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Preparation and Performance of a Twentieth Century Operatic Monologue

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The University of Southern Mississippi

PREPARATION AND PERFORMANCE OF A TWENTIETH CENTURY OPERATIC
MONOLOGUE

by Danielle Leigh Adams

A Thesis

Submitted to the Honors College
of the University of Southern Mississippi
in Partial Fulfillment
of the Requirements for the Degree of
Bachelor of Music
in the College of the Arts and Letters
School of Music

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Chapter I

Introduction and Biographical Information

Introduction

Celebrated as having written “songs for the ages”, twentieth century American composer Lee Hoiby is known for having composed tonal, lyrical music in a time when his peers were exploring serialism and atonality. Now regarded as a monumental contributor to American music, he composed songs, operas, and choral works as well as instrumental and chamber music. Hoiby’s compositions are especially revered by singers, many of whom state that Hoiby was gifted at writing highly crafted songs because he “knew the voice”. Although his works did not achieve as much fame in his lifetime as the atonal works of his contemporaries, Hoiby’s death in March 2010 sparked a renewal of interest and acclaim for his music.

The purpose of this thesis is to present the process for preparing an operatic role inspired by a celebrity public figure in a twentieth century operatic monologue: character study, examination of musical style, and the use of staging. These elements of preparation and performance will be manifested both in the methods chapter of this thesis as well as through a public performance. Lee Hoiby’s operatic monologue delivered by an actress portraying Julia Child entitled *Bon Appétit!* will be the focus of this project.

As an opera performer, it is imperative for one to be able to assume a character with different physical and vocal mannerisms from her own. I will present information on Julia Child and traits of her persona that I observe in watching footage of her cooking show *The French Chef*, and I will use this research to build a recognizable character. I will transcribe portions of the text of *Bon Appétit!* using the International Phonetic

Alphabet so that I may more accurately imitate the vocal sounds of Julia Child. I will analyze Hoiby's musical style and attempt to make connections between his compositional choices and the character of Julia Child. I will also research previous performances of the work to obtain ideas about how to stage the work and how to effectively utilize the comedic aspects of the opera's text. The process of preparing this opera role will be presented through research, preparation, and the performance of Lee Hoiby's *Bon Appétit!*.

Biographical Information

Lee Hoiby

Lee Hoiby was born on February 17, 1926 in Madison, Wisconsin. He began playing piano at 5 years of age and planned to become a concert pianist until he was invited to study with acclaimed opera composer Gian Carlo Menotti at the Curtis Institute of Music in Philadelphia. He aided Menotti in the Broadway productions of *The Consul* and *The Saint of Bleeker Street*. In turn, Menotti helped Hoiby in presenting his first opera *The Scarf* at Italy's Spoleto Festival in 1957. *The Scarf* premiered in the United States later that year with New York City Opera.

Hoiby's operas gained attention from opera companies and artists all over the country. Playwright Tennessee Williams recognized so much talent in Hoiby that he gave Hoiby consent to turn any of his plays into an opera. Hoiby chose *Summer and Smoke* which premiered at New York City Opera in 1972. Hoiby's earliest works were also presented by Des Moines Metro Opera and Dallas Opera. In addition to his full-length operas, Hoiby is well-known for his shorter works, both one-act operas and musical monologues.

Lee Hoiby's *Bon Appétit!* was completed in 1987 and was premiered in 1989 as a double-bill with *The Italian Lesson* at the Kennedy Center in Washington D.C. *The Italian Lesson*, also a musical monologue, was composed first, but only ran 45-minutes long. Because Hoiby felt that audiences would be disappointed with a musical evening that lasted less than an hour, he set out to compose approximately fifteen minutes of music to pair with *The Italian Lesson*. Hoiby's partner Mark Shulgasser adapted episode 228 of Julia Child's cooking show *The French Chef* into the libretto for *Bon Appétit!* after gaining permission from Julia Child who sent Shulgasser video-tape footage of her PBS show. In episode 228 which aired in 1961, Child makes "Le Gateau au Chocolat l'Eminence Brune". Comedienne Jean Stapleton premiered the role and subsequently performed it in New York City, Des Moines, Baltimore, Los Angeles.

Chapter II

Character Background

Julia Child

Julia Child was born Julia McWilliams on August 15, 1912, in Pasadena, California to Princeton graduate John McWilliams, Jr. and paper-company heiress Julia Carolyn Weston. Because of her family's wealth, she was educated at an elite private school in San Francisco, the Branson School for Girls. She went on to attend Smith College in Northampton, Massachusetts and planned on becoming a writer; however, none of the manuscripts she produced were published.

After being fired from a job in advertising for "gross insubordination", Child moved to Washington D.C. where she volunteered as a research assistant in the Office of Strategic Services, a precursor to the Central Intelligence Agency, within the United States government. She was sent on assignments around the world communicating top-secret documents between government officials and intelligence officers. It was in this position that she met fellow OSS agent Paul Child, and after the end of World War II, the two returned to the United States and were married. Because Paul was reassigned to the American Embassy Service in Paris in 1948, Julia was able to attend the Cordon Bleu cooking school.

In 1961, along with cooking school colleagues Simone Beck and Louisette Bertholle, Julia Child authored *Mastering the Art of French Cooking*. Soon after, Child began hosting a public-broadcasting cooking show called *The French Chef* which set out to demystify French cooking for an American audience. This production was the first of

its kind, and episodes were produced from 1963 to 1976. Child went on to write two more cookbooks, *From Julia Child's Kitchen* in 1975 and *The Way to Cook* in 1989.

Because of the publicity she earned as a result of *Mastering the Art of French Cooking* and *The French Chef*, Julia Child earned many awards and honors. She received a Peabody award in 1965, and in 1966 she became the first Public Broadcasting Service personality to win an Emmy Award. She received a National Book Award in 1980 and France's Legion of Honor in 2000. In 2003, she became the first chef to receive the U.S. Presidential Medal of Freedom. Julia Child died on August 13, 2004, in Montecito, California.

Chapter III

Musical and Theatrical Preparation

Preparing an operatic role for public performance is a scholarly and time-consuming process. A successful singer will likely spend hundreds of hours preparing a single role, of which he or she might only have one or two performances. Much of this preparation must occur before any singing occurs and usually includes researching the composer and librettist of the work, researching characteristics and customs of the period in which the opera is set, translating the opera into the singer's native language, and transcribing foreign languages into IPA. Beyond historical and contextual study, a singer must spend time analyzing the character which he or she is portraying in order to communicate that character to an audience.

Lee Hoiby's *Bon Appétit!* presents an unusual challenge in that its solitary character is a celebrity figure. In order to highlight the comedy within the operatic monologue, the performer must establish to her audience that she is portraying Julia Child. One important part of convincingly depicting Julia Child is accurately imitating her vocal nuances. I watched footage of Julia Child in *The French Chef*, and after aurally analyzing Julia Child's diction, I used the International Phonetic Alphabet to transcribe portions of the *Bon Appétit!* libretto to match my aural observations.

Another important factor in effectively portraying Julia Child is the accuracy of her physical mannerisms. I observed her mannerisms while watching footage of *The French Chef* and took notes, then with the aid of a stage director, I incorporated my observations into my opera score as stage directions. I strove to naturalize these

idiosyncrasies throughout my rehearsal period so they were integrated into my character and did not seem awkward to an audience.

Music Rehearsals

My rehearsal period for Lee Hoiby's *Bon Appétit!* was approximately six weeks long. I worked individually for about an hour daily to learn and memorize the score and to incorporate Julia Child's vocal and physical traits into my performance. I worked once a week during the six weeks leading up to the performance for an hour each session with collaborative pianist Gustavo Schafaschek to enhance the musical ensemble of pianist and singer. Because *Bon Appétit!* was written neither for an opera singer nor about an opera singer, I did not want to sing virtuosically. I wanted to allow the character Julia Child to speak through the text, so I spent the first rehearsal with my pianist speaking the text in rhythm with approximations of the pitch. Over the course of the remaining rehearsals, I gradually added more sung phrases but attempted to maintain the inflection and character of the spoken text.

Staging Rehearsals

Staging rehearsals for *Bon Appétit!* began approximately three weeks before the performance. I asked J. Elliot Yates to act as the stage director for the project. He researched Julia Child's mannerisms through observing archived footage of her cooking show and created a staging plan and aided me in compiling a list of necessary set pieces and props. Because I suffer from a food allergy to eggs, we decided to use no edible ingredients in this production of *Bon Appétit!* other than a vegan chocolate cake which I

prepared before the performance. We met two times to accomplish initial staging, then three additional times to run-through the show. The presence of a director enhanced the stage-related aspects of the opera, especially blocking and comedic timing. The culmination of this project was a live performance with limited costumes and props.

Challenges of Preparing *Bon Appétit!*

Bon Appétit! was an undertaking that I found challenging because of both musical and theatrical aspects of the project. Musically, the piece was challenging to learn because it was more rhythmically and harmonically difficult than any other work I have ever attempted to learn. It contains frequently-changing tempos, meters, and key signatures, and I was only seldom able to work with a collaborative pianist, meaning that I was solely responsible for much of the musical preparation of the work. This was made even more difficult by the lack of availability of an accurate recording of the work due to its relatively recent date of composition.

I also found it challenging to interpret the musical score and make decisions regarding the degree to which I could imitate Julia Child without losing the integrity of the music that Lee Hoiby wrote. I believe that Hoiby did not intend for much of the work to be sung virtuosically, but he instead wanted the music to recall the naturally theatrical vocal mannerisms of Julia Child. I spent many hours deciding which lines should be sung and which lines should be spoken on pitch, attempting to achieve a balance of imitation and musicality within the confines of Hoiby's musical score.

Chapter IV

Performance

Presentation

I performed Lee Hoiby's *Bon Appétit!* on Tuesday, November, 29, 2011, at 12:15 p.m. in the Thad Cochran Center on the campus of the University of Southern Mississippi in Hattiesburg, Mississippi. The operatic monologue was presented as a part of the Presidential Brown Bag lunch concert series sponsored by the University of Southern Mississippi School of Music. Gustavo Schafaschek collaborated on piano. The performance lasted approximately 20 minutes.

Set Pieces and Props

- One oblong table with a shorter table hidden underneath, used to simulate a kitchen counter
- Bowl pre-filled with chocolate icing
- Chocolate cake, pre-baked on cake stand
- Plastic egg
- Fork
- Two round cake pans lined with wax paper
- Large mixing bowl
- Plate with slice of chocolate cake
- Four ramekins
- Sauce pan and lid
- Sifter
- Spatula
- Stand mixer
- Stick of butter
- Toothpick
- Wine bottle
- Wine glass
- Wooden spoon

Appendix

Bon Appétit!

This is the rich buttery brown batter for Le Gâteau au Chocolat
l'Eminence Brune!

Today we're going to make chocolate cake.

And it's a very special, very chocolately bittersweet lovely cake.

And for it you have to have melted chocolate, and melted chocolate you
have to do very carefully, or it's going to turn grainy and hard.

Now, we want mocha flavoring.

So start out with two teaspoons of instant espresso and one quarter cup
of hot water.

And then it's going to have seven ounces of semi-sweet chocolate and
two ounces of bitter chocolate.

I like the combination.

And in they go . . . and off the heat . . . and you just stir it around . . .

and then you cover it and go on about your business. chocolate is much
more complicated than any of us suspect.

When you're going to do a cake, you really have to have a battle plan.

First, start the chocolate, then preheat the oven to three hundred and fifty
degrees and the rack is in the lower middle. Then get out all the
ingredients, and all of your equipment so that you can just go right
through the cake.

You don't want to go out and play croquet in the middle, for instance.

And then, the next thing to do is to prepare the cake pan, and that means
buttering it . . .

. . . thoroughly . . . and the waxed paper, too.

And then the flour . . . and then turn the pan . . . thoroughly . . .

And (*she knocks the pan*) knock out the flour on the floor . . .

if you have a self-cleaning kitchen like mine . . .

and this is so the cake won't stick.

When the cake is done, it would be nice to be able to get it out of the pan.

Now, this is a two-pan cake, and it's a very delicate cake.

And like most cakes, it has eggs in it . . . separated eggs . . .

and that makes it a sponge cake, or what the French call a beeskwee, or
bisquit.

And these are United States grade A large eggs, and you put the yolk into
the yolk bowl, and the white into the white bowl, because if you have
any yolk in the white, you'll find that the eggs won't mount up.

Now, we have four egg yolks here, and I'm going to gradually beat in
two-thirds cup of this instant superfine sugar . . .

. . . till they are thick and lemon colored and they make the ribbon.

See there . . .

how it gradually begins to turn thick and lemon colored.

Now, let's take a look . . .

There! The thick, dissolving ribbon! Now, the chocolate . . .

should . . .

in all conscience be melted . . .

and it is!

What now is going to be in this chocolate is one stick of the best butter,
and I can beat the whole business in, because it's nice and soft.

I've got a little pan for the drippies . . .

Now, just look at this lovely, silky, soft, beautiful sheen.

<i>IPA</i>	<i>SEE Examples</i>	<i>ASCII</i>	<i>Selected Phonetic Features</i>
[i]	heel, me	IY	{vowel, voiced}
[ɪ]	hit	IH	{vowel, voiced}
[ɛ]	met, head	EH	{vowel, voiced}
[æ]	hat	AE	{vowel, voiced}
[ə]	about, after, fern	AX	{vowel, voiced}
[ʌ]	up, fun	UX	{vowel, voiced}
[u]	soon	UW	{vowel, voiced}
[ʊ]	put, foot	UH	{vowel, voiced}
[ɔ]	fork, taut	AO	{vowel, voiced}
[ɒ]	hot	OH	{vowel, voiced}
[ɑ]	bath, bar	AH	{vowel, voiced}
[eɪ]	wait, cake	EI	{vowel, voiced}
[aɪ]	kite, buy	AY	{vowel, voiced}
[ɔɪ]	coin, toy	OY	{vowel, voiced}
[oʊ]	bone, open	OU	{vowel, voiced}
[aʊ]	cow, out	AW	{vowel, voiced}
[ɪə]	ear, sheer	IA	{vowel, voiced}
[eə]	air, share	EA	{vowel, voiced}
[ʊə]	tour	UA	{vowel, voiced}
[p]	pin, spin	p	{stop, bilabial, voiceless}
[b]	boo	b	{stop, bilabial, voiced}
[t]	top, stop	t	{stop, alveolar, voiceless}
[d]	dog	d	{stop, alveolar, voiced}
[k]	can, scan	k	{stop, velar, voiceless}
[g]	gate	g	{stop, velar, voiced}
[m]	mat	m	{nasal, bilabial, voiced}
[n]	not	n	{nasal, alveolar, voiced}
[ŋ]	king	NG	{nasal, velar, voiced}
[f]	fat	f	{fricative, labiodental, voiceless}
[v]	vat	v	{fricative, labiodental, voiced}
[θ]	thumb	TH	{fricative, dental, voiceless}
[ð]	that	DH	{fricative, dental, voiced}
[s]	sat	s	{fricative, alveolar, voiceless}
[z]	zip	z	{fricative, alveolar, voiced}
[ʃ]	mesh	SH	{fricative, palatal, voiceless}
[ʒ]	measure	ZH	{fricative, palatal, voiced}
[h]	hot	h	{fricative, glottal}
[tʃ]	chair	CH	{affricative, palatal, voiceless}
[dʒ]	edge, jam	JH	{affricative, palatal, voiced}
[l]	lot	l	{approximant, voiced}
[r]	rot	r	{approximant, voiced}
[j]	yawn	y	{approximant, voiced}
[w]	win	w	{approximant, voiced}

Libretto

And that's just the way melted chocolate should be.
And if you're very careful about the melting of it, you're never going to
have any trouble, because you're never overheating it, and that's what's
dangerous to do.
And now the chocolate goes into the egg yolks. *(She drops the pan)*
Glub . . .
Well! *(She wipes her eye)*
And if it's hot, pour it in gradually.
Mmm . . .
It's good enough to eat just as it is.
And stir it all around.
Soft and smooth . . .
You don't want the batter to harden up.
Now we're ready to beat our egg whites,
so be sure and order an extra set of blades.
Otherwise at this point you'd have to wash and dry the beaters.
Frankly, I find that you can beat the eggs just as efficiently with a hand
beater as with . . .
anything!
So today I'm going to have some fun.
I'm going to have a race between the unlined copper bowl and the
machine.
I've got four egg whites here and four egg whites here, and we're going
to see who wins.
And I think maybe I'll win . . .
because I'm bigger.
But I don't know. *(turns on machine)*
You want to start rather slowly at first, until they foam up.
Whites take a bit of time.
They've started foaming.
Now add one quarter teaspoon cream of tartar, every good kitchen should
have cream of tartar.
Because you want them to mount seven times their original volume.
Smooth and silky . . .
And set it at a moderate speed.
Now I'm going to start in on the copper bowl, with a pinch of salt . . .
(starts beating)
You want the biggest whip in the smallest bowl.
Round and round and round . . .
They'll mount faster at room temperature. *(yawn)*
And if you're in good physical trim, it shouldn't take more than a couple
of minutes to beat up your egg whites.
Now let's see how our machine is doing.
There are the soft peaks . . .
see . . .
so now we'll put in a little bit of sugar . . .
and turn it up on high . . .
And back to the copper bowl.
Beat them 'till they make stiff peaks.
They're almost ready . . .
Not quite . . .
It's holding in the whip . . .
We're almost there . . .

Cooking's just a series of the same old thing; sometimes there's chocolate and sometimes there's fish in it; but the principles are the same.
That's it!
See the little peaks that stand up by themselves?
Or you can turn it upside down and they stay in the bowl. *(turns bowl upside down)*
And our machine has probably done exactly the same thing. *(turns off machine)*
Yup . . .
See?
I don't know who won, but the egg whites in the copper bowl will keep this lovely, velvety texture, but the ones in the glass bowl will soon turn granular and lose that lovely sheen.
So if you do them in the machine, you must use them right away.

Now ready to assemble the rest of the batter.
And rather than flour, this cake is going to have cornstarch in it because chocolate is heavy, and we want a very light, delicate cake . . . almost like a soufflé.
So, three quarters cup of cornstarch, and you sift it right into the cup.
And then sift about a quarter of it in to the batter . . .
. . . stir that in.
Now, particularly in chocolate cakes, you want to be very sure that your batter is . . .
. . . fairly liquid . . .
or you might have to beat it up again.
And take a third of your egg whites and stir them right in to lighten up the batter.
And then a little more cornstarch . . .
then put the rest of the egg whites on top.
And we're going to alternate folding egg whites and cornstarch . . .
Not as neat as it could be . . .
Now, here is your spatula, and you go down into the mixture . . .
and up and over . . .
bringing a little chocolate over the egg whites . . .
Very important part . . .
a scooping motion . . .
rather fast . . .
Up and over . . .
The whole mixing business shouldn't take more than a couple of minutes.

Now, ready into the cake pans!
Half in each.
Do it eyeball to eyeball, or whatever they say.
Push it out to the sides so it won't hump up . . .
barely half full . . .
and a little bit left for the cook who would like to lick the pan!
And then bang! bang!
Drop 'em on the counter just to settle everything. *(she puts a pan in the oven)*
And then right into the oven, *(puts second pan in the oven)* diagonally for air circulation for fifteen, sixteen, eighteen minutes . . .
And I want you to see . . .

(I hope these are gonna be just right) . . .
how they look when done. (*opens second oven and looks inside*)
This is not quite done.
I shall put it back again.
Let's look at this one. (*she takes it out*)
The French chocolate cake is always . . . fairly moist.
It shakes a little in the pan.
Take a toothpick or something and . . .
it should almost be set at the sides.
That's not quite set.
So these need another two or three minutes. (*she puts the pan back in the oven*)
Watch them very carefully at this point.
They'll puff up, then they sink down.
(*She looks in the oven . . . then takes the iced cake on cakestand and bowl of icing out from under the counter.*)
They're probably done.
Now, this is a very delicate cake, so you'll un-mold them right on the cake stand.
You may want to chill them a bit before un-molding, and then we'll have a chocolate and butter icing. (*She starts to apply the icing*)
And this is exactly the same chocolate mixture that we had before.
Now we have the top layer . . .
we hope . . .
Better too much than too little . . .
nicely and evenly . . .
and it goes around carefully . . .
This could really be quite a mess . . .
Smooth off that top.
(*She walks with the cake into the dining area in front of the preparation table.*)
And in she goes.
We're just having a cake party today, and I'm going to serve you some.
Let's see how that looks.
See that lovely soft texture . . .
almost like a soufflé . . .
and it's nicer than a soufflé, because it doesn't fall.
And you can serve it with whipped cream if you want to go the whole way, and it's nice with coffee.
So this is really a wonderfully chocolatey and amazingly light soufflé-like cake that doesn't fall . . .
le Gâteau au chocolat l'Eminence Brune, really one of the best chocolate cakes I know.
And that's all for today.
Bon appétit!

—JULIA CHILD (adapted by Mark Shulgasser)

Musical Markings and Stage Directions

In this score, staging notes are indicated with *asterisks, musical notes are indicated with (parentheses), and diction notes are transcribed into IPA and enclosed by [brackets].

for Jean Stapleton
BON APPÉTIT!

words by Julia Child
adapted by Mark Shulgasser

Lee Hoiby
Op. 45

Moderato $\text{♩} = 80$

Musical notation for the piano introduction, featuring a 2/2 time signature and a forte (ff) dynamic. The score includes trills (tr) and fingerings (6, 7) for both hands.

(spoken) *hold up bowl

Vocal line with the lyrics: "This is the rich buttery brown batter for Le Gâteau au Chocolat l'Eminence". The piano accompaniment features a sfz pp dynamic and trills (tr).

Vocal line with the lyrics: "Brune!" and "gra-". The piano accompaniment features a forte (ff) dynamic and trills (tr). The word "To-" is written below the vocal line.

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3 10 (facia' expressive)

day we're going to make choc'late cake. And it's a

ver-y special, ver - y choc'-late-ly bit-ter-sweet

love - ly cake. And

mf *p*

20

*consequence, corner of table

*turn on stove

for it you have to have melt-ed choc'late,

3 4 pp 1 2 1 4 3

*to the pan

and — melt-ed choc'late you have to do ve - ry care-ful-

1 3 2 2

30

*at audience [c]

ly, or it's going to turn grain-y and hard.

2 2 p 3 4 2 2

*pick up ramiekin

Now, we want mo-cha flav-ring.

2 2 pp 3 4 2 2

So start out with two tea-spoons of instant espresso and

40 ** stir*

** pour water*
allargando. a tempo

one quar-ter cup of hot wa-ter.

poco a

** get ramekin*

And then it's going to have sev-en oun-ces of semi-sweet choc'late

poco cresc. *f* *p*

50 * get ramekin 2

and two ounces of bitter chocolate. I like the com-bi-

mf *p*

* pour both ramekins

na-tion. And in they go...

mf *p*

* turn off heat

60

* stir

and off the heat... and you just stir it a-round...

3
4

and then you

2
2

*sardonic return
Meno mosso

7

*walk away

cover it and go on about your business. Chocolate is much more complicated

70 *breve* a tempo, come prima (♩=80) (British)

than any of us sus - pect. When you're going to do a

*pull out wine & glass

cake, you really have to have a bot-tle plan.

*point to chocolate

80

First, start the choc'late, then pre-heat the oven to three

hundred and fifty de-grees **aside* - and the rack is in the lower middle - Then get out

all the ingred-i-ents, and **pose* all of your equip-ment

[90] so that you can just go right through the cake. **spoken* You don't want to go out and play cro-

quet in the middle, for in-stance. And then, the

next thing to do is to pre-*pare* the cake pan, and that means buttering it...

pp

** joyfully* 100

** unwrap stick of butter & swirl it around cake pan.*

be ...thoroughly... and the waxed pa-*per*

** pull out portion of waxed paper*

too.

mf *f*

** grab a pinch of flour* 110

And then the flour... and then

4 1 5 13

p

3 1 2 1

turn the pan... thoroughly... *And*

* against the table (she knocks the pan) * look at flour on floor
 knock out the flour on the floor... if you have a self-cleaning kitchen like

mine... and this is so the cake won't stick. When the cake is done, it would be

120 * show audience inside of pan

(poco rit.) a tempo

nice to be able to get it out of the pan. Now, this is a two-pan cake,

130 * take out "eggs"

and it's a very delicate cake. And like most cakes, it has eggs in it...

ritard.

separated eggs... and that makes it a sponge cake, or what the French call a bee-

a tempo

(spoken) * pick up an egg

140

rall - - en - -

skewer, or bisquit.

And these are United States grade A large

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'skewer, or bisquit.' and 'And these are United States grade A large'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking 'p' (piano) in the second measure.

- - tan - - do - - *meno mosso* * start separating eggs into mixing bowl
 eggs, and you put the yolk into the yolk bowl, and the

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'eggs, and you put the yolk into the yolk bowl, and the'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a dynamic marking 'p'.

* writes into white bowl
 white into the white bowl, be-cause if you have any yolk in the white,

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'white into the white bowl, be-cause if you have any yolk in the white,'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a dynamic marking 'p'.

Tempo I°

150

you'll find that the eggs won't mount up. Now, we have four egg yolks here,

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the lyrics 'you'll find that the eggs won't mount up. Now, we have four egg yolks here,'. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand, with a dynamic marking 'p'.

**turn on mixer*

and I'm going to grad - ual - ly beat in two-thirds cup of this

secco

[160] **pour in sugar; pose*

in-stant superfine sugar...

[k|a]

...till they are thick and luscious colored and they make the

[170] **peer into mixer*

ribbon. *See*

mf

ritard.

there... how it grad - ual - ly be - gins to turn

mp

pp

p

180 a tempo

thick and lemon colored. Now, let's take a

look... There! The thick, dissolving ribbon! Now, the

ritard. a tempo

190

choc'late... should... in all conscience be melted... and it is!

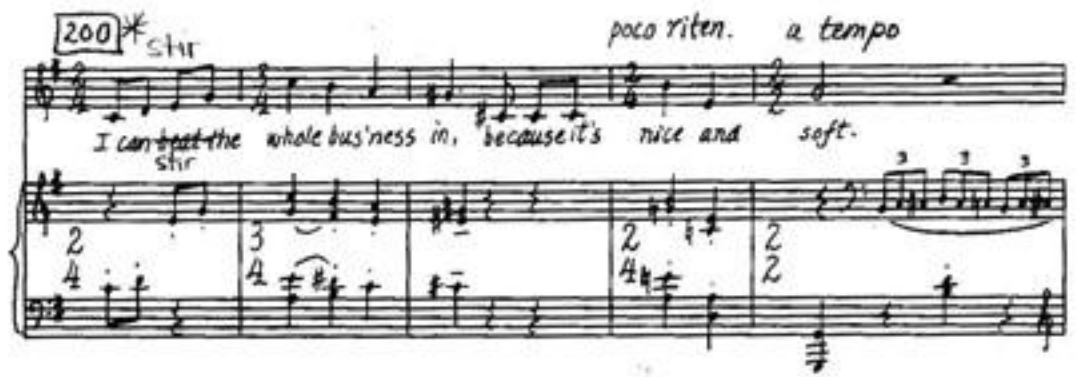
* firmly lift lid, peer in, fearfully

* put butter into chocolate

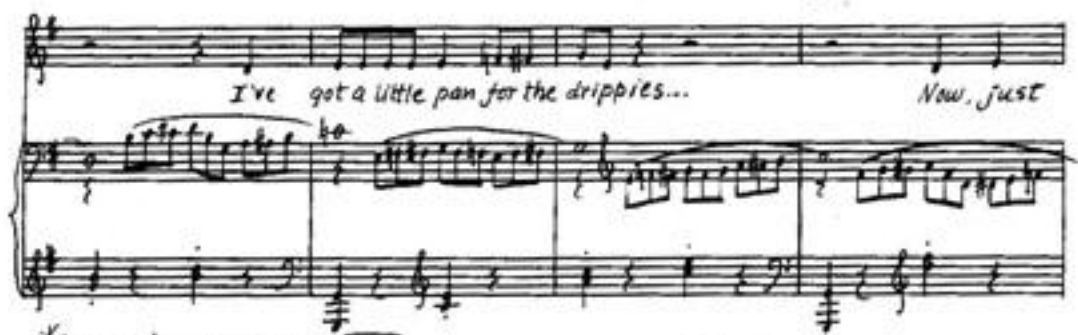
What now is going to be in this chocolate is one stick of the best butter, and

200 * *stir* *poco riten. a tempo*

I can't ~~beat~~ stir the whole bus'ness in, because it's nice and soft.



I've got a little pan for the drippies... Now, just



* *pose & look into pan* 210

look at this love-ly silk-y soft beauti-ful sheen. And that's



ritard. (free) 6

just the way melt-ed choc'late should be. And if you're very careful about the



16

a tempo

*clear away all tools

6

melting of it, You're never going to have any trouble because you're never over

This system contains a vocal line and a piano accompaniment. The vocal line starts with a rest followed by the lyrics "melting of it," and then continues with "You're never going to have any trouble because you're never over". The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A fermata is placed over the final note of the vocal line.

[220] *ritenuto*

A tempo

heating it, and that's what's dangerous to do.

This system continues the musical score. The vocal line has the lyrics "heating it," followed by "and that's what's dangerous to do." The piano accompaniment features a triplet of eighth notes in the right hand, marked with *pp* (pianissimo) and a *3* above it. The system concludes with a fermata over the final note of the vocal line.

And now the chocolate goes in - to the

This system shows the vocal line with the lyrics "And now the chocolate goes in - to the". The piano accompaniment is more complex, featuring sixteenth-note patterns in the right hand, with some notes beamed together in groups of three. The left hand provides a steady bass accompaniment.

(she drops the pan.) (spoken) (she wipes her eye)

egg yolks. Glub... Well!

ff p

230

And if it's hot, pour it in

3/4

*pour chocolate into the mixture

grad-ual-ly.

3/4

240

Mmm... It's good enough to eat just as it

pp

ped. - - - - *

4/4

2/2

* use spatula on the side of mixer

is. and stir it all a-round.

Soft and smooth... You

250 don't want the batter to harden up. Now were ready to beat our eggwhites. So be

sure and order an extra set of blades. otherwise at this point

* take beaters out and charge them
 you'd have to wash and dry the beaters. Frankly, I find that you can beat the eggs

The first system of the handwritten musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat. It contains a melodic phrase with a triplet of eighth notes. The piano accompaniment starts with a grand staff (treble and bass clefs) and includes a triplet of eighth notes in the right hand and a single note in the left hand. There are dynamic markings like *pp* and *3/2* *pp*.

260
 just as efficiently with a hand beater as with... anything!

The second system of the handwritten musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. It features a melodic phrase with a triplet of eighth notes. The piano accompaniment is in a grand staff and includes a triplet of eighth notes in the right hand. There are dynamic markings like *pp* and *2/2*.

day I'm go-ing to have some fun. I'm

The third system of the handwritten musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. It features a melodic phrase with a triplet of eighth notes. The piano accompaniment is in a grand staff and includes a triplet of eighth notes in the right hand. There are dynamic markings like *p*.

270
 going to have a race be-tween the un-lined copper bowl and the ma-

The fourth system of the handwritten musical score continues the vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. It features a melodic phrase with a triplet of eighth notes. The piano accompaniment is in a grand staff and includes a triplet of eighth notes in the right hand. There are dynamic markings like *fp*.

China. I've got four eggwhites here and four eggwhites

*whispered (aside)
here, and we're going to see who wins. And I think may-be

280 (spoken) *wink (turns on machine) (slower)
I'll win... because I'm bigger. But I don't know. You want to

* turn on mixer (286)

start rather slowly at first, un-til they foam up.

(289) [290]

Whites take a bit of time.

* take out bowl

They're start-ed foam-ing.

300

Now add one quarter tea-spoon cream of tar-tar,

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The lyrics are "Now add one quarter tea-spoon cream of tar-tar,". The piano accompaniment is in a bass clef and features a steady eighth-note bass line and chords in the right hand.

* add bowl to mix

Ev'ry good kitchen should have cream of tar-tar.

The second system of music continues the vocal line and piano accompaniment. The lyrics are "Ev'ry good kitchen should have cream of tar-tar." There are two triplet markings above the vocal line. The piano accompaniment includes a long, sweeping melodic line in the right hand that spans across the system.

* put away scroll bowl

because you want them to mount sev-en times their o-

The third system of music continues the vocal line and piano accompaniment. The lyrics are "because you want them to mount sev-en times their o-". There are two triplet markings above the vocal line. The piano accompaniment includes dynamic markings of *f* (forte) and *p* (piano) in the left hand.

310

ri-gin-al vol-ume. Smooth and silk-y...

* adjust machine

And set it at a moderate

Speed.

Now I'm going to start in on the

legato

320 (starts beating)

copper bowl, with a pinch of salt...

You want the big-gest whip in the

1 1 5 4 2 1

1 4

small-est bowl. Round

3 3

330

and round and round...

[R]

They'll mount fast-er at room

(336)

tem-pra-ture.

(339)

340

(yawn)

And if you're in good physical trim, it shouldn't take more than a

* toast to self

couple of minutes to beat up your egg-whites.

f

350

* casually

Now let's see how our ma-chine is do-ing.

p

* show to audience

There are the *soft* peaks... see...

pp

* add bowl

so now we'll put in a little bit of sugar...

360 (more spoken)

2 1 2 3 4 5

* put away bowl

and turn it up on high...

mp

3 2 2

3 4 *stir vigorously

gra - - And back to the copper bowl. - - - - - Beat them till they make stiff -

(368)

peaks.

gra - - - - -

(373)

*pause

They're

6 1 3 2 1 4 3

*resume 380 *pause

al-most ready... Not

*resume

quite... It's holding in the whip...

we're al-most there...

390

Cooking's just a se-ries of the same old thing; sometimes there's choc'late and

(spoken)

Sometimes there's fish in it; but the principles are the same.

*drinks

That's it! See the lit-tle peaks that stand up by them-

400

Selves? or you can turn it upside down

(turns bowl upside down) (turns off machine)

and they stay in the bowl. And our machine has probably done exactly the same thing.

(decide)

Yap... See?— I don't know who won, but the eggwhites in the copper bowl will

410
keep this love-ly vel-vet-y tex-ture, but the ones in the

glass bowl will soon turn granular and lose that lovely

(spoken) sheen. So if you do them in the machine, you must use them right away. Now

420

ready to assemble the rest of the batter. And rather than flour, this cake is going to have

cornstarch in it because chocolate is heavy, and we want a ver-y light,

meno mosso

del-i-cate cake... al-most like a souf-flé

ritard.

veloce

ped. tenuto

Tempo I * add small bowl 430 * use sifter

So, three quarters cup of corn-starch, and you sift it right into the

* add "eggwhites" to batter

garn.

p

And take a third of your eggwhites and

450

stir them right in to lighten up the batter. And then a little more corn - starch...

stir them right in to lighten up the batter. And then a little more corn - starch...

then put the rest of the egg-whites on top.

then put the rest of the egg-whites on top.

460

And we're going to alternate fold - ing eggwhites and corn - starch...

And we're going to alternate fold - ing eggwhites and corn - starch...

* examine bowl

* look for spatula
a bit slower $\text{♩} = 108$

Not as neat as it could be... Now, here is your spatula,

and you go down into the mixture... and up and o-ver...

bringing a little chocolate o-ver the egg-whites... Very important

470

p

part... a scooping motion... rather fast...

Handwritten musical score for the first system. It features a vocal line and a piano accompaniment. The piano part includes a 3/2 time signature and various rhythmic markings like '4' and '2'.

(Sing - Song) * *poco*

Up and o - ver... The whole mixing business shouldn't take more than a couple of

Handwritten musical score for the second system. It features a vocal line and a piano accompaniment. The piano part includes a 4/4 time signature, a 'P' dynamic marking, and a 3/2 time signature at the end.

(*poco maestoso* $\lambda = 96$)

minutes. Now, ready into the cake pans! Half in each. Do it eye-ball to

Handwritten musical score for the third system. It features a vocal line and a piano accompaniment. The piano part includes a 3/2 time signature and a 'P' dynamic marking.

480 * use spatula (piu mosso)

eye-ball, or whatever they say. Push it out to the sides so it won't hump up... barely half full...

* display spatula

and a little bit left for the cook who would like to lick the

* lick spatula

pan! And then bang! bang! Drop 'em on the counter

drop pans on count

490

(She puts a pan in the oven.)

just to settle evrything. And then

mf
con pedale

p

(Puts second pan in the oven.)

right in-to the oven, di - a - gon - al - ly

p

for air cir-cu-la-tion for fif - teen, six - teen, eight - een

(ritard.) 500 (free) approximation

minutes... And I want you to see... (I hope these are gonna be just

(opens oven and looks inside)

right) ...how they look when done. *Meno mosso* ♩ = 96

a tempo *poco rit.* *mf*

(She takes it out.)

This is not quite done. I'm gonna put it back again. Let's look at this one.

p *mf*

510

The French chocolate cake is always... fairly moist. It shakes a little in the pan.

* poke cake with toothpick

Take a toothpick or something and... it should almost be set at the

sides. That's not quite set. So these need another two or three minutes.

* clear
(She puts the pan back in the oven.)

Andante $\text{♩} = 63$

* begin to drink - 520

Watch — them very carefully at this point.

* drink

ritenuto

They'll puff up, then they sink

A tempo

down.

530

(she looks in the oven... then takes uniced cake on cake-stand and bowl of icing out from under counter.)

They're probably done. *finish class*

Now, this is a very delicate *meno mosso* $\downarrow = 96$

cake, so you'll un-mold them right on the cake stand. You may want to

chill them a bit before un-molding, and then we'll have a chocolate and butter

allarg.

ped. tenuto -----*

Tempo I $\text{♩} = 80$ (she starts to apply the icing) * grand gestures

540

ic-ing. And this is ex-act-ly the same

* icing the cake

choc-late mix-ture... that we had be-fore.

mf

550

Now we have the top layer... we hope... Better do such than do

p

little... nice-ly and e-ven-ly... and it goes a-

round _____ care-ful-ly... This could

legato *cresc.* *f* *p*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has a long note for 'round' followed by 'care-ful-ly...' and 'This could'. The piano accompaniment features a melodic line with fingerings (6, 1, 1, 2, 1) and a bass line with notes. Dynamics include *legato*, *cresc.*, *f*, and *p*.

560 really be quite a mess... Smooth off that top. *slices cake

legato

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has a triplet of notes for 'really be quite a mess...' followed by 'Smooth off that top.' and a note for '*slices cake'. The piano accompaniment has a melodic line with a triplet and a bass line. Dynamics include *legato*.

* (she walks with the cake in front of the preparation table) *

Broadly And in she

f *a tempo*

Detailed description: This system contains a vocal line and piano accompaniment. The vocal line has a long note for 'Broadly' followed by 'And in she'. The piano accompaniment features a melodic line with a crescendo and a bass line with chords. Dynamics include *f* and *a tempo*.

570* take a bite (with ingulfful)

goes. we're just having a cake party to-

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line starts with a measure rest, followed by the lyrics "take a bite" with a handwritten note "(with ingulfful)" above it. The melody continues with "goes. we're just having a cake party to-". The piano accompaniment features chords and arpeggiated figures. A dynamic marking "p" is present. A triplet of eighth notes is marked with a "3" above it.

day, and I'm going to serve you some. Let's see how that looks.

(She slices a piece.)

The second system continues the vocal line with the lyrics "day, and I'm going to serve you some. Let's see how that looks." The piano accompaniment includes a dynamic marking "pp" and a triplet of eighth notes marked with a "3" above it. A handwritten note "(She slices a piece.)" is placed above the vocal line.

580* uncomfortably close to an audience member

see that lovely soft

Moderato $\text{♩} = 96$

The third system begins with a measure rest, followed by the lyrics "see that lovely soft". A handwritten note "580* uncomfortably close to an audience member" is written above the vocal line. The tempo is marked "Moderato" with a quarter note equal to 96 (♩ = 96). The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, and a dynamic marking "f". A triplet of eighth notes is marked with a "3" above it. The system concludes with a 3/2 time signature.

texture... al-most like a soufflé... and it's nic-er than a soufflé,

because it doesn't fall.

* Go back behind the table

(operatic)

And you can serve it with whipped cream if you want to go the whole way,

590 * looking at wine glass moving ahead 47

and it's nice with coffee. So this is really a wonder-f'ly

p *cresc.*

The first system of the musical score features a vocal line with three triplet markings over the words "looking at wine glass" and "moving ahead". The piano accompaniment consists of sustained chords in the left hand and a melodic line in the right hand. Dynamics include piano (*p*) and a crescendo (*cresc.*).

choc-lately and a-maz - ing-ly light souf-
ava -

f *pp*

can ped. *tratt.*

The second system continues the vocal line with the words "choc-lately and a-maz - ing-ly light souf-ava -". The piano accompaniment includes a complex rhythmic pattern with sixteenth notes and triplets. Dynamics range from forte (*f*) to pianissimo (*pp*). Performance instructions include "can ped." and "tratt.".

Lento *ant.* (*poco marcato* ♩ = 72)

flé - like cake that doesn't fall... le gâ - teau au chocolat l'Eminence

p *Lento* *a tempo, moderato*

The third system begins with the tempo marking "Lento" and "ant." (antiphonal). The vocal line starts with "flé - like cake that doesn't fall... le gâ - teau au chocolat l'Eminence". The piano accompaniment features a slow, sustained harmonic texture. Dynamics include piano (*p*). The tempo changes to "a tempo, moderato" for the final part of the system.

600 *allarg.*

Brune, really one of the best choc'late cakes I know.

And that's all for today. Bon appé-tit!

** Finish Cello*

mf cresc. e stringendo

ff sfz

sept. 1907

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