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Music of the Stage: A Recital

Program Notes and Translations

Elizabeth Klesmith

Today's recital is a celebration of the music of the stage. The storytelling ability of music has evolved throughout history, from the early operas and oratorios of the Baroque period, to semi-operas and songs for plays, opera, cabaret, minstrel shows, silent film, and finally to the genre of musical theater which came into being in the early twentieth century. Many things have had an impact on the evolution of staged music, including wars and economic changes, yet the central goal has remained the same: the desire to tell a story.

The recital will commence with two very different arias from oratorio of the Baroque Period. The Baroque Period was characterized by the use of new techniques such as recitative, or sung dialogue, as well as the new characteristic of a greater focus on the solo voice or instrument.[1][2] Music was prized for its dramatic power and ability to move the "affections."[3] Composers attempted to imitate emotions through musical gestures such as "melodic and rhythmic motives, harmonic motion… [and] figuration."[4] These defining characteristics are exemplified through the ornamentation and melismas of the first two arias of the recital which highlight the strong vocal line. They are also typical of the oratorios of the period, as they are derived from sacred texts, and would have been performed not as operas, but as the oratories of old with no staging or costumes.

George Frideric Handel is perhaps best known today for his operas and oratorios, specifically, his *Messiah*, which premiered in 1742 during Easter in Dublin, Ireland when Handel was best known in London for his Italian Operas. For this oratorio, Handel collaborated with Charles Jennens (1700-1773), who had also adapted texts from the Bible for four of Handel's other oratorios. *Messiah* is an oratorio composed in three parts. Although, unlike most oratorios, *Messiah* does not tell a story through narrative, the texts from the Old and New Testament tell the story of the life of Jesus Christ from his birth to his ascension into Heaven, and his ultimate triumph over death. The different sections of *Messiah* are usually performed at Advent, Lent, and Easter, for the entire work is too long to perform in its entirety.

"I Know that my Redeemer Liveth" comes from Job 19:25-26 and I Corinthians and speaks of an everlasting belief in Jesus Christ. The text depicts how Christ is present in all aspects of life as well as death. "I Know that my Redeemer Liveth" is often sung today at Christian funerals, and its text is depicted in a monument above Handel's grave at Westminster Abbey.

George Frideric Handel was born into an unmusical family in the small village of Halle Germany. Although his father encouraged him to become a lawyer, Handel's love of music was ultimately too strong to be denied. After working first as an organist at the Domkirche in Halle, and then as a violinist in the Hamburg opera orchestra in 1703, Handel became widely popular for his operas. He turned to oratorio composition in the 1730s and 1740s, however, as oratorios in English attracted England's new middle-class audience, who were fed up with the pomp of high brow Italian opera. Throughout his career, this very prolific composer created forty-two operas, twenty-nine oratorios, and over one hundred smaller works. His legacy was felt by generations of musicians to come, including his employment of previously uncommon instruments such as positive organs, lutes, viola da

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[1] J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, *A History of Western Music 8th Edition*, London: W. W. Norton and Company, 2010, 288.

[2] *Ibid.*, ch. 13.

[3] *Ibid.*, 293.

[4] *Ibid.*, 297.

gamba, clarinets, double bassoons and harps. Even Beethoven "thought Handel the greatest of all his predecessors; he once said, "I would bare my head and kneel at his grave."[5]

"I Know that my Redeemer Liveth"
I know that my redeemer liveth,
And that he shall stand at the latter day upon the earth.
And though worms destroy this body,
Yet in my flesh shall I see God.
For now is Christ risen from the dead,
The first fruits of them that sleep.

Handel is set apart from the composer of the second oratorio aria, Johann Sebastian Bach, in the type of music he composed. While Handel was widely known for his operas, Bach delved into every genre but. The second oratorio of today's performance shows the variety allowed within the genre. "Et exultavit" is the second-soprano aria from Johann Sebastian Bach's oratorio *Magnificat in D Major*, one of Bach's first major setting of a Latin text. It was originally composed for choir, orchestra and soloists for the Christmas Vespers in Leipzig in 1723, and was first premiered the Thomaskirche on July 2, 1733 for the Feast of the Visitation. The *Magnificat* is the Canticle of Mary and is the "last canticle of the Old and first of the New Testament."[6] It is "an ecstasy of praise for the inestimable favour bestowed by God on the Virgin, for the mercies shown to Israel, and for the fulfillment of the promises made to Abraham and to the patriarchs."[7] Each of the three movements in the piece begins with an aria and concludes with a five part fugal chorus peace.

J.S. Bach is said to be one of the quintessential composers of the Baroque period. As the sixth generation in a family of musicians, Bach's musical talent came as no surprise. He became "renown in Protestant Germany as an organ virtuoso and writer of learned contrapuntal works, but comparatively little of his music was published or circulated in manuscript."[8] He composed both sacred and secular works and contributed a great deal to the contrapuntal style of the Baroque Period, especially with his polyphonic settings of Latin Texts.

Like many musicians of his day, Bach was subject to the whims of his patrons. As church organist at Arnstadt (1703-7) he composed primarily for organ, just as he composed mainly cantatas and other sacred pieces while working for the Thomas Kirche in Leipzig for the majority of his career (1723-50). These sacred positions and the obligations that came with them represent the primary reasons why Bach did not compose for the mainstream stage.

"Et exultavit"
Et exultavit spiritus meus
In Deo salutari meo

"And Has Rejoiced"
And my spirit has rejoiced
In God my savior

[5] Classical Music Archives, "George Frideric Handel (1685-1759); DEU/ENG," accessed February 22, 2011, http://www.classicalarchives.com/handel.html#tvf=tracks&tv=about.

[6] Hugh Henry, "Magnificat," The Catholic Encyclopedia, vol. 9, New York: Robert Appleton Company, 1910, accessed April 9, 2011, <http://www.newadvent.org/cathen/09534a.htm>.

[7] *Ibid.*

[8] Burkholder, et al., 439.

Although oratorio was widely used during the Lenten season and provided a valid outlet for sacred musical expression without the need for costumes, sets and staging, opera grew as a major genre throughout the seventeenth, eighteenth, nineteenth, and even twentieth centuries. Eighteenth century classical music (1730/50-1815) deviated from that of the Baroque Period in the fact that it was "freer, more songlike, [and] homophonic" than the regimented contrapuntal style of Baroque compositions, with much less ornamentation of the vocal lines.[9]

"Batti, Batti, O Bel Masetto", from Wolfgang Amadeus Mozart's opera *Don Giovanni* exemplifies this change in music written for performance on the stage. Although the aria maintains the Baroque practice of being introduced by a fast paced recitative over spare accompaniment, it's lines are clear and simple, characteristics of the new 'galant style' in which music was more simple and less polyphonic, and there are no concrete melismas. *Don Giovanni* also demonstrates the shift in periods by combining the new classical genres of Opera Seria (serious opera) and Opera Buffa, or Italian Comic Opera, making it more attractive to a larger, and often lesser class audience. This combination of styles is made evident through the characters of Donna Anna, a serious character, Donna Elvira, a comic character masquerading as a serious character, and Zerlina, a purely comic character, and the performer of "Batti, Batti, O Bel Masetto."

Wolfgang Amadeus Mozart (1756-1791) was a child prodigy who was exposed to many musical opportunities at a young age due to his father's position as a violinist for the archbishop of Salzburg.[10] He composed his first piece at the age of five, and continued composing almost six hundred pieces until his death thirty years later.

Mozart composed *Don Giovanni*, which premiered at the Estates Theatre in Prague on October 29, 1787 with the help of librettist Lorenzo Da Ponte, around the plot of the medieval legend of Don Juan. It was the first time that an opera portrayed the character of Don Juan seriously.[11] It has been said that Mozart was slowly going mad while composing the piece, and worked himself to death. In fact, some people believe that the ghost at the end of the opera is really a depiction of the ghost of Mozart's father, with whom he had a falling out.

In the following recitative and aria, Zerlina is trying to cover up her indiscretions with Don Giovanni. She tells her fiancé Masetto that nothing happened between Don Giovanni and herself, yet prompts him to unleash his wrath on her anyway. In this way, Zerlina attempts to convince Masetto to let out his anger and then forgive her, even though she knows that he would never truly hurt her. Her apology is thus laced with an underlying feeling of getting away with cheating, while laughing at her fiancé.

"Batti, Batti, O Bel Masetto"	**"Beat Me, Hit me, O Dear Masetto"**
Ma se colpa io non ho,	But what if I was not at fault?
ma se da lui inganata rimasi!	What if it was all his doing?
Eppoi, che temi?	And then, what are you afraid of?
Tranquillati, mia vita;	Calm yourself by dearest;
Non mi tocco la punta della dita.	He didn't even touch the tip of my finger.
Non me lo credi? Ingrato!	You don't believe me? Ingrate!
Vien qui, sfogati, ammazzami,	Come here, blow off steam, kill me,
Fa tutto di me quel che ti piace,	Do all to me that which you please,

[9] Burkholder, et al., 477.
[10] *Ibid.*, 546.
[11] *Ibid.*, 562.

Ma poi, Masetto mio, Ma poi fa pace.	But then Masetto mine, But then make peace
Batti, batti, o bel Masetto, La tua povera Zerlina; Staro qui come agnellina Le tue botte ad aspettar. Lasciero straziarmi il crine Lasciero cavarmi gliocchi, E le care tue manine Lieta poi sapro baciar.	Beat me, beat me, oh dear Masetto Your poor Zerlina; I will remain here as a little lamb Your blows to await I will allow you to tear out my hair, I will allow you to carve out my eyes, And your dear hands Happily then I will kiss
Ah, lo vedo, non hai core! Pace, pace, o vita mia, In contento ed allegria Notte e di vogliam passer.	Ah! I see you do not have the heart! Peace, peace, oh my life, In happiness and joy Day and night we will spend.

Music of the stage underwent further transformations in nineteenth century France. The French Revolution had a great impact on not only ideas of equality, social reform and human rights, but on music as well. Compositions often set new words to existing French melodies, and many spoke of the revolution itself. In addition, the French government began to support the "Opera and the Opéra-Comique, the two main opera theaters in Paris, although opera librettos were subject to censorship for political reasons."[12] This new period in musical style, in which nationalism was central to many operatic stories, and most opera theaters were run for profit by impresarios and governments became known as the Romantic Period.

"Dôme Epais", commonly referred to as the "Flower Duet", was composed by Leo Delibes (1836-1891) for the French opera *Lakmé*, which premiered April 14, 1883 at the Opéra Comique in Paris. Most operas performed at the Opéra Comique differed from the old Romantic style in the fact that they used spoken dialogue instead of recitative. *Lakmé*, however, was a sort of blend between the French grand opera and opera comique style, known as lyric opera. The recitative is in fact sung, and the opera makes use of crowd scenes, typical of grand opera style, but it is also a straightforward semi-serious drama, and employs a smaller cast than that typical of grand opera.[13][14] The main focus, however, is still on the melody. Lyric opera became the defining French style in the latter half of the nineteenth century.

Leo Delibes composed primarily for the stage, and is most famous for his operas and ballets. *Coppelia* (1870), and *Sylvia* (1876), were two of his most famous, and have become "standards of the ballet repertoire.[15] Delibes also composed several divertissements, as well as a Ceremonial Cantata for Napoleon III. *Lakmé* stands out among his works due to the fact that it embraced the exoticism so popular of the time. This exoticism becomes apparent through the Oriental aspects of the piece, including prayers, incantations and dances.

Lakmé, with a libretto by Edmond Gondinet (1828-1888) and Philippe Gille (1831-1901), was based on the 1880 novel Rarahu ou Le Mariage de Loti by Pierre Loti, and depicts the "doomed relationship between and Indian

[12] Burkholder, et al., 570.
[13] *Ibid.*, 674.
[14] *Ibid.*, 710.
[15] *Ibid.*, 709.

priestess of Brahma and an officer in the English army occupying India."[16] "Dôme Epais" is the famous duet between Lakmé, the priestess and daughter of the high priest, and her maid Mallika. Throughout the duet, Lakmé tries to erase her fears for her father's wellbeing, and just enjoy the beautiful spring time with the help of her maid. This song has become popular in recent years because of its use in films and advertisements, especially that of the 1990s British Airways commercial. The tune can also be heard in the Ghirardelli's Chocolate commercial currently playing on television.

"Dôme Epais"

Viens, Mallika, les lianes en fleurs
Jettent déjà leur ombre
Sur le ruisseau sacre qui coule, calme et sombre,

Éveille par le chant des oiseaux tapageurs!

Oh, maitresse, c'est l'heure ou je te vois sourire,
L'heure bénie ou je puis lire
Dans le cœur toujours ferme de Lakmé!

Sous le dôme épais,
Ou le blanc jasmin
A la rose s'assemble,
Sur la rive en fleurs
Riant au matin,
Viens, descendons ensemble.

Doucement glissons
De son flot charmant
Suivons le courant fuyant
Dans l'onde frémissante,
D'une main nonchalante,
Viens, gagnons le bord,
Ou la source dort
Et l'oiseau, l'oiseau chante.

Sous le dôme épais,
Sous le blanc jasmin
Ah! Descendons ensemble.

Mais, je ne sais quelle crainte subite,
S'empare de moi,
Quand mon père va seul a leur ville maudite;
Je tremble, je tremble d'effroi

Pourquoi le Dieu Ganeça le protège,
Jusqu'a l'étang ou s'ébattent joyeux
Les cygnes aux ailes de neige,
Allons cueillir les lotus bleus.

Oui, prés de cygnes aux ailes de neige,
Allons cueilli les lotus bleus.

"The Flower Duet"

Come, Mallika, the blooming lianas
Are already throwing their shadow
Over the sacred stream which runs, calm and Somber,
Awakened by the song of the noisy birds!

Oh, mistress, it is the hour when I see you smiling,
The blessed hour when I can read
Into the ever closed heart of Lakmé!

Under the thick dome
Where the white jasmine
And the rose intertwine,
On the riverbank in bloom
Laughing in the morning,
Come, let us go down together.

Gently we glide
On its charming waters
Let us follow the fleeting current
On the shimmering waves
With an uncaring hand,
Come, let us reach the bank,
Where the spring sleeps
And the bird, the bird sings.

Beneath the thick dome,
Beneath the white jasmine,
Ah! Let us go down together.

But, I do not know what supped fear
Takes hold of me,
As my father goes alone to the accursed city;
I tremble, I tremble with fear!

So that the Ganesha protects him,
To the pond where frolic joyously
The swans with wings of snow,
Let us go gather the blue lotus.

Yes, near the swans with wings of snow,
Let us go gather the blue lotus.

[16] Burkholder, et al., 710.

Sous le dôme épais,	Under the thick dome
Ou le blanc jasmin	Where the white jasmine
A la rose s'assemble,	And the rose intertwine,
Sur la rive en fleurs	On the riverbank in bloom
Riant au matin,	Laughing in the morning,
Viens, descendons ensemble.	Come, let us go down together.
Doucement glissons	Gently we glide
De son flot charmant	On its charming waters
Suivons le courant fuyant	Let us follow the fleeting current
Dans l'onde frémissante,	On the shimmering waves
D'une main nonchalante,	With an uncaring hand,
Viens, gagnons le bord,	Come, let us reach the bank,
Ou la source dort	Where the spring sleeps
Et l'oiseau, l'oiseau chante.	And the bird, the bird sings.
Sous le dôme épais,	Beneath the thick dome,
Sous le blanc jasmin	Beneath the white jasmine,
Ah! Descendons ensemble.	Ah! Let us go down together.

Giacomo Puccini (1858-1924) is often considered "the most successful Italian opera composer after Verdi."[17] He was the son of a church organist, but rather than pursuing that path, Puccini chose a career focused almost solely on opera. Puccini has perhaps one of the most distinctive operatic styles, which combines "Verdi's focus on vocal melody with elements of Wagner's approach, notably the use of recurring melodies or leitmotivs, less reliance on conventional operatic forms, and a greater role for the orchestra in creating musical continuity."[18] He also lends continuity to his operas by incorporating choruses into the plot of the opera, rather than creating pauses for them. Like in the previous piece, Puccini also frequently employed exoticism to catch his audience's attention. This was done perhaps no more so than in *Madama Butterfly*.

"O mio babbino caro" is an aria from the opera *Gianni Schicchi*, composed by Giacomo Puccini in 1918, using a libretto by Giovacchino Forzano. If is a member of a collection of three one-act operas entitled *Il trittico*, which became an instant success after its premier at the Metropolitan Opera on December 14, 1918. *Gianni Schicchi* became the most frequently performed of the three operas, and is based on a story referred to briefly in Dante's "The Divine Comedy". The actual plot is based on a work entitled, "Commentary on the Divine Comedy by an Anonymous Florentine of the 14th Century", first published in 1866. The opera differs from its source, however, in the fact that, rather than being set as a drama, it is a comedy. In fact, it is Puccini's only comedy. Some say that Puccini's version of the story may be a bit biased because he actually married into the Donati family himself.

"O! Mio Babbino Caro" is Lauretta's plea to her father for help. She desperately wants to marry Rinuccio, the man she loves, but his family is standing in the way. Puccini conveys Lauretta's desperation through his rising and falling melodic lines, as well as the use of portamenta, a signature vocal technique of Puccini arias in which the singer slides up to a note and then back down to the next pitch to lend a touch of drama. The lack of piano interludes also conveys Lauretta's passion and desperation. Although it is a short piece, this aria is packed full of emotion, and sums up the hopes and dreams of a woman wishing to marry for love, and not obligation.

[17] Burkholder, et al., 707.
[18] *Ibid.*

“O! Mio Babbino Caro”	**“Oh! My Beloved Daddy”**
Oh! Mio babbino caro,	Oh my beloved daddy,
Mi piace e bello, bello;	He pleases me, he’s so handsome;
Vo’andare in Porta Rossa	I want to go to Porta Rossa
A comperar l’anello!	To compare the rings!
Si, si, ci voglio andare!	Yes, yes, I want to go there!
E se l’amassi indarno,	And if I love him in vain,
Andrei sul Ponte Vecchio,	I would go to the Ponte Vecchio
Ma per buttarmi in Arno!	To throw myself into the Arno!
Mi struggo e mi tormento!	I struggle and I am tormented!
O Dio, vorrei morir!	Oh God, I wasn’t to die!
Babbo, pieta, pieta!	Daddy, take pity, pity!

Music evolved yet again in the beginning of the twentieth century with the introduction of post-tonal melodies, ragtime, and jazz. These changes had lasting effects on the music of the stage, including opera. George Gershwin’s (1898-1937) opera *Porgy and Bess* perhaps best exemplifies these changes.

George Gershwin was one of the most successful songwriters of the early twentieth century, and many of his pieces were considered ‘popular songs’ of the day. He began composing for reviews, and gradually branched out into other styles as well. Most of the lyrics for his pieces were also written by his brother, Ira Gershwin. George Gershwin composed not only jazz-influenced classical music, but popular songs and musicals as well. He was an expert at incorporating different genres of American music into his pieces, such as the syncopated rhythms of ragtime in *I Got Rhythm*, and jazz harmonic progression in pieces such as *Rhapsody in Blue*. Today, George Gershwin is known primarily for his songs, piano pieces, jazz standards, and orchestral works, such as *Rhapsody in Blue,* his first major classical work.

Gershwin’s ability to merge many different musical styles is readily apparent in *Porgy and Bess*. It is for this reason that there has been much debate as to into which category the work actually falls. *Porgy and Bess*, which premiered in 1935 with a libretto by Edwin DuBose Heyward (1885-1940), was based on the book Porgy, also written by Edwin DuBose Heyward in 1925. It tells the story of a cripple, Porgy, who falls in love with the town lush, Bess, and takes her in after her lover runs away from a murder investigation. It depicts the sorrows and joys of everyday African life in a small fishing village in South Carolina.

Porgy and Bess was groundbreaking in that it featured an almost entirely African American cast and incorporated elements of African music. Although Gershwin referred to it as a Folk Opera, *Porgy and Bess* was not widely accepted as an opera in the United States until the 1970s. It’s usage of recitatives, arias, and especially leitmotivs was particularly instrumental in making this distinction. It has since received perhaps its greatest compliment to date when it was named the State Opera of South Carolina in 1993. However, it is still quite often referred to as a musical, demonstrating the blurred lines between the two genres in the early twentieth century.

“My Man’s Gone Now” is Serena’s lament over the murder of her husband. It is filled with jazzy chord progressions that create a moody and ominous feeling, and ends on a glissando which brings to mind a terribly mournful wail. Through this piece, Gershwin truly captures the plight of African women in 1920s Southern United States, who lost their husbands, and were forced to fend for themselves at the mercy of anyone who would take advantage of them.

"My Man's Gone Now"
My man's gone now, ain' no use a-listenin'
For his tired footsteps climbin' up de stairs.
Ole Man Sorrow's come to keep me comp'ny,
Whisperin' beside me when I say my prayers.

Ain' dat I min' workin', work an' me is travelers,
Journeyin' togedder to de promise land.
But Ole Man Sorrow's marchin' all de way wid me,
Tellin' me I'm ole now, since I lose my man.

Ole Man Sorrow sittin' by de fireplace,
Lyin' all night long by me in de bed.
Tellin' me de same thing morning, noon an' eb'nin'
That I'm all alone now, since my man is dead.

A significant new genre also emerged in the early twentieth century: the musical. Originally called musical comedies, musicals "featured songs and dance numbers in styles drawn from popular music in the context of a spoken play with a comic or romantic plot."[19] Englishman George M. Cohan was especially important for this new genre, as he brought to America the British musicals of George Edwards, which combined variety shows, comic operas, and plays.[20] The first distinctively American styled musical, composed by Cohan, was *Little Johnny Jones* (1904). It started the trend of incorporating everyday American music into stage performances, which continues to this day, creating a wide variety of musical subjects and influences, making the genre of musical theater extraordinarily broad.

During the period between the two World Wars, musical theater underwent a dramatic change. The operettas of the 1920s were rapidly replaced by reviews, and more predominantly, the musical. "Musicals were complex collaborations, with different artists responsible for the music, lyrics (the texts set to music), book (the spoken words of the play), choreography, staging, sets, and costumes."[21] Musicals also began to be driven more by plot, and less by the importance of the performers. This emphasis on musicals with integrated plots and music continued after WWII. Many musicals also began to be reenacted by high school theater groups, and some were even transformed into Hollywood blockbusters.

Kismet, written in 1953 by Robert Wright (1914-2005) and George Forrest (1915-1999), exemplifies the trends in musical creation after WWII. It was commissioned by Edwin Lester for the Los Angeles Civic Light Opera, and followed Wright and Forrest's practice of adapting themes from classical pieces to musical theater. "And This is My Beloved" was based on the music of Alexander Borodin's *String Quartet in D*, and as such, has many Russian influences. Based on a book by Charles Lederer and Luther Davis, and a play by Edward Knoblock of the same name, *Kismet* tells the story of a poet who disguises himself as a beggar. In so doing, he gains great wealth and ultimately the title of Emir. Meanwhile, his beautiful daughter, Marsinah, falls in love with the Caliph, the leader of the community, who she mistakenly believes to be her gardener. The play is full of mistaken identities, treachery, and ultimately, a happy ending.

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[19] Burkholder, et al., 780.
[20] *Ibid.*
[21] *Ibid., 860.*

Although it is generally agreed that Wright had the major role in composing *Kismet*, both men were given equal billing as composer-lyricists. Forest worked exclusively with Wright throughout his career, and the two men were jointly responsible for creating ten musicals and collaborating on almost as many films.

"And This is My Beloved" is Marsinah's description of the man she loves. Wright and Forrest's use of exoticism is quite prevalent throughout this piece, especially in the complex piano line. Throughout the piece, Marsinah is desperately trying to find the man she loves after a failed meeting. If she describes him wrong and no one can find him, she fears that she will never truly be happy.

"And This is My Beloved"
Dawn's promising skies,
Petals on a pool drifting;
Imagine these in one pair of eyes,
And this is my beloved.

Strange spice from the south,
Honey through the comb sifting;
Imagine these on one eager mouth,
And this is my beloved.

And when he speaks,
And when he talks to me,
Music! Mystery!
And when he moves,
And when he walks with me,
Paradise comes suddenly near!

All that can stir, all that can stun,
All that's for the heart's lifting;
Imagine these in one perfect one,
And this is my beloved!

Another post WWII musical, *Fiorello!*, premiered at Broadhurst Theatre on November 23, 1959, with a score by Jerry Bock (b. 1928) and lyrics by Sheldon Harnick (b. 1924). *Fiorello!* is a political satire, based on the book by George Abbot and Jerome Weidman, which sets to music the tale of Fiorello La Guardia's political career on the way to becoming the famous Mayor of New York City. This musical, spanning more than ten years of La Guardia's life, is filled with tales of his political aspirations, his war time career, and stories of the two women he loved, one he lost, and one with whom he finally found contentment. *Fiorello!* is especially important to the evolution and history of musical theater as it is the third of only eight musicals to win a Pulitzer prize for drama, and played for 796 performances.

Bock began his career writing tunes for television shows and musical revues. He began collaborating with Harnick in 1958, and together they wrote seven musicals over the next twelve years including the critically acclaimed *Fiddler on the Roof*. Throughout all of his musicals, Bock strove to match the nature of the music with the nature of the story. In *Fiddler on the Roof*, for example, Bock incorporated "Jewish vernacular musical idioms", and in *Fiorello!*, he incorporated popular styles of the 1930s.[22][23] Although Bock and Harnick's partnership was very

[22] Geoffrey Block, "Bock, Jerry," in *Grove Music Online*, *Oxford Music Online*, accessed April

fruitful, it ultimately dissolved in 1970. None of Bock's independent musicals have been performed professionally since.

A great part of the story of *Fiorello!* is dedicated to La Guardia's relationship with his first wife, Thea, the daughter of President Wilson. She was a strong political activist, having once been arrested for helping women shirt waist strikers, and became a strong proponent of Fiorello La Guardia's political career. Many believe that she was actually the driving force behind it. "When did I Fall in Love" is Thea's realization that she actually does love the man, and not simply the politician, a somewhat shocking revelation for such a strong and independent woman. Unfortunately, this recognition only comes with the knowledge of her own terminal cancer.

"When did I Fall in Love?"
There he goes, my congressman.
Starting his day hurrying right to a fight.
There he goes, Sir Galahad
Galloping off riding his white Willie's knight.

Out of the house ten seconds and I miss him.
I miss him more with each goodbye.
Out of the house in seconds and I miss him,
And no one's more astonished than I.
I never once pretended that I loved him –
When did it start, this change of heart?

When did I fall in love?
What night? Which day?
When did I first begin to feel this way?
How could the moment pass?
Unfelt? Ignored?
Where was the blinding flash?
Where was the crashing chord?
When did I fall in love?
I can't recall,
Not that it matters at all.
It doesn't matter when or why or how
As long as I love him now.

When did respect first become affection?
When did affection suddenly soar?
What a strange and beautiful touch
That I love him so much
When I didn't before....

When did I fall in love?
What night? Which day?
When did I first begin to feel this way?
How could the moment pass?
Unfelt? Ignored?
Where was the blinding flash?
Where was the crashing chord?

10, 2011, http://www.oxfordmusiconline.com/subscriber/article/grove/music/03343.

[23] Burkholder, et al., 916.

When did I fall in love?
I can't recall,
Not that it matters at all.
I'm where I want to be, his love, his wife
Until the end of my life.

The genre of musical theater experienced even further changes after 1970 when such inventions as electronic music became popular, and occasionally found their way into musicals. The fall of the Soviet Union and its affected the global economy also had an impact on musicals. A new trend emerged of "integration across national borders," which not only brought economic changes such as the creation of the Eurozone, but facilitated the sharing of musical ideas across borders as well.[24] A global musical market was thus created, and the musical genre was exported to many foreign countries through the internet and other mass communications.

Musicals also continued to incorporate the popular musical styles of the time. This led to the creation of the "Rock Opera", among other forms. Music as an academic pursuit also blossomed, and the musical "became recognized as a tradition of classics, marked by academic books and courses if not yet by museums or performing institutions."[25] Many musicals by men such as Rodgers and Hammerstein and Cole Porter were revived, and people were able to view stories that had not been performed since their original productions in the early half of the twentieth century. New composers such as Stephen Sondheim and Andrew Lloyd Webber also became extremely popular during this period, as they stretched the realms of the musical theater genre by basing musicals off of pointillist paintings, such as Sondheim's *Sunday in the Park with George* (1984), and breaking from convention with compositions that sound more like "art songs in a semi-popular idiom."[26] Musicals also began to be based on old movies, as well as operas of centuries past.

Songs for a New World, written and composed by Jason Robert Brown (b. 1970), premiered off Broadway at the WPA Theater in 1995. It was his first show that actually followed through to production. *Songs for a New World* exemplifies the post 1970 musical because it is more like a song cycle in composition, and is basically a loose collection of songs strung together by theme rather than by a solid plot line. There are no continuing characters either, but rather a set of different stories. "In a 1998 review in St. Louis' *Riverfront Times*, Mike Isaacson wrote, '*Songs for a New World* is that very rare beast: an abstract musical. There is no specific location other than the natural ambiguity of the human heart and mind.'"[27] However, every song fits together into a tale of the surprises which are invariably a part of life, including "those moments in life when everything seems perfect and then suddenly disaster strikes, in the form of the loss of a job, an unexpected pregnancy, the death of a loved one, the end of a marriage, imprisonment, even suicide."[28]

Songs for a New World also sets itself apart from early twentieth century musical theater as it incorporates many different musical styles, including jazz, gospel, pop, and classical, and involves a score with a heavy emphasis on piano. Brown also distinguishes the stories by using the themes and rhythms of the opening piece (which was

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[24] Burkholder, et al., 958.
[25] *Ibid.*, 962.
[26] *Ibid.*
[27] Scott Miller, "Inside Songs for a New World," in *New Line Theater*, accessed April 9, 2011, http://www.newlinetheatre.com/newworldchapter.html.
[28] *Ibid.*

actually written last) throughout the show in a sort of leitmotif, lending the entire work a sense of unity. In addition, the extremely limited cast required for production has also made this musical a favorite for reproduction by colleges and small/amateur musical troupes.

Jason Robert Brown is an American composer, arranger and conductor who has won numerous awards for his five Broadway and off-Broadway musicals. In addition to his musical theater endeavors, Brown is also a successful piano composer, whose piano sonata, "Mr. Broadway" "was commissioned and premiered by Anthony De Mare at Carnegie Hall."[29] "Stars and the Moon", from *Songs for a New World* is one of Brown's most famous pieces. Telling the tale of a woman who realizes that everything she ever wanted is a lie, "Stars and the Moon" has been recorded by stars such as Audra McDonald and Renee Flemming and is now widely viewed as a cabaret standard.

"Stars and the Moon"
I met a man without a dollar to his name
Who had no traits of any value but his smile
I met a man who had no yearn or claim to fame
Who was content to let life pass him for a while
And I was sure that all I ever wanted
Was a life like the movie stars led
And he kissed me right here, and he said,

"I'll give you stars and the moon and a soul to guide you
And a promise I'll never go
I'll give you hope to bring out all the life inside you
And the strength that will help you grow.
I'll give you truth and a future that's twenty times better
Than any Hollywood plot."
And I thought, "You know, I'd rather have a yacht."

I met a man who lived his life out on the road
Who left a wife and kids in Portland on a whim
I met a man whose fire and passion always showed
Who asked if I could spare a week to ride with him
But I was sure that all I ever wanted
Was a life that was scripted and planned
And he said, "But you don't understand."

"I'll give you stars and the moon and the open highway
And a river beneath your feet
I'll give you day full of dreams if you travel my way
And a summer you can't repeat.
I'll give you nights full of passion and days of adventure,
No strings, just warm summer rain."
And I thought, "You know, I'd rather have champagne."

I met a man who had a fortune in the bank
Who had retired at age thirty, set for life.
I met a man and didn't know which stars to thank,
And then he asked one day if I would be his wife.

[29] Jason Robert Brown, "Official Biography," accessed April 9, 2011, http://www.jasonrobertbrown.com/about/.

And I looked up, and all I could think of
Was the life I had dreamt I would live
And I said to him, "What will you give?"

"I'll give you cars and a townhouse in Turtle Bay
And a fur and a diamond ring
And we'll be married in Spain on my yacht today
And we'll honeymoon in Beijing.
And you'll meet stars at the parties I throw at my villas
In Nice and Paris in June."

And I thought, "Okay."
And I took a breath
And I got my yacht
And the years went by
And it never changed
And it never grew
And I never dreamed
And I woke one day
And I looked around
And I thought, "My God...
I'll never have the moon."

The final selection representing the long and complex journey of music of the stage comes from *Thoroughly Modern Millie,* which premiered on Broadway in 2002. Composed by Jeanine Tesori (b. 1961), with lyrics by Dick Scanlan (and a book by Richard Morris and Dick Scanlan), *Thoroughly Modern Millie* was based on a 1967 movie of the same name, an interesting twist central to post 1970 musicals, as many musicals from earlier periods have been turned into movies, not the other way around. *Thoroughly Modern Millie* follows a small town girl on her journey to find herself in the big city. Millie travels to New York to marry for money, rather than love, and ends up finding both, while taking down an Asian human smuggling ring in the process.

Jeanine Tesori is best known as an "American musical theater composer, arranger, pianist and conductor."[30] She has also embraced the trend of working in film, and has composed pieces for many movies, including *Mulan*, as well as the entire score for *Nights in Rodanthe*. The adaptation of *Thoroughly Modern Millie* from film to theater was one of Tesori's greatest tasks. Together with librettist Dick Scanlan, Tesori created eleven new songs for the musical, and adapted four songs originally popular in the 1920's.[31] In the end, *Thoroughly Modern Millie* ran for 903 performances, and earned Tesori a Tony nomination in 2002.

"Gimme, Gimme" is truly typical of modern musical numbers as it incorporates the practice of 'belting', focusing not so much on the melodic line, but on the power and emotions behind it. Throughout the song, Millie realizes that, much like in "Stars and the Moon," her pre-conceived notions on love and marriage were completely off base. This sassy piece literally ends the recital on a strong note, and shows Millie's development as a woman and

[30] LEC, "Jeanine Tesori," Masterworks Broadway, Accessed February 12, 2011, http://www.masterworksbroadway.com/artist/jeanine-tesori.

[31] LEC, "Jeanine Tesori," Masterworks Broadway, Accessed February 12, 2011, http://www.masterworksbroadway.com/artist/jeanine-tesori.

a human being, just as music of the stage has developed over the past five centuries, and as this performer has developed over the last four years.

“Gimme, Gimme”
A simple choice, nothing more
This or that, either or
Mary well, social whirl, business man, clever girl
Or pin my future to a green glass love
What kind of like am I dreaming of?

I say Gimme, Gimme... Gimme, Gimme...
Gimme, Gimme That Thing Called Love
I Wan nit
Gimme, Gimme That Thing Called Love
I Need It
Highs and Lows, Tears and Laughter,
Gimme Happy Ever After
Gimme, Gimme That Thing Called Love

Gimme, Gimme That Thing Called Love
I Crave It
Gimme, Gimme That Thing Called Love
I'll Brave It.
Thick 'N Thin, Rich or Poor Time
Gimme Years, and I'll Want More Time
Gimme, Gimme That Thing Called Love

Gimme, Gimme That Thing Called Love
I'm Free Now!
Gimme, Gimme That Thing Called Love
I See Now!
Fly, Dove! Sing, Sparrow!
Gimme Cupid's Famous Arrow
Gimme, Gimme That Thing Called Love

I Don't Care if He's a Nobody
In My Heart He'll Be a Somebody
Somebody to Love Me!

I Need It.
Gimme That Thing Called Love
I Want It!
Here I am, St. Valentine!
My Bags are Packed, I'm First in Line
Aphrodite, Don't Forget Me,
Romeo and Juliet Me!
Fly, Dove! Sing, Sparrow!
Gimme Fat Boy's Famous Arrow!
Gimme, Gimme That Thing Called Love!

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