the French *baroque*, which comes from the Portuguese *barroco*, meaning a pearl of irregular or bulbous shape. It is often found in texts having to do with the manufacture of jewellery from the 16th century onwards, in Spanish (*berrueco*, *barrueco*), French (*barroque*, *barrocque*, *baroque*) and later Italian (*baroco*, *barocco*).<sup>18</sup> Musically and architecturally, it often references to the ornate details found in both forms of art. Improvised ornamentation is an authentic practice used extensively in both opera and oratorio works of the Baroque period.

Ornamentation for Alcina, particularly in her opening aria, "Di, cor mio" further paints the enchantment of this sorceress in addition to making the repeated A section more interesting. The following figures demonstrate one of the improvised ornaments used during the graduate recital for this aria. There are multiple ways to ornament every passage, and it becomes somewhat of a game to see what is appropriate without going overboard and detracting from the beautiful melodies and exact harmonies written by Handel.

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<sup>18</sup> Anthony Hicks, "Handel, George Frideric," *Grove Music Online*, [website] Site address: <http://www.oxfordmusiconline.com>

Figure 1.2 Excerpt from “Di, cor mio,” m. 44-45<sup>19</sup>

te, pe-no ar- do al par - di te.

da capo

Figure 1.3 Excerpt from “Di, cor mio,” m. 44-45, with ornamentation

te, pe-no ar- do al par - di te.

(tr)

da capo

Referencing Figures 1.2 and 1.3, one will note the *da capo* following the final two written bars of the piece. A *da capo* aria is in three sections, also called ternary form. The first section, the A section, ends in the tonic key, and could in principle be sung alone. The second section (B

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<sup>19</sup> Georg Friedrich Händel, *Alcina: Damma per musica in tre atti*, HWV 34, Hallische Händel-Ausgabe, Serie II: Opern, Band 33, 1997, p. 26.

section) contrasts with the first in its musical key, texture, mood, and sometimes also tempo. The third section is usually not written out, rather the singer is given the specified direction "*da capo*" (Italian for "from the head") - meaning from the beginning. The beginning section is repeated in full, completing the ABA of the ternary form.

The improvised ornamentation usually occurs during the third section, to keep it from being a mere repetition of the first. The example presented in Figures 1.2 and 1.3 was chosen to demonstrate a transition back into the A section in a *da capo* aria. The ability to improvise variations and ornaments was a skill learned by, and expected of, all solo singers during the Baroque period. Handel composed over 1000 arias in either the *da capo* or *dal segno* forms.<sup>20</sup> *Dal segno* (to the sign) arias repeat back to a given sign rather than the very beginning. All of Alcina's six arias are either in the *da capo* or *dal segno* form.

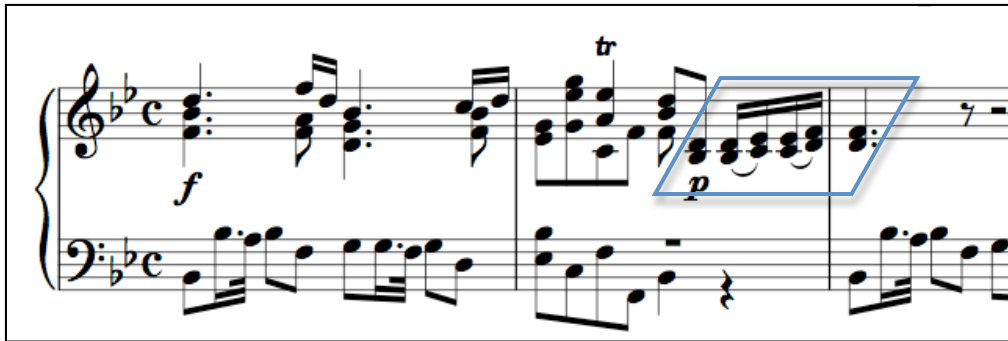
### *Alcina's Arias*

As previously mentioned, *Alcina* is musically dominated by the figure of the protagonist herself. Handel masterfully paints the character through the six different arias, all in a different key depending on her situation in the story. It is very fitting for the aria performed at this recital, "Di, cor mio" to be in a firm and confident B-flat major. At this point of the story Alcina is very much a goddess if not self-proclaimed heroine, though there is more than a hint of sensuality in the lilting motif for the violins, which pervades the music. The motif, highlighted in Figure 1.4, reoccurs nearly every two measures through the A section of the *da capo* aria.

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<sup>20</sup> Hicks, "Handel, George Frideric," *Grove Music Online*,  
<http://www.oxfordmusiconline.com>

Figure 1.4 Excerpt from “Di, cor mio,” m. 1-2, violin motif<sup>21</sup>



Handel masterfully has the voice mimic the violins in the middle of the aria, as she seductively wraps her spell around the love-struck Ruggiero, on the Italian “*sospirai*” (I sighed). The long sigh continues on for four measures, leading to a slight pause before Alcina concludes section A with the text “*pria di chiederti mercé*” (Before I asked you to have pity on me).

Figure 1.5 Excerpt from “Di, cor mio,” m. 25-32<sup>22</sup>

Musical score excerpt for Figure 1.5. It shows a vocal line in G minor, 3/4 time, with lyrics: "do-ve tac-que so-spi rai e so-spi- rai". The piano accompaniment is in the same key and time signature. The score is divided into two systems. The first system shows the vocal line and piano accompaniment. The second system shows the vocal line and piano accompaniment. The lyrics for the second system are: "pria di chie - der-ti mer - cé." The piano accompaniment features a series of eighth notes and chords. The score ends with a fermata and a repeat sign.

<sup>21</sup> Händel, *Alcina: Dramma per musica in tre atti*, HWV 34, 1997, p. 23.

<sup>22</sup> *Ibid.*, p. 25.

The effect of the movement as a whole is a remarkable blend of strength and delicacy. It is also the only aria sung by Alcina in a major key.

What is beyond doubt is that Handel associated particular keys with particular emotions and situations. F major is often pastoral, D major, C major and B-flat major warlike and heroic, F-sharp minor anxious or tragic, F minor and B-flat minor miserable, E major serene, G minor jealous, A major cheerfully amorous, A minor and E minor lugubriously so, and so on.<sup>23</sup>

Using this information, Alcina's character can be analyzed emotionally through the music. The following chart shows the keys of her other arias, as well as what is happening in the plot at that time.

**Table 1.3 Key Signatures for Alcina's Arias**

<b>ARIA</b>	<b>ACT</b>	<b>KEY</b>	<b>SITUATION</b>
Di, cor mio, quanto t'amai	Act I	B-flat major	Showing her 'deep affection' towards her current lover, Ruggiero and reminding him of his attachment to her
Si; son quella!	Act I	A minor	Approaches Ruggiero about no longer loving her
Ah! Mio cor! Schernito sei!	Act II	C-minor	She first hears about the betrayal by her lover
Ombre pallide	Act II	B-minor	Out of wild bitterness she calls upon her ministering spirits to prevent Ruggiero's escape. They do not respond.
Ma quando tornerai	Act III	E-minor	She turns vindictive, but half way through her anger gives way to feelings of love and grief.
Mi restano le lagrime	Act III	F-sharp minor	An expression of despair when she realizes all is lost

Using Table 1.3 and knowledge of Handel's compositional tendencies, it can be concluded that the following keys most likely stand for the emotions listed in Table 1.4.

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<sup>23</sup> Maynell, *The Art of Handel's Operas*, p. 12.

**Table 1.4 Emotional Transition of Alcina through Key Signatures**

KEY	EMOTIONS
B-flat major	heroic & strong, a goddess
A minor	gloomy or melancholy
C-minor	betrayed
B-minor	isolated or secluded
E-minor	angry, dismal, and grieving
F-sharp minor	anxious or tragic

Winton Dean, a well-respected Handel biographer, has done extensive analysis in particular on Handel's operas. In regard to the emotion painted in the music, he claims that Alcina's third aria, "Ah! Mio cor" is a superb depiction of a woman torn between grief, love, injured pride and vengeful fury, all within the confines of a *da capo* aria. The aria begins with a long sixteen –bar ritornello, a bleak procession of detached chords on upper strings while the bass plods wearily beneath, paints a mood of desolation, isolation and seclusion, made explicit in Alcina's unaccompanied first words.<sup>24</sup> Dean also states:

*Alcina* is one of the best of the operas; in what, apart from the consistently high quality of the music just as such, is its excellence supposed to consist? Every aria serves three purposes, in addition to its musical function of diverting the ear and providing a vehicle for the singer: it develops the characterization, it marks a point of advance in the story, and through its relationship with what precedes and follows – whether in dramatic irony, tonality, or other means of contrast – it acts as a joint in the articulation of the whole opera.<sup>25</sup>

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<sup>24</sup> Dean, *Handel's Operas 1726-1741*, p. 320.

<sup>25</sup> Maynell, *The Art of Handel's Operas*, p. 14.

It is obvious that Alcina is, by all accounts, the villain of her own story. Though her motives are destructive of the happiness of everyone else on stage, her frustrated longing is portrayed in music of such intensity that she assumes the stature of a tragic heroine...albeit, an isolated and secluded sorceress.

Just as the character Alcina is forgotten at the end of the opera, Handel's *Alcina* was forgotten after its brief revival in Brunswick in 1738. The next full performance did not occur until 1928 in Leipzig. Now, the opera is fully revived and performed regularly all over the world and could arguably be considered one of Handel's best operatic masterpieces.

## CHAPTER 2 - Franz Schubert and *Gretchen am Spinnrade*

### Biographical Information on the Composer

Whereas G.F. Handel became the Father of the English oratorio, the prolific composer Franz Schubert (b. Himmelpfortgrund [now Vienna], 31 January 1797; d. Vienna, 19 November 1828) is considered to have formed the cornerstone for nineteenth-century German Lieder. In addition to hundreds of instrumental compositions, he composed over 600 songs in his short lifetime, setting texts by approximately 90 poets. Similar to Handel, Schubert never married, and showed indifference to close personal relationships. Yet, he showed an exceedingly deep emotional connection in all of his songs. Many books have been devoted to his story. For the purpose of this document, only information pertaining to his personal seclusion, the start of German Lieder, and the important events leading up to the writing of *Gretchen am Spinnrade* will be included for examination.

### *Education and the Start of Song*

When Schubert was seven, he was sent to sing for the composer Antonio Salieri, and the young boy significantly impressed him. This introduction would lead to an association with the Imperial Choir of Vienna, an event that proved pivotal for the education of a poor teacher's son. He also took lessons in counterpoint, figured bass, singing and organ from the organist at the Schubert's family parish.<sup>26</sup> In 1808, at age eight, he received free tuition-and-board admission into the Kaiserlich-königliches Stadtkonvikt (Imperial and Royal City College) after a successful audition into the competitive Imperial Choir.

During his first two years he received permission to take regular lessons with Salieri, who urged him to find his models in Italian opera, a directive that conflicted sharply with Schubert's enthusiasm for the music of Mozart, Haydn and Beethoven, as well as his growing interest in the

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<sup>26</sup> Robert Winter, "Schubert, Franz," *The New Grove Dictionary of Music and Musicians*, 2<sup>nd</sup> Ed. Stanley Sadie, ed., 2001, Vol. 22, p. 656.



poetry of Goethe and Schiller as material for songs.<sup>27</sup> Due to this, he began experimenting on his own, and found that imitation proved an invaluable learning experience. He would copy and study the songs by Johann Rudolf Zumsteeg, considered among the best Lied composers at the turn of the century. It is noted that Schubert declared he wanted to “modernize Zumsteeg’s song form.”<sup>28</sup> At age fourteen he completed his first song, *Hagars Klage* (dated March 30, 1811), a sixteen-minute piece that draws on a story from the Bible’s book of Genesis.

Following five years of study at the Royal Imperial College, in November 1813 Schubert started on a ten-month course of study at the Normalhauptschule to train as a teacher. He continued to compose prolifically and took lessons with Salieri twice a week. He completed the training in August of 1814 and returned home to begin teaching at his father’s school. Luckily, he had a two-month break between his own schooling and teaching, which he chose to devote to composition.

It was during this time that he made the final preparations for the performance of his first mass, the *Mass in F* (D. 109), which he conducted on October 16, 1814. He also used the time to compose the *String Quartet in B flat* (D. 112), which occupied a nine-day period in October, and several songs, including *Gretchen am Spinnrade* (D. 118). Schubert had discovered *Faust* in the second half of 1814, and *Gretchen am Spinnrade* was the first of six Goethe settings to be composed in the last quarter of the year.<sup>29</sup>

It is noted that “The prodigious facility that Schubert displayed is without equal;” during the year 1815 he composed about 140 songs; on a single day, Oct. 15, he wrote eight lieder.<sup>30</sup> Sadly, the young composer contracted syphilis sometime around 1823 (the exact year is unknown), and it is that disease which led to his untimely death in 1828 at the age of thirty-one. It can only be speculated what other musical masterpieces might have been produced by this genius composer.

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<sup>27</sup> Winter, *The New Grove Dictionary of Music and Musicians*, p. 656.

<sup>28</sup> Christopher H. Gibbs, *The Life of Schubert*, 2000, p. 29.

<sup>29</sup> Brian Newbould, *Schubert: The Music and the Man*, 1997, p. 39.

<sup>30</sup> Nicolas Slonimsky & Laura Kuhn, ed., “Schubert, Franz,” *Baker’s Biographical Dictionary of Musicians*, 2001, Vol. 5, p. 3216.

### *Schubert's Love*

Stories and characterizations of Schubert's lifestyle from his close friends leave little doubt that this composer possessed a powerful sexual appetite. What remains strongly in contention, however, is the nature of Schubert's love interests, specifically whether they were heterosexual, homosexual or perhaps bisexual. Schubert's illness offers no help; syphilis can be contracted through either heterosexual or homosexual activity. Syphilis was common in Europe throughout the 19th century; researchers have estimated that in some cities it afflicted as many as one in every five inhabitants.<sup>31</sup>

It is largely skepticized that Schubert was a homosexual due to his never marrying. Several friends commented that he 'was somewhat indifferent to the charms of the fair sex.' However, Schubert once stated at a party that "I loved someone very dearly and she loved me too...for three years she hoped I would marry her; but I could not find a position which would have provided for us both."<sup>32</sup> A law was decreed in Vienna at the time that required proof of sufficient income.

The woman referred to in the above quote is Therese Grob (1798-1875), a childhood friend who has been presented by numerous biographers as the great love of Schubert's life. Grob possessed an exceptional light soprano voice that enchanted the young Schubert, and he chose for her to be the soprano soloist for the premiere of the *Mass in F*. Throughout his life Schubert had a remarkable ability to capture the emotions of a feminine persona and express them in song. It is suggested that Grob, who surely sang numerous songs for him, probably inspired some of these earliest achievements. According to biographer Christopher Gibbs, "family friend Therese Grob might best be considered the first significant interpreter of his music, the one who brought his most accomplished works to life and who transformed the silent sounds of his inner ear into living music all could enjoy."<sup>33</sup>

Whether due to his muse or not, it is noted that in 1814 the *Mass in F* signaled the start of a new phase in Schubert's career. What is more remarkable is that some two weeks later he composed the masterpiece, *Gretchen am Spinnrade*.

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<sup>31</sup> Winter, *The New Grove Dictionary of Music and Musicians*, p. 658.

<sup>32</sup> Ibid.

<sup>33</sup> Gibbs, *The Life of Schubert*, p. 40.

## Textual Analysis

### *Goethe and Faust*

As mentioned previously, Schubert set the words of over ninety different poets in his lifetime. Schubert used some sources only once or twice, but there are seventy-four Goethe settings. He often obtained criticism for some of the lesser-known poets, showing no discrimination in his choice of texts. However, he turned to no poet more frequently than Goethe, regarded as Germany's greatest. Prior to those ventures most of his teenage settings were of Schiller, who was also highly regarded in his day.<sup>34</sup>

By the 1770s, Johann Wolfgang von Goethe (1749-1832) had established himself as the greatest poet and writer in the German language. Goethe's 'collaboration' with Schubert, as so often in the world of lieder, was one sided. Schubert made two attempts over the years to contact Goethe in Weimar, since a public endorsement from Goethe would have opened many doors for Schubert. Unfortunately, Goethe's musical tastes were extremely conservative and strongly influenced by his close friend, the composer Carl Friederich Zelter (teacher of the young Mendelssohn). Zelter was no friend of Schubert's kind of compositional innovation. Goethe returned Schubert's scores without comment. Ironically, Schubert's seventy-four lieder are the principal means by which Goethe's name is kept alive outside of German-speaking countries.<sup>35</sup>

Schubert began reading *Faust* in mid 1814, and was obviously seized by the story of the man who sold his soul to the devil. As biographer Christopher Gibbs states, "He probably would have gravitated to Goethe even sooner had not Salieri been so keen to school him in the setting of Italian text and had he been less driven by an urge to set large-scale dramatic scenes and ballads."<sup>36</sup> Other composers gravitated to the story as well. The first composition based off the legend was by Ludwig van Beethoven in his song, "Es war einmal ein König," Opus 75 no. 3 (1809). Full operatic productions include Hector Berlioz's *La Damnation de Faust* (1846),

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<sup>34</sup>Newbould, *Schubert: The Music and the Man*, p. 46.

<sup>35</sup> Mark Ringer, *Schubert's Theater of Song*, Unlocking the Masters Series, No. 17, 2009, p. 19.

<sup>36</sup> Gibbs, *The Life of Schubert*, p. 47.

Charles Gounod's *Faust* (1859), and Igor Stravinsky's *The Rake's Progress* (1951). However, this Schubert lieder is one of the few works, musical or literary, that brings Margaret (Gretchen) into the forefront.

The following Table summarizes Goethe's original *Faust* leading up to the text found in *Gretchen am Spinnrade*.

## Figure 2.1 Summary of Goethe's *Faust*, up to story line for *Gretchen am Spinnrade*<sup>37</sup>

Mephistopheles makes a bet with The Lord that he will be able to turn one of his servants, Dr. Faust, over to sin and evil. The Lord agrees, claiming that Faust will remain a loyal follower.

Faust is contemplating suicide out of despair, longing for a life in harmony with Nature and with the universe. A chorus of Angels announcing Easter day stops him from completing the act and he goes with a fellow scholar to celebrate the day. On his way back he meets a black dog, which follows him home. The dog transforms into Mephistopheles, who, after some charm, makes him an offer. The Devil promises to serve Faust and give him a moment of transcendence, a moment in which he hopes to stay forever. If Mephistopheles succeeds, Faust must then be his servant for the rest of eternity in hell. Faust takes the wager, believing that the Devil can never give him such a moment.

They travel to a tavern first (Faust does not long for drink), and next a witch's cave. When the witch returns and recognizes her master (Mephistopheles) she gives Faust a potion to drink. Outside on a street, Faust runs into Margaret (Gretchen for short) with whom he immediately falls in love. Gretchen is also intrigued by the older, noble stranger. Faust realizes that the feelings he has for the girl go beyond simple sexual desire. Mephistopheles leaves behind a box of jewels; when Gretchen finds the jewels, she cannot believe that they are for her, yet she also cannot help but put them on and admire them. Faust orders Mephistopheles to have the two of them meet.

Gretchen visits her neighbor, Martha, to fret over her mother's actions. Her mother, upon seeing Gretchen's jewels, promptly took them to a priest, who could tell that they were from an evil source. Later, Gretchen found another box of jewels, and Martha encourages her not to tell her mother this time. They answer a knock at the door and discover Mephistopheles disguised as a traveler. He weaves a story for Martha, telling her that her husband has died on his long travels. Martha is both heartbroken and angry at the stories of her husband's licentious life. To put the matter to rest, Martha asks Mephistopheles and another witness to come and legally attest to her husband's death. The Devil agrees to bring someone, as long as Gretchen will also be present.

That evening in Martha's garden, Gretchen and Faust meet formally for the first time. Faust charms her and courts her. After Faust professes his love for Gretchen, she plays a game of "He loves me/He loves me not" with a flower. She lands on "he loves me" and runs to her room. Faust follows her to a summer cabin, where they say goodbye.

Faust, fearing that he will corrupt the girl with his feelings, runs away to the forest, where he lives for a time in a cave. He thanks the Spirit of Nature for giving him such feelings, for now he has a moment and an understanding of life that he does not want to lose. Mephistopheles finds Faust and derides his foolish behavior, hiding from the woman that he loves. He tells Faust that he must find this girl, for she pines away for him day and night. Faust, his passion overtaking him, agrees that he must go.

Faust returns to Gretchen, and one night in her room, they discuss his feelings on religion. Gretchen is a faithful Christian, and she knows that neither she nor her mother could accept a man that does not believe the same. Faust tries to convince the girl that he also believes and worships God, but she does not quite believe him. Faust convinces her to allow him to give her mother a sleeping potion, and they consummate their relationship. Soon, Gretchen learns that she is pregnant by Faust. One day, while drawing water from the town well, she hears the girls' gossip about another girl who had sexual relations and became pregnant. The girl was forced to kill her baby and now lives as a beggar and outcast. Gretchen fears that she will share the girl's fate. Gretchen prays to the Virgin Mary that the Lord will have mercy upon her.

The text used in Schubert's *Gretchen am spinnrade* is nearly identical to that of the original text of *Faust*. The chart below shows the slight differences, which include repeated text for emphasis in the lied, as well as a final added stanza.

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<sup>37</sup> Lane Davis, *Goethe's Faust: A Study Guide*, 2010, p. 17-19.

**Table 2.1 Comparison of Text in *Faust* and *Gretchen am Spinnrade***

<p><b>Johann Wolfgang von Goethe: Gretchen am Spinnrade (Aus <i>Faust I</i>)</b></p>	<p><b>Johann Wolfgang von Goethe: Gretchen am Spinnrade (Aus Franz Schubert's D. 118)</b></p>
<p>Meine Ruh' ist hin, Mein Herz ist schwer; Ich finde sie nimmer Und nimmermehr.</p>	<p>Meine Ruh' ist hin, Mein Herz ist schwer; Ich finde, ich finde sie nimmer Und nimmermehr.</p>
<p>Wo ich ihn nicht hab', Ist mir das Grab, Die ganze Welt Ist mir vergällt.</p>	<p>Wo ich ihn nicht hab', Ist mir das Grab, Die ganze Welt Ist mir vergällt.</p>
<p>Mein armer Kopf Ist mir verrückt, Mein armer Sinn Ist mir zerstückt.</p>	<p>Mein armer Kopf Ist mir verrückt, Mein armer Sinn Ist mir zerstückt.</p>
<p>Meine Ruh' ist hin, Mein Herz ist schwer; Ich finde sie nimmer Und nimmermehr.</p>	<p>Meine Ruh' ist hin, Mein Herz ist schwer; Ich finde, ich finde Sie nimmer Und nimmermehr.</p>
<p>Nach ihm nur schau' ich Zum Fenster hinaus, Nach ihm nur geh' ich Aus dem Haus.</p>	<p>Nach ihm nur schau' ich Zum Fenster hinaus, Nach ihm nur geh' ich Aus dem Haus.</p>
<p>Sein hoher Gang, Sein' edle Gestalt, Seines Mundes Lächeln, Seiner Augen Gewalt,</p>	<p>Sein hoher Gang, Sein' edle Gestalt, Seines Mundes Lächeln, Seiner Augen Gewalt,</p>
<p>Und seiner Rede Zauberfluß, Sein Händedruck, Und ach, sein Kuß!</p>	<p>Und seiner Rede Zauberfluß Sein Händedruck Und ach, sein Kuß!</p>
<p>Meine Ruh' ist hin, Mein Herz ist schwer; Ich finde sie nimmer Und nimmermehr.</p>	<p>Meine Ruh' ist hin, Mein Herz ist schwer; Ich finde, ich finde Sie nimmer Und nimmermehr.</p>
<p>Mein Busen drängt sich nach ihm hin; Ach, dürft' ich fassen Und halten ihn</p>	<p>Mein Busen drängt sich Nach ihm hin; Ach, dürft' ich fassen Und halten ihn</p>
<p>Und küssen ihn, So wie ich wollt', An seinen Küssen Vergehen sollt'!</p>	<p>Und küssen ihn, So wie ich wollt', An seinen Küssen Vergehen sollt'!</p>
	<p>Oh könnt' ich ihn küssen, So wie ich wollt', An seinen Küssen Vergehen sollt', An seinen Küssen Vergehen sollt'...</p> <p>Meine Ruh' ist hin, Mein Herz ist schwer...</p>

## ***Gretchen***

Goethe's text paints Gretchen as a lost soul that a reader can feel nothing but sympathy for. The plight of the young girl in *Faust* is often referred to as "The Temptation of Gretchen." An underlying theme throughout the whole text is the connection between despair and the temptation to sin. For certain, the correlation between despair and temptation are perfectly clear in the attack on Gretchen's soul wherein Faust leads Gretchen astray and then leaves her to fend for herself.

Schubert takes the grief of the girl to an exponential level in the Lied. The music and text paint the picture of a young girl possessed by the touch and memory of this man, yet isolated in her grief. She can only sit at her spinning wheel, her emotions swept up in an unending circle.

It can only be speculated what isolation and grief Schubert must have been feeling in his own life when writing this piece. As mentioned before, *Gretchen am Spinnrade* was composed during the same time period of two disheartening events; he had to both settle for being a teacher at his father's school and turn away from the girl he loved due to lack of wealth. Perhaps the only way these bottled up emotions could be expressed was through the words of a young girl at her spinning wheel.

## **Compositional, Stylistic, and Technical Considerations**

### ***The Romantic Lied***

Schubert had already written dozens of songs by the time he composed *Gretchen am Spinnrade*, on October 19, 1814. His helpful precision in dating the manuscript has provided a convenient, if somewhat misleading, designation: the "birthdate of the German Lied."<sup>38</sup>

Of course, many composers had been writing songs long before Schubert. The significant improvement in his music, which had not been done before, was the use of material phenomena as metaphors for psychological states of mind. As stated by Christopher Gibbs, "A spinning

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<sup>38</sup> Gibbs, *The Life of Schubert*, p. 43.

wheel in *Gretchen* and a ride through a storm in *Erlkönig* as represented in perpetual motion keyboard accompaniments, is a relentless invocation of unease and anxiety.”<sup>39</sup>

The Schubertian lied also broke away from the harmonic contour of the Classical style, especially the use of the dominant and its dominants – the cadential circle of fifths – on musical structure. As Rosen notes, Classical music was based on patterns of “dramatic opposition and resolution.” These were realized harmonically by taking tonic-dominant tension as the foundation of both local and large-scale form.<sup>40</sup> The purpose of the Romantic Lied was to represent the activity of a unique subject, conscious, self-conscious, and unconscious, whose experience takes shape as a series of conflicts and reconciliations between inner and outer reality.<sup>41</sup> Harmonic structure could aid in accomplishing this task, but the shape of the accompaniment and melodic lines gained far more importance.

Much attention will be given to the accompaniment of *Gretchen* in a later section of this document. Yet, mention must be given to the fact that melody is central to all of Schubert’s lieder. One of the members of Schubert’s circle was Leopold Sonnleithner (1797-1873), an Austrian lawyer and well-known personality of the Viennese music scene. Towards the end of his life, Sonnleithner completed a series of writings on singing. The following excerpt, pertaining to the melodies of Schubert, is taken from a document dated 1860 titled Sonnleithner’s ‘Manifesto’:

One main characteristic of Schubert’s songs consists of completely noble, beautiful and expressive melody; this always remains the central consideration. As interesting as his accompaniments usually are, they are there only as support, and they often portray just the background, the general mood or a characteristic movement: for example, the galloping horse, the spinning wheel, the boat oar, the mill wheel, the lapping of waves upon the shore, etc. The beauty of his melodies is also of an independent, purely musical kind; this means that such beauty in no

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<sup>39</sup> Gibbs, *The Life of Schubert*, p. 44.

<sup>40</sup> Lawrence Kramer, “The Schubert Lied: Romantic Form and Romantic Consciousness,” *Schubert: Critical and Analytical Studies*, edited by Walter Frisch, 1986, p. 201.

<sup>41</sup> *Ibid.*, p. 202.



way depends on the text, even if in every way it complements and often even ennobles the words and thoughts of the poet. As with Mozart's music, one can play Schubert's melodies on the stick-flute or on the hurdy-gurdy and they would remain attractive; their musical beauty calls in no way for a declamatory interpretation. For this reason Schubert insisted above all that his songs should not be declaimed, but far more flowingly sung so that each note might avoid the unmusical tone of actual speech, and so that the purely musical though might thrive.<sup>42</sup>

Sonnleithner goes on to state that Schubert's vocal writing, particularly in Gretchen, projects the psychology of the character with a vividness matched only by the greatest opera composers. However, not all critics agree with Sonnleithner's conclusion that the accompaniment portrays just the background. According to Mark Ringer, Professor of Theatre and contributor to the New York Times, "the piano's role radically and forever altered its position from mere harmonic and generalized support for the singer to active partner: the singer's 'setting,' her mood, her alter ego, an articulation of her subconscious long before Freud gave the world this theoretical construct."<sup>43</sup>

### ***Piano Accompaniment***

The close relationship between the text and the piano in *Gretchen am Spinnrade* is undeniable. Throughout the piece, the right hand represents the rhythmic repetition of the spinning wheel, going around and around in a sixteenth-note pattern. It easily doubles as a metaphor for the confused emotions whirling within her mind, stirred by her newly awakened sexuality no doubt. Perhaps it also mirrors the hypnotic effect of temptation and the devil and/or love. As the music builds, one can tell Gretchen is losing not only composure but also her control

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<sup>42</sup> David Montgomery, *Franz Schubert's Music in Performance: Compositional Ideals, Notational Intent, historical Realities, Pedagogical Foundations*, Monographs in Musicology No. 11, 2003, p. 19.

<sup>43</sup> Ringer, *Schubert's Theater of Song*, p. 20.

of the spinning wheel. Many critics claim that while the right hand represents the spinning wheel and her restlessness, the left-hand symbolizes her beating heart.

Figure 2.2 Schubert's *Gretchen am Spinnrade*, m. 1-2, spinning wheel motif<sup>44</sup>

Nicht zu geschwind (Allegro ma non troppo)

Mei - ne Ruh ist

*sempre legato*

*pp*

*sempre staccato*

This is the first song in which Schubert was able to represent a double time-scale, a relationship so crucial to Romantic poetry, and both the sense of the immediate present and the power of past memory and how they interact with each other.<sup>45</sup>

A memorable event in *Gretchen am Spinnrade* is the sudden arrest of the fluid figuration that otherwise runs right through. At this climax of the piece, the piano stops as Gretchen becomes overly distracted by the thought of Faust's kiss, a moment of rapture that stills everything. "Here, for the first time Gretchen, in the course of 'recreating' Faust, suddenly remembers not just the way he had looked, but the actual physical contact she had had with him as well."<sup>46</sup>

After a slight hesitation, Gretchen realizes she has forgotten to keep spinning. It takes a few tries to get the wheel in motion again, but the original perpetual motion begins again. This

<sup>44</sup> Franz Schubert, *200 Songs in Three Volumes: Volume I*, 2010, p. 174.

<sup>45</sup> Montgomery, *Franz Schubert's Music in Performance*, p. 48.

<sup>46</sup> *Ibid.*, p. 49.

time, as her agitation builds, her foot is heavier on the treadle than before (intervals in the left hand rather than a single note) and her mind can only focus on recapturing the passion of that moment.<sup>47</sup> The accompaniment also has written *crescendo* and *accelerando poco-a-poco*, to further increase the anxiety. At this point, Gretchen's seclusion of her body and mind has turned into an obsession. Another peak of the piece happens vocally, as the melodic line soars to an A5 on the words "an seinen Küssen vergehen sollt!" (on his kisses I would pass away). Figure 2.3 provides a visual example of this moment.

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<sup>47</sup> Carol Kimball, *Song: A Guide to Art Song Style and Literature*, Revised Edition, 2005, p. 54.

Figure 2.3 Schubert's *Gretchen am Spinnrade*, m. 63-76<sup>48</sup>

The image displays a musical score for Schubert's *Gretchen am Spinnrade*, measures 63-76. The score is arranged in three systems. The first system features a vocal line and a piano accompaniment. The vocal line has lyrics: "sein Hän - de - druck, und ach, sein Kuß!". The piano accompaniment includes dynamic markings such as *sf*, *acceler.*, *ff*, and *sf*. The second system shows a piano solo section with a *pp* marking. The third system continues the vocal line with lyrics: "Mei - ne Ruh ist hin, mein Herz ist". The piano accompaniment in this system features a steady eighth-note pattern in the right hand and a more active bass line.

Schubert may have had a secluded personal life, but there is nothing isolated or confined about the success of *Gretchen am Spinnrade*. Though a challenge for both the singer and piano player, it is one of the most performed art songs of its genre and will forever be considered the “birth of the German Lied.”

<sup>48</sup> Schubert, *200 Songs in Three Volumes: Volume I*, p. 177.

## CHAPTER 3 - Lily in Norman & Simon's *The Secret Garden*

By definition, musical theater is a play or film whose action and dialogue are interspersed with singing and dancing. Therefore, spoken dialogue is just as (if not more) important than the music for developing characters and plot synopsis. For this reason, biographical information will be included for both Lucy Simon (music) and Marsha Norman (musical book and lyrics).

*The Secret Garden* (Premiere April 25, 1991), based on the Frances Hodgson Burnett novel by the same name, opened on Broadway with sets by Heidi Landsman and stage direction by Susan H. Schulman. With intriguing characters such as Lily and Mary Lennox, it is interesting to note that it is the first Broadway musical created and directed entirely by women.

### Biographical Information on the Composers

#### *Lucy Simon*

Lucy Simon (b New York 5 May 1940) grew up listening to opera and Broadway musicals, including the scores of George Gershwin, Richard Rodgers and Oscar Hammerstein, Arthur Schwartz, and Leonard Bernstein.<sup>49</sup> Some say she was destined for the theater. However, she began her singing career in the pop circuit. At the age of 16, she and sister Carly Simon joined forces as the Simon Sisters. She later released two solo albums, *Lucy Simon* in 1975 and *Stolen Time* in 1977. Her solo career was short-lived though, as she discovered her sister could have the limelight for folk-rock. Simon herself stated:

It was my singer-songwriter phase, but it wasn't very good because I was trying to fit into the mold of the singer-songwriter. It's the only thing of mine I don't like. But I did realize that the songs I liked best in my abbreviated, not very successful, singer-songwriter career, told stories about people. And it wasn't about me. I had passed the age of wanting to sort out my own angst, tell my own stories; I was

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<sup>49</sup> James Chute, "A new rose blooms in Lucy Simon's secret garden," *Union Tribune*, San Diego, May 21, 2006.

interested in other people's stories, and I thought, 'That belongs in the realm of musical theater or opera.'<sup>50</sup>

Simon and psychoanalyst husband Davide Levine co-wrote and received a Grammy Award for the Sesame Street album of children's songs, *In Harmony* in 1980. However, her personal most acclaimed success thus far is her first Broadway musical, *The Secret Garden*, which won her a Tony nomination.

Critics note that her music has an intensely personal, even intimate, quality. It doesn't demand your attention; it gently invites it. In an interview, she was noted for saying, "a lot of people have secret gardens, and I just adored working on it."<sup>51</sup>

### ***Marsha Norman***

Marsha Norman, (b Marsha Williams, Louisville, KY 21 September 1947) gained recognition as a playwright when in 1977 she won the American Theater Critics Association award, and later in 1983 earned the Pulitzer Prize for drama with *'night, Mother*.

According to critic James Chute, it is observed that Norman tends to be drawn towards stories with dark undertones and characters that are often detached. Interestingly, her mother kept a tight reign on her and discouraged her association with neighborhood children. In interviews Marsha Norman has spoken of her loneliness as a child; denied the companionship of other children she found interests in reading, music, and her imaginary friend, Bettering.<sup>52</sup>

She considered studying music at Juilliard, but instead accepted a scholarship in philosophy at Agnes Scott College, a Presbyterian school for women in Decatur, Georgia. She graduated with a B.A. in 1968 and promptly married Michael Norman, her former English

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<sup>50</sup> Chute, "A new rose blooms in Lucy Simon's secret garden."

<sup>51</sup> Ibid.

<sup>52</sup> Billy J. Harbin and Jill Stapleton Bergeron, "Marsha Norman (1947- ),"

*Contemporary Poets, Dramatists, Essayists, and Novelists of the South*, 1994, p. 389.

teacher from Louisville. They divorced in 1974, but she kept his name for professional recognition.<sup>53</sup>

Norman's successful musical career was isolated by this one show. Some say she was concentrating on mastering the technique of musical theater at the expense of the play's language, and her literary critics condemned her for it. Some critics believe that collaborating with others might also have diluted the power of Norman's considerable talent.<sup>54</sup> Her next musical theater attempt, *The Red Shoes* (1993), was a horrid flop and probably garnished the negative media.

Yet, her success with *The Secret Garden* cannot be denied. It ran on Broadway for 709 straight performances and received the 1991 Tony Award for best book of a musical.

## Textual Analysis

### *Burnett's Secret Garden vs. Norman's Secret Garden*

Though Simon wrote absolutely stunning music for *The Secret Garden*, it is Norman's lyrics and characters that bring the show to life. Norman was particularly attracted by the possibility that musicals offer of exploring her characters' psyche in language, specifically through song lyrics – a possibility not as readily available to a playwright using nonmusical, realistic forms. Her mission, no matter straight theater or musical, has been to give everyday people, in many instance women, voices to make sure someone, somewhere, is listening.<sup>55</sup> Perhaps this is why Lily is much more prevalent in the musical compared to the original text.

There are many changes that Norman made from the novel. The net effect of those changes focuses the plot on a man exorcising the ghost of his dead wife, rather than on the

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<sup>53</sup> Harbin and Bergeron, "Marsha Norman," p. 389.

<sup>54</sup> Lisa Tyler, "This Haunted Girl: Marsha Norman's Adaptation of *The Secret Garden*," *Marsha Norman: A Casebook*, 1996, p. 141.

<sup>55</sup> *Ibid.*, p. xi.

children who have been damaged by emotional neglect and who resurrect themselves and each other through their nurturing of an apparently dead garden.<sup>56</sup>

In response to this change, Simon is quoted as saying:

The desire was not to do a children’s musical. What Marsha has done is find the adult story that’s there between the lines. Mary is definitely the leading role, but Archie, Archie’s dead wife, all of the adult world is very present and powerful. The power of the story is not just Mary finding the garden and bringing everything back to life, but helping Archie out of his mourning state, helping him to accept and find his son again.<sup>57</sup>

Norman was able to bring this other story out of the cracks, with the definition and creation of Lily as a character looking over both from afar.

In addition to shifting from child to adult, there are several other important changes that Norman made when transcribing onto the stage. They are described in the following Table 3.1.

**Table 3.1 Plot Comparison between Hodgson and Norman’s *Secret Garden***

NOVEL	PLAY
Child-centered (Mary and Colin)	Adult-centered (Archibald, Lily, Neville)
Mary’s loss of parents results in apathy	Mary’s loss of parents is traumatic and painful
Neville Craven – Archibald’s rather unimportant cousin	Neville Craven – transformed into Archibald’s villainous brother
Lily is only mentioned to be still haunting the garden and has one line of dialogue to “call Archibald home from Europe to rediscover his son”	Lily (along with a chorus of “dreamers”) is omnipresent throughout, offering guidance and comfort to Mary, Colin, and Archibald
Colin – has Lily’s Hazel Eyes	Mary – has Lily’s Hazel Eyes
Colin’s achievement recognized	Mary’s achievement recognized

<sup>56</sup>Tyler, “This Haunted Girl,” p. 134.

<sup>57</sup> Marianne Evett, “Seed from Playhouse Burst Brightly on Broadway in The Secret Garden,” *The Plain Dealer*, Cleveland, 28 April 1991, H8.



In order to fully understand Lily and the role she plays in the stage adaptation, Table 3.2 contains a summary of the Broadway version of *The Secret Garden*.

**Table 3.2 Plot Summary for *The Secret Garden***

**ACT I**

Mary Lennox, a 10-year-old English girl who has lived in India since birth, dreams of English nursery rhymes and Hindi. She awakes to learn that her parents and nearly everyone she knew in India, including her Ayah have died of cholera. Found by survivors of the epidemic (officers who worked alongside her father), Mary is sent back to England to live with her only remaining relations

*(Note: Throughout the show, these and other songs are sung by a chorus of ghosts, referred to in the libretto as "dreamers," who serve as narrators and Greek chorus for the action.)*

Her mother's sister, Lily, died many years ago. Lily's widower is Archibald Craven, a hunchback who is still overcome by grief. The management of his manor house, Misselthwaite, is largely left to his brother, Dr. Neville Craven. The house is persistently haunted by ghosts (and spirits of Archibald's and Mary's pasts, due to their holding on to what used to be). The housekeeper, Mrs. Medlock, coldly welcomes Mary to Yorkshire on her arrival.

The next morning, Mary meets Martha, a young chambermaid who encourages Mary to go play outside by telling her about the surrounding moorland and grounds, in particular, a secret (hidden) garden. Meanwhile, Archibald remains submerged in his memories of Lily while ghosts waltz to Lily's and Archibald's serenading.

Mary explores the garden, with Ben Weatherstaff, an old gardener, and Martha's brother Dickon. Ben tells Mary that the secret garden has been locked since Lily's death, as it reminds Archibald of her. Dickon invokes the spring in a rustic druid-like fashion; he claims to converse with animals and teaches Mary to speak the Yorkshire dialect to an English Robin. The bird leads Mary to the key for the garden, but does not show Mary the door.

Archibald has a formal meeting with his niece, who asks him for ("A Bit of Earth") to plant a garden of her own; he is startled and compares her to Lily for their shared horticultural interests. Archibald and his brother Neville both notice that Mary also physically resembles her aunt with whom both men were in love.

As the rain continues, Mary again hears someone crying but this time she finds the source: her cousin Colin, confined to bed since his birth, when his mother Lily died. He has been in bed his entire life because Archibald feared that Colin would also become a hunch back. In reality, Colin's spine is perfectly fine but his father is convinced that he has passed on his curse. Colin confides in his cousin his dreams of his father who comes to him at night and reads to him from his book "of all that's good and true". However, just as it seems they have become friends, Neville and Mrs. Medlock burst in and dismiss her angrily, telling her she is never to see Colin again. As the storm reaches its peak, Mary runs outside and finds the door to the garden.

**ACT II**

Archibald relates a dream to Neville about seeing Lily and Mary together in the garden. But Neville's dreams are darker: recalling his unrequited love for Lily, Neville wants Archibald to leave Misselthwaite entirely to him. The two brothers' musings are interwoven with ghostly echoes of old arguments between Lily and her sister Rose (Mary's mother) about Archibald's suitability as a prospective husband and father. At Neville's urging, Archibald leaves for the Continent, pausing only to read a fairy tale to Colin as the boy sleeps.

Mary asks Dickon for help with the garden, which appears dead; Dickon explains that it is probably just dormant and that "somewhere there's a single streak of green inside it." Mary tells Colin about the discovered garden, but he is initially reluctant to go outside until encouraged by a vision of his mother ("Come to My Garden/Lift Me Up"). Mary, Dickon, and Martha clandestinely bring Colin to the garden in a wheelchair. In the garden, the exercise and fresh air begin to make Colin well. The dreamers sing the praises of the renewed garden.

Back in the house, Mary faces down Neville as he threatens to send her away to boarding school. Mary writes to Archibald, urging him to come home.

At first Archibald feels defeated and frustrated, but Lily's ghost convinces him to return ("How Could I Ever Know"). Entering the garden, he finds Colin completely healthy; in fact, he is beating Mary in a footrace as Archibald walks through the door. Archibald, a changed man, accepts Mary as his own, and the dreamers invite all to "stay here in the garden," as Lily and Mary's parents Albert and Rose promise to look over them for the rest of their days.

## *Lily*

Another addition in plot, not listed in Table 3.1 but noted in the summary, is what Norman calls the ‘Dreamers.’ Throughout the production, several deceased characters serve as narrators, visions, memories, and guides. The stage is divided into the real world and that beyond by dropping a sheer scrim down the center of the stage. Only when they (the Dreamers) come alive in memories do the worlds actually collide and we see the characters on the same plane. In addition to Lily, the Dreamers include Rose Lennox (Mary’s mother), Captain Albert Lennox (Mary’s Father), Alice (Rose’s friend), Lieutenant Wright (officer in Mary’s father’s unit), Lieutenant Shaw (fellow officer, Major Holmes and Claire Holmes, a Fakir, and Ayah (Mary’s Indian nanny). Collectively, the characters are people from Mary’s life in India, who haunt her until she finds her new life in the course of the story. They are free to sing directly to the audience, appearing and disappearing at will.<sup>58</sup>

Lily is by far the strongest memory for Mary, and that memory starts to haunt the rest of the characters in the show. Mary has actually never met Lily; her memories are secluded to a single framed picture, the only thing from India that she was able to keep. The following Figure 3.1 contains a conversation in the libretto between Mary and Archibald discussing Mary’s attachment to the photo, as well as the confinement and torture Archibald suffers from Lily’s memory.

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<sup>58</sup> Marsha Norman, *The Secret Garden*, 1992, p. xii.

**Figure 3.1 Act I: Scene II from Marsha Norman's *The Secret Garden*<sup>59</sup>**

MARY: Is this my Aunt Lily, in this picture?

*He looks at it quickly, this is hard for him.*

ARCHIBALD: Yes it is, Where did you get that?

MARY: It was on my dresser, in India. Maybe Mother put it there. I don't know.

ARCHIBALD: Your mother and my Lily –

*She grabs the photo back from him....he turns to leave.*

MARY: But I want to know what happens to dead people.

*And he stops. Death is a subject he cannot resist.*

ARCHIBALD: Yes. Well. Quite natural that you should wonder that. (*A moment*) We bury them. We put their things away, we remember things they said. We...talk to them, sometimes...in our minds, of course...

MARY: Can they hear us?

ARCHIBALD (*Now he seems angry at himself*): And then one morning, when we think we're over them at last, we find ourselves in the ballroom, knowing full well we have been here all night, and we draw the painful conclusion that we have been dancing with them again.

MARY: I don't understand.

ARCHIBALD: Nor will you ever. They're not gone, you see. Just dead.

MARY: Is my Aunt Lily a ghost now?

*He stops.*

ARCHIBALD: Why, have you heard her?

MARY: I heard someone crying in the house last night. But I don't know anything about ghosts. Is my father a ghost now? Does everyone who dies become a ghost?

ARCHIBALD: They're only a ghost if someone alive is still holding on to them.

Rather than become scared and isolated, the imagination and curiosity of a child is sparked by this conversation. The course is set for Mary to try and find Lily's secret garden.

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<sup>59</sup> Norman, *The Secret Garden*, p. 27-28.

## Compositional, Stylistic, and Technical Considerations

The soundtrack to the secret garden contains a mixture of instant classics, such as the duet “Lily’s Eyes,” and hauntingly beautiful melodies such as “The House upon the Hill.” Lucy Simon took special interest in how to portray Lily, since she is an integral pivot character to the story. There was also the fascinating task of seamlessly intermixing a deceased character among the living within the same song.

### *Lily’s Harp*

The concept of the Dreamers is unique to *The Secret Garden*. For the most important Dreamer, Lily, to enter the stage, Simon smartly and consistently signals her entrance (and her stirred memory) with the same instrument: the harp.

The sound of a harp, accompanied by a light cue, brings the departed Lily instantly to life. It is not always in the same format, however. For a few of her songs, the harp is plucked, almost as if one can picture her walking into the different world. Other times, a glissando is heard, making her appear almost instantly. Both of these compositional tools are found in the two selections performed in the graduate recital, “Come to My Garden” and “How Could I Ever Know?” The following figures demonstrate the use of the harp at the moment of Lily’s entrance on stage.

Figure 3.2 Excerpt from “Come to My Garden,” m. 1-6.<sup>60</sup>

The musical score excerpt for "Come to My Garden" (measures 1-6) is presented in three staves. The top staff is the vocal line in G major, 4/4 time, with the lyrics "Come to my gar - den". The middle staff shows instrumental accompaniment for Flute (Fl), Oboe (Ob), and Harp & Celesta (Hp & Celesta). The bottom staff shows accompaniment for Clarinet (Cl) and Harp (Hp). The score begins with a piano (*p*) dynamic and a glissando effect for the harp, marked with a red line and the instruction "(+Hp) gliss/Mark tree". The tempo is marked *poco rit.* with a dashed line. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4.

<sup>60</sup> Lucy Simon, *The Secret Garden*, p. 247.

Figure 3.3 Excerpt from “How Could I Ever Know,” m. 1-2.<sup>61</sup>

The image shows a musical score for the first two measures of the song "How Could I Ever Know". It consists of three staves. The top staff is the vocal line, written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The first measure contains a whole rest, and the second measure contains a triplet of eighth notes: G4, A4, B4. The lyrics "How \_\_\_ could I know I would" are written below the notes. The middle and bottom staves are piano accompaniment, also in treble clef with the same key signature and time signature. Both piano parts begin with a vertical dashed line in the first measure, indicating a harp effect. In the second measure, the piano part has a dynamic marking of *pp colla voce*. The piano accompaniment consists of a series of chords: a whole chord in the first measure and a half chord in the second measure.

“Come to My Garden is actually a duet between Lily and her bedridden son, Colin. Often times it is referred to as “Come to My Garden/Lift Me Up.” The song appears in Act II, Scene V inside Colin’s bedroom. Colin is trying to find the strength and courage to leave his bed and venture outside to join Mary in rejuvenating the neglected garden that once belonged to his mother. The harp signifies Lily’s entrance, while the soaring octave interval wraps around Colin, giving him the confidence to be ‘led to the garden.’

“How Could I Ever Know?” is also a duet, but this time between Lily and Archibald in Act II, Scene IV. Archibald has left Misselthwaite Manor for Paris in order to escape his memories that are churned by the sight of Mary (“the girl has ‘Lily’s Hazel Eyes’”). Lily suddenly appears to him and urges him to return saying “All you need is there in the garden; All I ask is care for the child of our love.” The song segues back to a waltz heard earlier in the show, when Archibald envisioned Lily dancing with him in the ballroom. In the end, Lily takes Archibald by the hand and leads him back to the garden.

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<sup>61</sup> Simon, *The Secret Garden*, p. 313.

### *Characters and Key Signatures*

In addition to the presence of the harp, each of Lily's songs has the same form and theme to them. She does not actually have any solos of her own anywhere in the show, even though she is separated from everyone by death and a scrim. All of the pieces are sung as duets or within ensembles of 'living' characters.

Interestingly, Lily always sings first as she comes out of a memory and joins either Mary, her son, or Archibald. The adjoining character then enters with a solo line in the middle section, before joining in harmony to end the piece. In the instances of both "Come to My Garden" and "How Could I Ever Know?", the characters entrances are signaled by a distinct key change.

In "Come to My Garden," Lily starts in the key of Eb major. A harp glissando segues into Colin's entrance, this time in C major. "How Could I Ever Know?" begins quietly in Db major, a lower key for the soprano Lily. It builds into the entrance of Archibald, with a modulation back into Eb (the key that Lily sings in for a majority of the show). A vibrant duet between the estranged husband and wife is appropriately underscored by the use of a harp glissando and an additional modulation into D major. In both instances, the use of key signatures is perfect and unifies the music while giving distinction to the characters.

*The Secret Garden* is the only collaboration between Lucy Simon and Marsha Norman. Ironically, it is also the only success either of them had on Broadway. Yet, that accomplishment cannot be overlooked. The show was nominated for seven Tony Awards and fourteen Drama Desk Awards in 1991 following its premiere. The personal success for Simon and Norman may be isolated to this one show, but *The Secret Garden* has secured a position as one of the most beloved musicals ever to appear on Broadway.

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## Appendix A - Graduate Recital Program

### STUDENT RECITAL SERIES

### Janie Brokenicky, Mezzo-Soprano

Assisted by  
Amanda Arrington, Piano  
Dr. Robert Edwards, Harpsichord

#### PROGRAM

"Di, cor mio" from *Alcina* (1735)      George Frideric Handel  
(1685-1759)

David Littrell, viola da gamba

Iste Confessor (1640)      Claudio Monteverdi  
(1567-1643)

Danielle Cornacchio, soprano  
Kristin Mulready-Stone, violin  
Alexandra Ricks, violin

Gretchen am Spinnrade, D. 118 (1814)      Franz Schubert  
Kennst du das Land, D. 321 (1815)      (1797-1828)  
Seligkeit, D. 433 (1816)

Oh, quand je dors (1849)      Franz Liszt  
(1811-1886)

"Sein wir wieder gut" from *Ariadne auf  
Naxos* (1916)      Richard Strauss  
(1864-1949)

#### INTERMISSION

(continued on reverse side)

**Monday, January 23, 2012**  
**7:30 p.m.**  
**All Faiths Chapel**

*Hermit Songs* (1953)

At Saint 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)

Selections from *The Secret Garden* (1991)

Come to the Garden/Lift Me Up  
How Could I Ever Know?

Marsha Norman  
(b. 1941)  
Lucy Simon  
(b. 1943)

Elizabeth Poppe, soprano  
Matt Patton, tenor

"Dream With Me" from  
*Peter Pan* (1949)

Leonard Bernstein  
(1918-1990)

David Littrell, cello

## Appendix B - Graduate Recital Program Notes

### PROGRAM NOTES and TRANSLATIONS

Janie Brokenicky, Mezzo-Soprano  
Graduate Recital  
January 23, 2012

#### George Frideric Handel and *Alcina*

(b. Halle, 23 February 1685; d. London, 14 April 1759)

G. F. Handel is one of the greatest composers of the Baroque period and, during his lifetime, perhaps the most internationally famous. An English composer of German birth, Handel excelled in all genres of his time. His most famous instrumental works are *Water Music*, HWV 348-350 (1717), *Music for the Royal Fireworks*, HWV 351 (1749), and numerous concerti grossi. It was in the area of vocal music, though, where Handel earned the greatest acclaim. In addition to over 120 cantatas (mostly for solo voices), Handel wrote liturgical music for both the Roman Catholic and Anglican churches, as well as 42 operas and 29 oratorios. His *Messiah* is the most-performed oratorio ever written.

*Alcina* (HWV 34) is an opera seria composed for Handel's first season at the Covent Garden Theatre, London. It premiered on April 16, 1735. Alcina is a sorceress who lures men to her enchanted island - then turns them into rocks, trees or animals when she grows tired of them. Her latest victim is Ruggiero, but his betrothed, Bradamante, won't give him up without a fight. In Act I, Bradamante arrives with others on Alcina's enchanted island. At her palace they find Ruggiero completely subdued by Alcina's seductive enchantment. In the passionate aria "Di' cor mio," Alcina asks her lover to welcome the travelers to her domain.

Di', cor mio, quanto t'amai,  
mostra il bosco, il fonte, il rio,  
dove tacqui e sospirai,  
pria di chiederti mercé.

Dove fisso ne' miei rai,  
sospirando al sospir mio,  
mi dicesti con un sguardo:  
peno, ed ardo al par di te.

Tell them, dear heart, how much I loved you,  
show them the grove, the spring, the brook,  
where I sighed in silence  
before asking for your pity.

Where, gazing into my eyes,  
your sighs answering mine,  
you told me with a look:  
I suffer, I burn like you.

### **Claudio Monteverdi**

(b. Cremona, 15 May 1567; d. Venice, 29 Nov 1643)

The Italian composer Monteverdi was the most important musician in late 16th- and early 17th-century Italy. He excelled in nearly all the major genres of the period. His nine books of madrigals consolidated the achievement of the late Renaissance masters and cultivated new aesthetic and stylistic paradigms for the musical Baroque. Monteverdi's three surviving operas, *Orfeo* (1607), *Il ritorno d'Ulisse in patria* (1639-40), and *L'incoronazione di Poppea* (1642-43) are the earliest operas in the repertoire which are still performed regularly today. As Tim Carter wrote in *The New Grove Dictionary of Opera*, Monteverdi's three major collections of liturgical and devotional music transcend the merely functional, exploiting a rich panoply of text-expressive and contrapuntal-structural techniques.

The duet "Iste Confessor" comes from the anthology of liturgical works called *Selva morale e spirituale* (Moral and Spiritual Forest). This collection of various works in different instrumentation was published in Venice in 1640 and 1641. The collection contains various forms of sacred music, from madrigals in Italian to a complete Mass and various psalm settings suitable for Nespers services. The instrumentation varies between a single voice to eight voices with orchestra.

#### **"Iste Confessor" from *Selva Morale e Spirituale***

(Hymn originally composed in honor of St. Martin of Tours)

Iste confessor Domini sacratus  
Festa plebs cuius celebrat per orbem  
Hodie letus meruit secreta  
Scandere caeli.

Ad sacrum cuius tumulum frequenter  
Membra languentum modo sanitati  
Quolibet morbo fuerint gravata  
Restituuntur.

Sit laus illi decus atque virtus  
Qui supra caeli residens cacumen  
Totius mundi machinam gubernat  
Trinus et unus. Amen.

He whose confession God of old accepted,  
Whom through the ages all now hold in honour,  
Gaining his garden this day came to enter  
Heaven's high portal.

From far and wide they come with wasted limbs  
In hope to gather at his holy tomb.  
That sick and sore laden, howsoever burdened,  
There they find healing.

Honour and glory, power and salvation,  
Be in the highest unto him who reigneth  
Changeless in heaven over earthly changes.  
Triune eternal. Amen.

### **Franz Schubert**

(b. Himmelfortgrund [now Vienna], 31 January 1797; d. Vienna, 19 November 1828)

The prolific composer Franz Schubert is considered to have formed the cornerstone for nineteenth-century German Lieder. In addition to hundreds of instrumental compositions, he composed over 600 songs in his short lifetime, setting texts by approximately 90 poets. His earliest surviving song was written at age 14 in 1811. Schubert received early training as a member of the Imperial Choir of Vienna and later became a pupil of Antonio Salieri (1750-1825), the most sought-after composition teacher in Vienna and the official court composer there from 1788-1824. Salieri is now unfortunately known today because of the totally unfounded accusations that he poisoned Mozart (who in all likelihood died of kidney disease).

Schubert composed his first masterpiece, "Gretchen am Spinnrade," D. 118 at age 16. Its text comes from Goethe's *Faust*. In the Church Scene, Gretchen sits alone at a spinning wheel, remembering Faust whom she has loved and left her. The piano accompaniment moves up and down in almost a circular pattern, painting the picture of the turning wheel. Goethe's texts were set by Schubert 73 times.

*The Oxford Dictionary of Music* states that "the success of 'Gretchen am Spinnrade' released a flood of inspiration." In 1815 Schubert composed 144 songs, including eight in one day in October. Schubert's setting of "Kennst du das Land?" D. 321, sometimes known as "Mignons Gesang" (Mignon's Song), from October 1815 was one of the pieces composed during this time and is another Goethe text. In the poem, Mignon longs to return to her native land of Italy, from which she was kidnapped by gypsies long ago. In the novel *Wilhelm Meister* from which this poem, and the character of Mignon, comes, the song is supposedly sung in the girl's native language of Italian. It is Wilhelm, a young man of good birth and means, whom Mignon addresses as lover, protector, and father, although their relationship is innocent and idealistic.

Schubert's setting of Ludwig Hölty's "Seligkeit," D. 433 in May 1816 can be translated as blessedness, bliss, and happiness. All are appropriate for this waltz written to depict heaven.

### "Gretchen am Spinnrade" by Schubert

Meine Ruh' ist hin,  
Mein Herz ist schwer,  
Ich finde sie nimmer  
Und nimmermehr.

Wo ich ihn nicht hab  
Ist mir das Grab,  
Die ganze Welt  
Ist mir vergällt.

Mein armer Kopf  
Ist mir verrückt,  
Mein armer Sinn  
Ist mir zerstückt.

Nach ihm nur schau ich  
Zum Fenster hinaus,  
Nach ihm nur geh ich  
Aus dem Haus.

Sein hoher Gang,  
Sein' edle Gestalt,  
Seine Mundes Lächeln,  
Seiner Augen Gewalt,

Und seiner Rede  
Zauberfluß,  
Sein Händedruck,  
Und ach, sein Kuß!

Mein Busen drängt sich  
Nach ihm hin.  
Ach, dürft ich fassen  
Und halten ihn,

Und küssen ihn,  
So wie ich wollt,  
An seinen Küssen  
Vergehen sollt!

My peace is gone,  
My heart is heavy,  
I will find it never  
and never more.

Where I do not have him,  
That is the grave,  
The whole world  
Is bitter to me.

My poor head  
Is crazy to me,  
My poor mind  
Is torn apart.

For him only, I look  
Out the window  
Only for him do I go  
Out of the house.

His tall walk,  
His noble figure,  
His mouth's smile,  
His eyes' power,

And his mouth's  
Magic flow,  
His handclasp,  
and ah! his kiss!

My bosom urges itself  
toward him.  
Ah, might I grasp  
And hold him!

And kiss him,  
As I would wish,  
At his kisses  
I should die!

### "Kennst du das land" (Mignon's Gesang) by Schubert

Kennst du das Land, wo die Zitronen blühen,  
Im dunkeln Laub die Gold-Orangen glühen,  
Ein sanfter Wind vom blauen Himmel weht,  
Die Myrte still und hoch der Lorbeer steht?  
Kennst du es wohl?  
Dahin! dahin  
Möcht ich mit dir, o mein Geliebter, ziehn.

Kennst du das Haus? Auf Säulen ruht sein Dach.  
Es glänzt der Saal, es schimmert das Gemach,  
Und Marmorbilder stehn und sehn mich an:  
Was hat man dir, du armes Kind, getan?  
Kennst du es wohl?  
Dahin! dahin  
Möcht ich mit dir, o mein Beschützer, ziehn.

Kennst du den Berg und seinen Wolkensteg?  
Das Maulthier sucht im Nebel seinen Weg;  
In Höhlen wohnt der Drachen alte Brut;  
Es stürzt der Fels und über ihn die Flut!  
Kennst du ihn wohl?  
Dahin! dahin  
Geht unser Weg! O Vater, laß uns ziehn!

Knowest thou where the lemon blossom grows,  
In foliage dark the orange golden glows,  
A gentle breeze blows from the azure sky,  
Still stands the myrtle, and the laurel, high?  
Dost know it well?  
'Tis there! 'Tis there  
Would I with thee, oh my beloved, fare.

Knowest the house, its roof on columns fine?  
Its hall glows brightly and its chambers shine,  
And marble figures stand and gaze at me:  
What have they done, oh wretched child, to thee?  
Dost know it well?  
'Tis there! 'Tis there  
Would I with thee, oh my protector, fare.

Knowest the mountain with the misty shrouds?  
The mule is seeking passage through the clouds;  
In caverns dwells the dragons' ancient brood;  
The cliff rocks plunge under the rushing flood!  
Dost know it well?  
'Tis there! 'Tis there  
Leads our path! Oh father, let us fare.

### "Seligkeit" by Schubert

Freuden sonder Zahl  
Blühen im Himmelsaal  
Engeln und Verkärten,  
Wie die Väter lehrten.  
O da möcht ich sein,  
Und mich ewig freun!

Jedem lächelt traut  
Eine Himmelsbraut;  
Harf und Psalter klinget,  
Und man tanzt und singet.  
O da möcht' ich sein,  
Und mich ewig freun!

Lieber bleib' ich hier,  
Lächelt Laura mir  
Einen Blick, der saget,  
Daß ich ausgeklaget.  
Selig dann mit ihr,  
Bleib' ich ewig hier!

Joys without number  
bloom in heaven's hall  
of angels and transfigured beings,  
just as our fathers taught us.  
O, there I would like to be  
and rejoice forever!

Upon everyone dearly smiles  
a heavenly bride;  
harp and psalter resound,  
and everyone dances and sings.  
O, there I would like to be  
and rejoice forever!

But I'd rather remain here  
if Laura would smile at me  
with one glance that said  
I should end my lamenting.  
Blissfully then with her,  
I would stay here forever!



### Franz Liszt and "Oh! Quand je dors"

(b. Raiding, (Doborján), 22 Oct 1811; d. Bayreuth, 31 July 1886)

Hungarian-born composer, pianist, conductor, and teacher Franz Liszt had an illustrious career, which took him to all corners of Europe. He is considered to be one of the best virtuoso pianists ever. As a composer, some of his most notable contributions were the invention of the symphonic poem, developing the concept of thematic transformation as part of his experiments in musical form and making radical departures in harmony. (*New Grove Dictionary of Music and Musicians*)

Liszt produced more than 80 songs and collections. Yet, according to musicologist David Tunley, "the songs have been strangely neglected. They rarely turn up in modern lieder recitals, and some of them are unknown even to specialists. This is surprising, for a closer acquaintance with the best of them suggests that they represent a 'missing link' between Schumann and Hugo Wolf."

Though most of his songs were German lieder, Liszt's dozen or so French *mélodies* remained virtually ignored until the end of the century, probably because of the demands they make on performer and public. His best examples show the influence of the German lied. *Oh! quand je dors* (1849), one of his best French songs, has a profound unity, matching the rich imagery of Victor Hugo's poems and penetrating its subtlety of thought. (*Oxford Dictionary of Music*)

Oh! quand je dors, viens auprès de ma couche,  
comme à Pétrarque apparaissait Laura,  
Et qu'en passant ton haleine me touche...  
Soudain ma bouche  
S'entrouvrira!

Sur mon front morne où peut-être s'achève  
Un songe noir qui trop longtemps dura,  
Que ton regard comme un astre se lève...  
Et Soudain mon rêve  
Rayonnera!

Puis sur ma lèvre où voltige une flamme,  
Éclair d'amour que Dieu même épura,  
Pose un baiser, et d'ange deviens femme...  
Soudain mon âme  
S'éveillera!

Oh, when I sleep, approach my bed,  
as Laura appeared to Petrarch;  
and as you pass, touch me with your breath...  
at once my lips  
will part!

On my glum face, where perhaps  
a dark dream has rested for too long a time,  
let your gaze lift it like a star...  
at once my dream  
will be radiant!

Then on my lips, where there flits a brilliance,  
a flash of love that God has kept pure,  
place a kiss, and transform from angel into woman...  
at once my soul  
will awaken!

### **Richard Strauss and *Ariadne auf Naxos***

(b. Munich, 11 June 1864; d. Garmisch-Partenkirchen, 8 Sept 1949)

Richard Strauss (not to be confused with Johann Strauss, Jr., the 'Waltz King') is mainly known for his operas and tone poems. Two of his most famous operas include *Salome* (1905) and *Der Rosenkavalier* (1909-1910), while his tone poem *Also sprach Zarathustra* (1895-96) received world-wide fame thanks to the 1968 film *2001: A Space Odyssey*. In his opera librettos, Strauss liked to exploit the paradoxes, inconsistencies and potential profundities to be found in modern, everyday life. (*Oxford Dictionary of Music*)

The libretto for *Ariadne auf Naxos* was written by Hugo von Hofmannsthal in German, but the original work was initially meant to be performed with the play *Le Bourgeois Gentilhomme* by French playwright Molière. It was premiered in the Stuttgart Hoftheater on October 25, 1912. However, it was revised in 1916 to be a stand-alone opera and it is this version that is now in the standard opera repertory. The revised 1916 version of *Ariadne auf Naxos* is in two acts, called the Prologue and the Opera. Set in 18<sup>th</sup>-century Vienna at a party of a Major-domo, the first act shows the backstage circumstances leading up to the second act, which is in fact an opera within an opera.

In the Prologue, two groups of musicians have arrived; one is a burlesque group, led by the saucy comedienne Zerbinetta, the other an opera company, who will present a serious opera, *Ariadne auf Naxos*. The preparations are thrown into confusion when the Major-domo announces that both performances must take place at the same time. At first, the impetuous young Composer refuses to discuss any changes to his opera. But when his teacher, the Music Master, points out that his pay depends on accepting the situation, and counsels him to be prudent—and when Zerbinetta turns the full force of her charm on him—he drops his objections. Amidst an ensuing chaos he sings "Sein wir wieder gut," commonly known as Composer's Aria.

Sein wir wieder gut.  
Ich sehe jetzt alles mit anderen Augen!  
Die Tiefen des Daseins sind unermesslich!

Let us be reconciled!  
Now I see everything with different eyes!  
The profoundness of existence is immeasurable!

Mein lieber Freund!  
Es gibt manches auf der Welt,  
das läßt sich nicht sagen!  
Die Dichter unterlegen ja recht gute Worte,  
jedoch, jedoch, jedoch, jedoch, jedoch! -

My dear friend,  
there are many things in the world  
which cannot be expressed in speech.  
The poets put down very good words,  
and yet, and yet, and yet --!

Mut ist in mir, Mut Freund!  
Die Welt ist lieblich  
und nicht fürchterlich  
dem Mutigen.  
Was ist denn Musik?

Courage is in me, friend.  
The world is lovely  
and not frightening  
to the courageous man.  
And what is music, then?

Musik ist eine heilige Kunst,  
zu versammeln alle Arten von Mut wie Cherubim  
um einen strahlenden Thron,  
und darum ist sie die heilige unter den Künsten!

Music is a holy art, to gather  
all kinds of courage like cherubim  
before a shining throne!  
And therefore is music holy among the arts!

### **Samuel Barber and *Hermit Songs***

(b. West Chester, PA, 9 March 1910; d. New York, 23 Jan 1981)

American composer Samuel Barber is known for his romantic melodies coupled with complex yet tonal harmonic structure. The *Hermit Songs*, commissioned by the Elizabeth Sprague Coolidge Foundation, were first performed by Leontyne Price, soprano, with the composer at the piano, at the Library of Congress, Washington, D.C., on October 30, 1953. They are settings of anonymous Irish texts of the eighth to thirteenth centuries written by monks and scholars, often on the margins of manuscripts they were copying or illuminating – perhaps not always meant to be seen by their Father Superiors. They are small poems, thoughts, or observations, some very short, and speak in straightforward, droll, and often surprisingly modern terms of the simple life these men led, close to nature, to animals, and to God. (ed. G Schirmer)

Each poem differs in authorship, origination, and subject matter. Due to this, the songs vary drastically in length, form, and compositional style. There are no time signatures written for any of the ten pieces; every eighth-note is equal in duration and the performer must maintain this as the measures vary in number of eighth-notes. However, this allows for more interpretation by each individual singer and a fun collaboration with the accompanist.

### ***The Secret Garden***

*The Secret Garden* premiered on Broadway at the St. James Theatre on April 25, 1991 and ran for 709 performances. The musical is based on the 1911 Frances Hodgson Burnett novel, *The Secret Garden*, with lyrics and music by Marsha Norman (b. 1941) and Lucy Simon (b. 1943).

The story is set in the early years of the 20th century and is centered around Mary Lennox, a young English girl born and raised in the British Raj. After being orphaned by a cholera outbreak when she is eleven years old, she is sent away from India to live with her Uncle Archibald, a hunchback who is still overcome with grief by his wife Lily's untimely death. Mary finds her own personality blossoms, as she and a young gardener bring new life to a neglected garden, as well as to her sickly cousin and uncle.

**Leonard Bernstein and *Peter Pan***

(b Lawrence, MA, August 25, 1918; d New York, October 14, 1990)

The man regarded as the most famous and successful native-born figure in the history of American Classical music is none other than Leonard Bernstein. He graduated from Harvard in 1939 and the Curtis Institute in 1941. Bernstein studied piano, composition, and conducting during his academic tenure, and was equally gifted in all of the above. Bernstein is perhaps most known for his series of theatrical works –*Peter Pan* (1950), *Trouble in Tahiti* (1952), *Wonderful Town* (1953), *Candide* (1956), and *West Side Story* (1957) to name a few – and position as musical director of the New York Philharmonic (1958-1969).

Bernstein was hired to write songs and incidental music for J.M. Barrie's theatrical play *Peter Pan* in 1950 for its Broadway run. According to Bernstein-analyst Garth Edwin Sunderland, even though *Peter Pan* was not written with a full-musical structure, "the score demonstrates a clear use of motivic development, and a consistency of gesture, innocence, and wit that together form a cohesive whole." The number "Dream With Me", composed as Wendy's final song, was originally cut in favor of a reprise of "Who Am I." It was not included as part of the complete score until 2001 when conductor Alexander Frey came to the Leonard Bernstein Office with the proposal to record the score in its entirety.

**\*\*There will be reception following the recital in the McCain Courtyard.  
Please attend!!**

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~Janie