

## ABSTRACT

Title of Document: **OPERATIC IMAGES OF THE OTHER:  
CLASS, RACE, GENDER, AND SOCIETAL  
CHANGE IN OPERATIC PLOTS.**

Peter Joshua Burroughs, DMA Opera, 2012

Directed By: Professor Dominic Cossa, School of Music

Music combined with text has been an important vehicle for societal expression since its inception. Opera composers and librettists have used representations of class, race, and gender in operatic plots to provide both a mirror to contemporary societal views and an inspiration for social change. This dissertation project focuses primarily on the representation of otherness in selected operatic works of Mozart, Barbieri, Bizet, Lecuona and Proto. The inclusion of idiomatic folk and popular dance rhythms into compositional styles that predominantly represent upper class characters creates a focus on class, race and gender from a position of heightened social awareness.

The project began with the classical period and Mozart's *Die Entführung aus dem Serail*, moved through the romantic period with Barbieri's *El Barberillo de Lavapiés* and Bizet's *Carmen*, and culminated in the 20<sup>th</sup> and 21<sup>st</sup> centuries with Lecuona's *Maria la O*, and Proto's *Shadowboxer*. The inclusion of *Shadowboxer* represented a valuable opportunity to interact with a living composer. In this opera as in the others, class, race and gender are used both as a societal mirror and as a vehicle for social change that is evident through the collaborations of composer, librettist, and ultimately, performer. The enduring quality of the selected operas confirms their importance on the world music stage.

This dissertation project is comprised of three recitals and two operatic performances that showcased class, race and gender as identifying character traits in socially responsive music. All events took place on the campus of The University of Maryland, College Park: *Raising the Stakes* on February 4, 2009, in the Gildenhorn Recital Hall, *Shadowboxer*, April 17-25, 2010, and *Die Entführung aus dem Serail* April 9-17, 2011, in the Kay Theatre and *Of Many Voices* on December 11, 2011, in the Gildenhorn Recital Hall, all part of the Clarice Smith Performing Arts Center. *Zarzuela from Spain to Cuba* was presented on March 9, 2012, in the Ulrich Recital Hall.

**OPERATIC IMAGES OF THE OTHER: CLASS, RACE, GENDER, AND  
SOCIETAL CHANGE IN OPERATIC PLOTS**

By

Peter Joshua Burroughs

Dissertation submitted to the Faculty of the Graduate School of the  
University of Maryland, College Park, in partial fulfillment  
of the requirements for the degree of  
DMA Opera  
2012

Advisory Committee:  
Professor Dominic Cossa, Chair  
Professor Carmen A. Balthrop  
Professor Janet Montgomery  
Professor Martha L. Randall  
Professor Peter U. Beicken, Dean's Representative

© Copyright by  
Peter Joshua Burroughs  
2012

## Preface

This DMA Opera Dissertation project includes a combination of roles assigned to me and recitals designed by me. The primary material of this project consisted of five performances that were recorded live and are submitted along with this documentation in a digitally recorded format. I was very fortunate to have been assigned the following roles during my tenure with the Maryland Opera Studio of The University of Maryland School of Music: Francis Flute in Britten's *A Midsummer Night's Dream*, Monsieur Triquet in Tchaikovsky's *Eugene Onegin*, Il Podesta in Mozart's *La Finta Giardiniera*, Max Schmeling in Frank Proto's *Shadowboxer*, Mr. Owen in Argento's *Postcard from Morocco* and Pedrillo in Mozart's *Die Entführung aus dem Serail*. I was also able to perform the following roles professionally during my tenure: Remendado and Don Jose in Bizet's *Carmen* (Lecture Recital and Performance), Gonzalve in Ravel's *L'heure Espagnol*, Servo d'Amelia in Verdi's *Ballo in maschera*, Canio in Leoncavallo's *I Pagliacci* (with two companies), Monostatos in Mozart's *Die Zauberflöte* (with two companies), Eisenstein in Strauss' *Die Fledermaus*, Niño Fernando in Lecuona's *Maria la O, Of Many Voices* (a song recital), and Lamparilla in Barbieri's *El Barberillo de Lavapiés*. The rich diversity in vocal styles and *fächer* has given me a truly rounded performance education and has allowed me to design a project that encompasses many musical style periods and vocal qualities. The performances included in this dissertation project are listed in the abstract.

The value in designing a cohesive dissertation performance project is that it leads the candidate into a scholarly assessment of roles assigned, and a method for codifying experience and determining relevance to the academic studies also required for the degree. It allows the candidate to develop an individualized course of study that will serve as a starting point for further research and will aid the candidate in developing curricula as a college professor. Although the primary reason for earning a DMA degree is perceived as a necessary requirement for teaching at the college level, my pursuit of this degree was also driven by the desire to hone my professional skills and to examine the factors that have built obstacles to professional success. These goals have resulted in a threefold-journey during this dissertation project. The academic journey has led me into the direction of scholarly pursuits and aided me in fortifying my teaching abilities, the performance journey has offered many opportunities for growth in productions designed for student achievement and success, as well as the chance to relate the science of singing to the realities of vocal technique in my applied lessons, and above all the ability to continue to learn, even in adverse situations. The emotional journey, which to me is perhaps the most important, has taken me from a place of stage-fright, and hiding of perceived vocal inadequacies, to a position of confidence and technical proficiency which is serving me well as both professional singing-actor and college professor.

As the DMA Opera degree requires a certain percentage of assigned roles, rather than chosen, the individual performances in this project were not executed in the chronological order appropriate for the dissertation project. In this light, some of

the program notes, which were the required documentation of this project, are not designed specifically to address the theme of the abstract. The theme and title were decided upon in the middle of the project, and the program notes were written concurrently with the individual elements of the project. My program notes are generally biased towards the characters that I portrayed: Pedrillo in *Die Entführung aus dem Serail*, Lamparilla in *El Barberillo de Lavapies*, Don Jose and Remendado in *Carmen*, Niño Fernando in *Maria la O*, and Max Schmeling in *Shadowboxer*.

## Dedication

This dissertation is dedicated to Carlos César Rodríguez, and to Jeneva and Stuart Burroughs for their unending love and support.

## Table of Contents

Preface.....	ii
Dedication.....	v
Table of Contents.....	vi
List of Figures.....	vii
Program Notes 1: <i>Die Entführung aus dem Serail</i> .....	1
Program Notes 2: <i>Of Many Voices</i> .....	5
Program Notes 3: <i>Raising The Stakes: A Lecture Recital on Bizet's Carmen</i> .....	14
Program Notes 4: <i>Zarzuela from Spain to Cuba</i> .....	22
Program Notes 5: <i>Shadowboxer: An Opera Based on the Life of Joe Louis</i> .....	27
Conclusion .....	32
Programs.....	41
Translations.....	46
Dissertation Project recordings.....	68
Bibliography .....	69



## List of Figures

Figure 1: Excerpt of Tirana attributed to Blas de Laserna.....7

Figure 2: Excerpt from Bizet's Seguidilla and duet.....18

## Program 1: *Die Entführung aus dem Serail*

Mozart's *Die Entführung aus dem Serail* provides a glimpse into the romantic era within a classical structure. Class, race and gender all play a role in the unfolding of this tale. While maintaining the roles of master and servant, Mozart and Gottlieb Stephanie (1741-1800) imbued the servant characters Blondchen and Pedrillo with sharp-witted craftiness which provides impetus for the dramatic action. They act as peers with Konstanze and Belmonte respectively, and are the go-betweens in many cases with Osmin and the Pasha. They are moving from the *servant-clown* role into larger than life, yet truly human characters, with which one can identify. The Viennese fascination with their former captors, the Turks, in some ways foreshadows the romantic idealized concept of Exoticism. Mozart created what he believed to be Turkish elements in the music to support the exoticism of the story. Furthermore the story employs enlightenment ideals and the enlightenment is embodied in the character of the Pasha Selim. It is also remarkable that Mozart and Stephanie created two very strong female characters in this *singspiel*. Blondchen puts Osmin in his place, and Konstanze has a great deal of integrity in her resistance of the Pasha's advances. In many respects the women do not need to be saved by Pedrillo and Belmonte.

Completed and premiered in 1782, Mozart's *Die Entführung aus dem Serail*, was a major accomplishment for the newly-liberated freelance composer. Partnering with Gottlieb Stephanie of the *Nationalsingspiel*, proved to be a prodigious collaboration. Austrian emperor Joseph II (1741-1790) founded the *Nationalsingspiel*

in order to promote works written in the German language. French was the court language in Vienna during this period. Producing entertainment in the German vernacular opened the door of understanding to the general public. *Die Entführung aus dem Serail* was among the most prominent original pieces written for the company, although it was presented as the *Nationalsingspiel* project ended.<sup>1</sup> In July of 1782 Mozart must have been thinking about his upcoming August wedding to Constanze Webber and so it seems that saving Konstanze from the Pasha Selim might have had some personal significance for Mozart.

The libretto of *Die Entführung aus dem Serail* was adapted from an existing libretto by Christopher Friedrich Bretzner (1748-1807) published in 1781, titled *Belmont und Constanze, oder Die Entführung aus dem Serail*. In the story the servant Pedrillo assists his master Belmonte in attempting to rescue Belmonte's beloved Konstanze and Pedrillo's beloved Blondchen from the *seraglio* of the Pasha Selim. Bretzner's libretto had already been performed as a *singspiel* with music by Johann André in Berlin in 1781<sup>2</sup>. The fascination with this type of story was fueled by the 300-year conflict between the Ottoman Empire and the Holy Roman Church in Central Europe. In 1683 the Holy Roman Church and her allies liberated Vienna, which had been under siege for two months. This telling of the story became famous because of Mozart and Stephanie's collaboration. Mozart had a hand in shaping the libretto adaptation and apparently a great deal of influence on Stephanie. He wrote to

---

<sup>1</sup> Elizabeth Manning. "Mozart's Entführung: An Anniversary", *The Musical Times*, Vol. 123, No. 1673, Early Music Issue. (Jul.,1982), pp. 473-474.

<sup>2</sup> Wolfgang Mozart. Warburton, Ernest. ed. *The Librettos of Mozart's Operas*. New York: Garland, 1992.

his father that “...after all he is preparing the libretto for me – and, what is more, exactly as I want it – and by Heaven, I don't ask anything more of him.”<sup>3</sup> Although this composition was more than 50 years before the romantic era in music begins, the collaboration of Mozart and Stephanie created larger than life, yet believable characters, with genuine human characteristics. Humanism and exoticism would become major tenets of the romantic era in literature and music. As was expected in the classical period, the social system had a hierarchy with structural clarity and order, and yet, as will become more prominent with Mozart's later collaborations with Da Ponte, the composer/librettist team gives considerable power to the servant class. Pedrillo and Belmonte interact with each other as friends (as do Konstanze and Blondchen) and in the end of the opera Blondchen holds the key to the denouement.

Pedrillo is perhaps the first of his kind. In comparison with Nardo, the male servant figure in *La Finta Giardiniera*, he plays a larger role as supportive protagonist in the drama of the plot. Nardo keeps to himself, and although he does sing an aria, it is not a crucial plot element. Pedrillo designs the plot to get the girls out of the Harem. He acts as the go between with Osmin, the Pasha, and Belmonte. In his aria *Frisch zum Kampfe...* he shows his humanistic qualities, and confronts his fear of capture or death in order to rescue the women. He plans the escape and he acts as decoy during the actual abduction while singing his *Romanza*, which contains some of Mozart's Turkish melodic writing including augmented 2nds and a meandering melody in the style of a slow Turkish March.

---

<sup>3</sup> Volkmarr Braunbehrens. *Mozart in Vienna, 1781–1791*. Translated by Timothy Bell. New York: Grove Weidenfeld, 62. 1990.

The servant characters have a love story of their own which parallels that of Belmonte and Konstanze. They grow in thought and in vocal declamation from beginning to end of the work. This is revealed musically in the act II finale, where Mozart's musical writing allows for the audience to gain understanding of multiple characters in the same musical movement. Alternating between solo, duo and quartet writing, Mozart unveils a technique, which will reach a height of perfection in his later operas. Mozart combines elements of Italian *opera seria*, *opera buffa* and even German folk-song as well as his Turkish elements. In the closing *Vaudeville* the audience is also witness to the growth of each character through their solo lines, which tell what each has learned. The true sign that foreshadows romantic thought is the embodiment of the enlightenment ideals in the character of Pasha Selim, who forgives Belmonte because he is the son of one of his worst enemies. This is a dramatic twist that Stephanie and Mozart added to the libretto. This idea of putting the good of Humankind above self propels operatic writing into the romantic era, and may well have been an homage to Emperor Joseph II, as it was in 1781 that he had issued the Patent of Toleration.

## Program 2: *Of Many Voices*

A song recital is an opportunity for a singer to place songs together in groupings, which take the audience on a specific journey. As opposed to performing a role in an opera, the singer has the chance to create a story with the way in which the songs are ordered. In this recital the songs were chosen for several reasons: (1) To represent specific stylistic periods in music history and performance practice; (2) to display distinctive groupings of songs by composers; and (3) to bring a diverse musical experience to the audience. My selection of songs reflects the journey of an artist using many voices to find the true voice inside. The journey begins at the cusp of the classical and romantic periods with Beethoven's parlor songs. It travels through the heightened romanticism of Franz Liszt, the mood and color painting of Claude Debussy, and Jack Gottlieb's 20<sup>th</sup> century jazz-influenced American art songs. From there we delve into the world of poetry, dance and song from Argentina, and then return to the contemporary art song style in the music of Spanish composer Joaquín Turina.

Ludwig van Beethoven is well known as an instrumental composer and is believed by some to be the first composer of a song cycle, a genre that would be a staple of composition for many composers of the romantic period. I have chosen three lesser-known compositions by Beethoven joined by a classic gem that is known to many outside of "classical" music circles as a wedding tribute. I have created a bachelor's journey in this set. In the first, *Elegie auf den Tod eines Pudels* (1791) he deals with the death of his beloved poodle in a somewhat comic manner. Musically

this is very much in the style of a parlor song which would have been sung for entertainment purposes, and yet, all humor aside, it is compositionally more advanced. It begins in f minor with long phrases which are melodramatic and then modulates to its parallel key F Major when the singer proclaims that he cannot grieve long over the Poodles death, “*after all everything in this life is loaned to us and you have always been a laughing friend*”. In *Ein Selbstgespräch* (1793) Beethoven underscores the bachelor’s lament over his growing feelings of love with a syncopated accompaniment which imitates a heart-beat. Stronger than his ability to mock and joke with those feelings, the accompaniment pushes the singer through his fickleness until he declares that he is, in fact, in love with Doris. As is common in many parlor songs the singer shows off agility and range in this piece and it is a comic portrayal of the proud bachelor who is finally smitten. I have placed *Ich liebe dich...* (1795) after this to give the audience something they know, as well as to imply that perhaps the bachelor will marry Doris. However, as the simple beauty and strophic presentation of this lilting melody closes, our bachelor is tempted by his desire to kiss Chloen in *Der Kuss* (1798). This piece, another comic gem, certainly bears the stamp of *Lieder*, or art song compositional style with its text painting. The songs in this set were written between the years of 1791 and 1798. It is my opinion that they are pre-cursors to the era of the great *Lieder* compositions of Schubert, Schumann and Mendelssohn. There is a striking example of musical similarity to one of Schubert’s *Lieder* in the opening phrase of *Elegie auf den Tod eines Pudels*. It is nearly the same melody employed by Schubert in his *Lied, Ihr Bild* (1828). Perhaps this is a German folk melody typically used in funerals. Schubert’s *Lied* is certainly

not a comical representation as is Beethoven's, but the use of this melodic fragment encourages more research.

Liszt's settings of the Sonnets or *Canzone* by Italian renaissance poet Francesco Petrarca (1304-1374) are overtly passionate expressions of romantic love conveyed by the sweeping melodic lines commonly found in romantic era compositional style. Originally conceived as songs for tenor, they are also well known as piano pieces included in Liszt's second Italian *Années de Pèlerinage*. In this program these pieces represent moving from the laughable to the sublime. Moving from Beethoven's comic account of love to the profound spiritual love expressed in these sumptuous compositions. These pieces explore the voice as an instrument. At times the power of the vocal line takes precedence over the specific text. Liszt himself would have admitted to not speaking Italian fluently, and at times the placement of the text makes the declamation tricky. They are musical monuments for any singer, and have been a great pathway of discovery for me as an artist, particularly as a singer. The piano writing is orchestral, containing rhapsodic vocal lines that require a large range and the ability to negotiate awkward intervals. The ebb and flow of the pieces illustrates the desires of the human heart and the challenges placed on those desires by reality. Operatic and extremely lyrical in scope, these songs are a feast for the singer and the audience. It is interesting to note that Liszt ordered the sonnets differently than Petrarch. He sets *Pace non trovo...* (1842-1846) (Petrarch's number 134) as his first Sonata, *Benedetto sia il giorno...* (Petrarch's number 61) as his second, and *I' vidi in terra angelici costume...* (Petrarch's number



156) as his third. In all three of these settings the musical compositions are inspired by the text of the poetry. They are *bel canto* in compositional style as they require a degree of virtuosity on the part of the singer, a large vocal range with a lyric and legato melodic line, instead of a declamatory and text driven line. Liszt heightens the drama of these songs by word repetition that is not found in the original poetry, as well as by placing important words on high notes. Many of the melodic lines contain non-harmonic tones and coloristic word painting effects. These are the first version of the *Tre sonetti* which were composed between the years of 1843 and 1845 and subsequently published in 1846 shortly after the piano version was published. In a letter to his mistress Marie D'Agoult, Liszt states that, "*I think they have come out exceptionally well, and are more perfect in form than anything I have published until now.*"<sup>4</sup> It is apparent however that the songs for voice and piano were written first.

Debussy is a master colorist. His use of modal melodies and the pentatonic scale create textures and colors in his song settings that are reminiscent of the shadings and colorations in paintings. I have called these three pieces painted songs because of this style of composition. In the first, *Mandoline* (1882) with poetry by Paul Verlaine (1844-1896), he deftly describes the chattering sound of a mandolin player accompanying the singer who might be describing a painting by Jean-Antoine Watteau (1684-1721). The piano has quickly-rolled alternating chords after a plucked note, which creates a sound on the piano closely approximating that of the mandolin. The vocal lines alternate between quickly jumping declamatory lines and extremely

---

<sup>4</sup> Liszt and d'Agoult, *Correspondance*, p. 1148-1149; transl. by Lodewijk Muns accessed online at <http://www.nederlandsmuziekinstituut.nl/en/collections/web-presentations/liszt-2011/620>

legato lines for describing the dresses and the movement. In the second piece, *Romance* (1891) with poetry by Paul Bourget (1852-1935), we see a more abstract setting, which is languid and evaporating, as the text suggests. The vocal lines are more chromatic and wandering. It is through-composed with a gentle arch leading to the climactic statement, "...made of hope, of faithful love" and a very unassuming ending on the text "of blessing and of peace." The melody comes out of a simple melodic introduction by the pianist that sounds familiar to those of us who know the work of John Jacob Niles (1892-1980) in his settings of Appalachian songs. The melody sounds very close to "*Black is the Color of My True Love's Hair.*" It is known that Debussy was interested in Scottish music, and did indeed write *Images pour orchestra* (1905-1909) using Scottish folk themes. The roots of this Appalachian ballad are also Scottish-- perhaps both composers heard the same folk melody which inspired these two settings. This set finishes with a rather curious piece called *Fantoches* (1882) again on poetry by Paul Verlaine, this one from *Fêtes galantes I*, with the title that means Puppets. It describes a puppet show with a bit of an evil plot being hatched by the protagonists. Debussy used alberti-bass-like four-note figures that are repeated in the left hand to underscore much of the song creating this dark plotting feeling. The vocal lines are quite angular, and the text allows for exhibition of the poetic words with the use of changing vocal color. It is through-composed and the climax of the piece comes when an amorous nightingale screams its head off... but the high note of that phrase is actually piano in dynamic, as if it was too loud for the human ear to hear!

At last we come to fresh settings of the quintessential American Poet E. E. (Edward Estlin) Cummings (1894-1962). Cummings' words are set by contemporary American composer Jack Gottlieb (1930-2011), who passed away in February of 2011. I had the good fortune to work with him on these pieces before his death. They are selected from his larger work, "yes is a pleasant country:" based on Cummings' poetry cycle with the same title. These pieces are quirky and delightful. I have selected four that are very child-like, and the fifth is an anthem of hope and re-birth. Mr. Gottlieb has indicated specific directions to both pianist and singer on what should be done in certain spots, so one should not be surprised when the pianist clicks his tongue, or the singer examines a languid hand as the performance ensues. The musical language is classically laid out, and yet the colors and rhythms are decidedly jazz-influenced. The poetry is in English, but Cummings' usage is sometimes a little difficult to follow. The language is heightened and clarified by these settings. "yes is a pleasant country:" is the first piece and has a meandering melody which reminds one of a sultry jazz club. The second piece, "(sitting in a tree -)" is similar in style, but paints a child-like joy at simply being, and noticing the world around. "if freckles were lovely, and day was night," is a study in opposites by the poet and the words are underscored with a dramatically syncopated and jaunty accompaniment. "maggie and millie and molly and may" has a bit more of a somber feel to it than we might usually expect. The composer has written beautifully lyrical lines for the singer and there is a lot of chromaticism in the accompaniment. The piano becomes the "horrible thing" that chases "molly" and has a rather undulating "merry-go-round" quality in much of the other accompaniment. The final selection "i thank You God..." is a rhapsodic

hymn to life. Cummings creatively turns common expressions sideways to give new emphasis and Gottlieb has the pianist play a straight rhythm under the singer or vice versa for emphasis. Similarly, in the “blue true dream of sky” the singer must dive in and ride the waves of sound that lift the melody heavenward.

The final set of this recital is a combination of Argentinian dance music, including a *Zapateado* (foot dance), and two *Tangos* followed by two of the five *Poemas en forma de canciones* set by Spanish composer Jauquín Turina (1882-1949). I have titled the set *Ida y vuelta* (going out and returning), a component of Spanish cultural borrowing. With going out and returning, ideas are brought back and built upon. Spanish dancers travelled to the Latin American and Caribbean countries, learned dance steps (*pasos*), rhythms and styles, and brought them back to Spain. These elements were then incorporated into Spanish dances and inserted into the performance repertoire. This idea of *Ida y vuelta* is an important concept for an artist to understand. We must borrow from all that we learn and incorporate some of that into our growing understanding of performance practice. The *tangos* that I have chosen certainly can be danced to, but they are examples of *tangos* that were really meant to be sung. Both of them celebrate the sacrifices of the women who gave up their reputations to sing the *tango*. In the beginning *tango* was danced and sung by men only. As women broke into this genre they literally had to be willing to sacrifice their reputations. The *tango* has a rhythmic underpinning, but the vocal line must sometimes be free of that. Vocal phrases may feel a bit lengthened or rushed above the rhythmic accompaniment, because the focus is on the delivery of the text. Both texts are pensive and a bit mournful, but there is a determination in the text and the

music that echoes the strength of the men and women who created this dance and song. *Malena canta el tango* (1942) was composed by Lucio Demare (1906-1974) with text by Argentinian poet Homero Manzi (1907-1951). It is based on the story of a specific *tango* singer, Helena de Toledo (born Elena Tortolero in 1937). *Naranja en flor* (1944) with text by Homero Expósito (1918-1987) and music by Virgilio Expósito (1924-1997) is dedicated to all women who sacrificed their reputations to sing the *tango*. Although many would not consider these to be art songs, or recital material, I find the texts to be something more than the general integrity of a pop song, and the musical lines do in fact illustrate the text. In *Naranja en flor*, one line that is beautifully painted is “*eterna y vieja juventud que me ha dejado acobardado como un pajarito sin luz*” roughly translated as “*eternal and old youth which has left me cowering, like a bird without light.*”

*Gato* is a pianistic *zapateado* with vocal accompaniment. *Zapateado* is a style of dancing, much like Spanish dancing, with combinations of full footed stamps, toe stamps and heel stamps. The rhythmic syncopation is brought out in both the piano part and in the vocal line. After the dancing comes the contemplative singing of *Nunca Olvida... never forget*, the first of Turina’s *Poemas en forma de canciones*. The pianist introduces the piece with a sultry melody and a rocking rhythm, which is then broken by passionate outbursts that finally succumb to the simplest of vocal melodies. It is through-composed and the piano has as much to say as the text does. It requires a bit of *bel canto* style gymnastics in dynamic range and color. The final piece is a jaunty, flirtatious romp that questions the goddess Venus about how she

likes to be loved. The answer is not what some might expect. Turina illustrates the text beautifully with playful melodic ideas mixed with very rhythmic chordal passages in which both the voice and the piano at times seem to be jumping and turning summersaults!

### Program 3: *Raising The Stakes: A Lecture Recital on Bizet's Carmen*

Why *Carmen*? What is new? It is one of the most famous operas of all times, and yet one never fails to find something new. As an artist it is my responsibility to continually create and re-create. When afforded the opportunity for careful academic study I chose *Carmen* for two reasons. One, economy-- Just as I was accepting the University of Maryland's offer to begin my DMA with the Maryland Opera Studio, I was offered the role of Remendado in *Carmen* with Washington National Opera. I needed to begin the program, and I needed to accept the role, so together with my teacher I decided that my experiences outside of school must contribute to my education; Two-- an insatiable fascination with this opera. No matter how many times I have seen, listened to, or sung this music, I can never get enough of it. To answer this question I began to study scholarly writings on the subject. The more that I read, the more I wanted to read. I was particularly taken with the article "Exorcising Exoticism: 'Carmen' and the Construction of Oriental Spain" by José F. Colmeiro. He stated something that has been in my mind for years, "...*the persistence in the popular imagination of the notion of Carmen as the ultimate essence of Spanishness is troubling.*"<sup>5</sup> I am an admitted lover of all things Spanish and Latino. I began to study *zarzuela* and Spanish dance shortly after I moved to Washington, DC in the early 1990's. I was enthralled with its rhythms, its instruments, its footwork... and its freedom. Could a white boy from Vermont actually learn to do any of this? How

---

<sup>5</sup> Colmeiro, José F. "Exorcising Exoticism: 'Carmen' and the Construction of Oriental Spain". *Comparative Literature*, Vol. 54, No. 2 (Spring, 2002) 127.

could one learn? I was the “other,” for the first time in my life. I was surrounded by rich culture, people of color, intimidating music that defied explanation in western terms. I was obsessed from the beginning. It was something so different from who I was, and I could not live without it! With the help of dedicated teachers through the *Spanish Dance Society*, I discovered two things: 1. I can dance. 2. I am not a dancer! I am however eternally grateful for the intense juxtaposition of musical styles that I have been exposed to through the world of Spanish dance. If you have ever heard *cante jondo*... or “deep singing” in the style that a *flamenco cantaor* sings, you have to admit, that to a classically trained singer it is rather jarring, and the first instinct is, wow, that must hurt! You need to let go of yourself and open yourself up to the “other,” something different, something as valid as your own pursuit, to truly begin to find freedom in your art. This “other” which I found in Flamenco caused me to want to lie down on the floor and feel the rhythms and the resonance of the passionate and jarring voices. I connected viscerally to the sound and to the feeling like I had never connected to anything else in my life. I began to study the language of the poetry as well as the musical language, and I know that it will forever be a part of my musical journey. I find this essence of humanity in the music of Georges Bizet’s *Carmen*. The flamenco’s have a word for this essence; they call it “*Duende*” or “*Aire*”... for me it is the essence of humanity – linked to the divine. It propels music from mere notes, rhythms, and texts, into a strongly grounded vibration that cannot be ignored.

The musical selections that I have chosen for today’s performance include *Carmen’s Seguidilla and duet with Don Jose*, the glorious *Smugglers’ Quintet* from act two (which was the part that I performed with WNO as Remendado), the extended



scene surrounding the tenor aria *La Fleur que tu m'avais jetée...*, which begins with *Je vais danser...*, and the finale of Act four beginning with *C'est toi!, C'est moi!* It is quite a musical journey. At times it seems that the role of Don Jose was written for several different tenors. Carmen and Jose begin by singing at each other in the *Seguidilla and duet*. This inappropriately named *seguidilla* is a bit problematic. In comparing it to several different authentic *seguidillas* I could not get it to fit into a category. I searched for the source materials that were available to Bizet when he was writing *Carmen* and finally found several dance songs in a collection of Theatre Songs which was recently published. In this collection many of the songs were originally published in *Echos d'Espagne*, a volume of Spanish Dance music which was available to Bizet on loan from the *Paris Conservatoire*. In these selections from *Echo's d'Espagne* I discovered a *tirana* (another form of Spanish dance in 3/8) which has a rhythmic and melodic structure that closely match the *Seguidilla* of *Carmen*. I have taken the time to do a chordal analysis of this *tirana* and also of the beginning of Carmen's *Seguidilla* for comparative purposes which follow.

# Tirana del Trípili



Attributed to Blas de Laserna

## INTRODUCTION

Allegretto [♩. = 50-56]

*f* FM FM CM CM *mp* FM CM *f*FM  
I I V V I V I

8

Del Trí-pi - li — la ti - ra - na es la que más gus - to da. —

FM CM CM FM FM FM G<sup>7</sup> *f*CM  
I V V I I I V/V V

16

*mf*

¿Don-de es-tá es-te so - ne - ci - llo? — To - di - tos pue - den ca - llar. —

*mf* CM B<sup>b</sup>M C<sup>7</sup> FM FM *gim* CM I  
V IV V<sup>7</sup> I I ii V I

Figure 3: excerpt of *Tirana del Trípili*. Attributed to Blas de Laserna<sup>6</sup>

<sup>6</sup> Carol Mikkelsen, Editor. *Spanish Theater Songs: Baroque and Classical Eras*. (Los Angeles: Alfred Publishing Co., Inc; 1998. 47.

Nº 10. Seguidilla and Duet.

99

Allegretto.

Carmen.

Don José.

Allegretto. (♩=160.)

Piano.

*F#Mpp* *F#M* *E#dim* *E#dim*

*I* *I* *vii7* *vii7*

*I* *I* *vii7* *vii7* *I*

Carmen. *pp e leggiero.*

*F#M* *F#M* *F#M* *F#M*

Près des rem- Close to the

parts de Sé - vil - le, Chez mon a -

wall of Sc - vil - la, I know a

J'ai Lil - las Pas - tia J'i - rai dan - ser

cer - tain old tav - ern. I go there to

*I* *I* *vii7* *vii7* *I* *I* *IV*

*DM* *DM* *GM*

*V7* *I* *I* *IV*

Figure 4: Excerpt from Bizet's *Seguidilla and Duet*<sup>7</sup>

<sup>7</sup> Georges Bizet. *Carmen: opera in four acts*. Words by H. Meilhac and L. Halevy. Adapted from the novel by Prosper Mérimée; English version by Th. Baker. (New York: G. Schirmer, 1895). 95.

The eight bar and modified eight bar phrase structure, and the near exact melodic rhythms lead me to believe that Bizet's model was a *Tirana*, and not a *Seguidillas*. There is a striking similarity between the two pieces. Both pieces are written in 3/8 rhythm, have introductory passages which begin to establish melodic movement, and introductions that are about eight measures long. However, the *Seguidilla* uses four measures to establish the rhythmic accompaniment before the verse proper begins. The *Seguidilla* begins with the specific melody as introduction in the tonic key in upper voices and then repeats the melodic material one octave lower, while the *Tirana* attributed to Laserna has melodic material in the bass line as introduction, establishing the strong tonality for the first phrase. The accompaniment pattern of a single plucked bass note with two repeated stacked chords in even eighth notes is identical except for the key. The *tirana* is a folk melody that employs primarily tonic and dominant chords in its progression with a simple lilting tune which, through proper emphasis, is an enticing melody. Bizet was an adept colorist and certainly had a broad palate of orchestral or instrumental hues to choose from.

The quintet is a fine example of true *opera comique* style writing. It is very fast and has a lot of words. One might compare it to a patter song in the tradition of Gilbert and Sullivan, but on a much grander scale. The resulting climax of the five parts with the orchestra is truly exceptional. This number, if done well, can steal the show. The lines feed off each other and cause the individual voices to intertwine in layers of sublime harmony. It does have a vaudevillian feel to it, and it provides a beautiful spot of energetic levity before the show begins to go down a very dark path

to completion! It requires a great deal of agility from all five voices and all parts are equal.

When the scene *Je vais danser...* begins, we find that Bizet has added a part for *castanettas* (*castañuelas* in Spanish); from the way that it is notated in the score, I doubt that it was ever intended to be played with hand-operated castanets. It was written for mounted castanets as are played in an orchestra. I have studied and adapted castanet rhythms to fit the musical pattern of this piece, and had the pleasure of instructing and coaching the second cast Carmen in WNO's production. This piece has a Spanish feel but does not include definite Spanish elements. In this piece Carmen is extremely playful with Jose. This is reflected musically by Bizet's use of a jaunty folk-style rhythm in which Carmen sings only "*La...*" Jose's interjections follow bugle calls written into the orchestra part which signal the military roll call for him. In this scene, as in the others, Jose and Carmen do not actually sing with each other, but rather at, and sometimes around, each other. The musical lines begin in a fluid and relaxed manner, and as Jose tries to get his point across, his lines try to musically move Carmen into different places. Today the scene will end with the completion of Jose's aria, but it always feels a little strange for me to end there. Jose's final words are very telling of the cultural conflict between the two of them. He has been entering into this relationship in the Judeo/Christian manner of marriage and he desires to love her eternally. His desire is to own her, and he feels betrayed by her very nature. In the end he says "*et j'étais une chose at toi! Carmen, je t'aime!*", "*And I was (only) a thing to you! Carmen I love you.*" He does not understand that for Carmen, love is temporal, it is very real, but it is situational and intense, and can go

away as quickly as it has come up. Apparently he didn't listen to her *Habanera*... or he didn't believe it!

In the finale we see the most stentorian portions of Don Jose's role. He and Carmen sing at, over, and around each other in this entire movement. This musically illustrates the lack of understanding between them, particularly on the part of Jose. His lines continually try to change keys and force Carmen to go with him. She continually resists, and is finally silenced with a stabbing, following the dramatic exclamation, "*Eh bien! Damné...*" The *Toreador* theme is heard, and then a final repetition of the flower motive (which accompanied the throwing of the flower in Act One) leads Jose into his final confession.

*Carmen* as a composition holds much more for me to study, but for now I am pleased with the journey, the acceptance of this "other" inside of me, and the freedom to work through great art to develop strong technique. Thank you for sharing this experience with me.

## Program 4: *Zarzuela from Spain to Cuba*

*Zarzuela* is a type of musical theater that employs both spoken and sung text as well as dance. The sung and the spoken text are equally important, but not necessarily of equal proportion. Without understanding the political and social history of the specific region of Spain that each piece comes from, it is easy to believe that the text is less important than the music. The text and the music were written as equal partners, and unlike much of North-American musical theatre, the spoken text propels itself into the sung text rather than coming to a halt in order for a musical declamation. *Zarzuela* began in Spain during the 1600's as a form of entertainment for the court and was probably preceded by the *Tonadilla*. The name itself is believed to have come from the *Palacio de la Zarzuela* in Madrid, a castle that was surrounded by *Zarsas* (bramble bushes). Many *zarzuelas* have political elements to them as well. In *El Barberillo de Lavapiés*, we find a Da Ponte-esque libretto with Rossini-like themes. One cannot ignore the obvious comparison to *Barbieri di Siviglia*. Musically it is a mixture of Rossini style elements such as Rossini *crescendi*, and layered canonic textures, while it also employs Mozartian craft and melody. All of this is cemented together with dances pulled from the streets. The story involves an upper class couple and a working class couple; much like Mozart and Da Ponte's *Le Nozze di Figaro*, the two leading female characters do work together and outsmart the men. The music sounds at first quite Italian and romantic; however, the entire score is dominated by folk dance rhythms, *bolero*, *seguidillas*, *tirana* and *couplet* to name a few. The two working class protagonists each have an *entrada*, or entrance song, in which they tell the audience who they are and why they are important. *Lamparilla* is

the best Barber-Dentist in all of Madrid, and has done and seen everything. It is organized in couplets in 2/4 meter when describing all the jobs he has done and switches to a dance-like 3/8 when he is boasting of his fame as the best barber in all of Madrid. It closely resembles a Gilbert and Sullivan style patter song and is quite dance-like.

The *Entrada de Paloma* is based on the Spanish dance rhythm of the *seguidillas* (roughly 6/8 rhythm, but the dance part is in groupings of 12) as is appropriate (*seguir* means to chase or follow), Paloma describes how she got the name of “Dove” and how she still dances through the streets like a dove. Her main point is that, although she is constantly in motion, she is always clean and impeccably coiffed. It is witty and charming, and full of *double entendre*. Lamparilla and Paloma team up with the Marquesita Estrella to help her plot to overthrow the chief minister who has recently erected street lamps in Lavapiés and added extra guards to patrol the streets. The extra lights and guards put a damper on the celebration of the festival of Saint Eugene. The three sing a delightful patter trio as Lamparilla is duped into being the fall guy for the Marquesita. He ends up going to prison in her place. Upon Lamparilla’s return from prison, he tells his fellow barbers a story about what he did in prison, and how he escaped. Then he waits inside his barber shop to meet up with Paloma. The ensuing duet, which includes *bolero* and *tirana* dance rhythms begins comically, and turns into a romantic *Gran Duo*. The texts are filled with sexual innuendo, hidden behind working class dialogues about being a barber and a seamstress. The arching romantic writing of the finale of this duet offers Lamparilla a chance to sing in a lyrical fashion, and the writing becomes lush and romantic in



melody and style. After finally getting a kiss from his sweetheart, Lamparilla is ready to embark on his next perilous mission and he sends Paloma off on hers as well. She will guide the Marquesita through the darkened streets of Lavapiés after Lamparilla gets his gang of street thugs to break all of the annoying streetlights. He signals them right in front of the police and the Walloon Guards, by singing a *Seguidillas Manchegas*, cueing them with code words hidden in the song. This completes the first half of the program. *Barberillo de Lavapiés*, although comic, is considered *Genero Grande* because of the musical styles used, the scope of the plot, and the length and number of acts. It is a typical *zarzuela* of the romantic period. Similarly, Bizet's *Carmen* is an *opéra comique*, not because it is comic, but because it has spoken dialogue and follows the formal structure required.

Many types of *zarzuela* were brought to the Spanish colonies as a form of entertainment as well as a tool for engendering allegiance to the motherland. The 1920's and 1930's became a period of rich growth for the Cuban *zarzuela*. This was little more than 20 years after the Spanish released this Island colony. The development of this uniquely Cuban form of *zarzuela* came at the same time that Cuba was developing a national identity. The original structure of Cuban *zarzuela* follows that of Spanish *zarzuela* quite closely, but eventually became an independent art form. The inclusion of Afro-Cuban, European and Indo-Cuban music and performance styles that were prevalent on the island in that part of the 20<sup>th</sup> century distinguished it from Spanish *zarzuela*. Cuban *zarzuela* also brought a twist to the class-related stories by including race and gender as protagonists. In *Maria la O* it is in fact a white Spaniard who comes to Cuba, becomes infatuated with, and insinuates

himself into the on and off stage life of the leading *Mulata* (not a pejorative word in Spanish) of the day. Because so much of the libretto and story has been lost, it is difficult to determine exact settings for this piece, but it is noteworthy that although musically it is profoundly different, some of the same formulaic methods of composition are still used from the Spanish *zarzuela* that would have been brought over in Cuba's colonial times (1511-1895).

The *Entrada* of the Spanish *zarzuela* has grown up, and now the leading lady is a *mulata*, or woman of mixed race who can only be accepted, by virtue of her exotic looks, voice, presence and sensuality. She does not brag of being clean and put together, rather of being desirable and possibly dangerous. The *Entrada* from the Spanish *zarzuela* has been expanded and turned into a show piece for the singer and the character. It has been given a new name, The *Salida* (the going out... presumably going out onto the stage). It displays several of the popular musical styles of the day and includes exposition for the character as well as recapitulation. Maria is said to be from the dangerous Cuban neighborhood, *El Manglar*, and is frequently referred to as the Queen of the *Manglar*.

In a modern adaptation, which I was able to be a part of, this *Manglar* became a Tropicana-esque nightclub of the 1940's in Havana, which allows for a modern understanding of the story. Having Maria play the leading singer in a nightclub helps a modern audience to accept the tradition of the *Salida* where the *mulata* sings so much about herself. However, as the plot moves along, and her Spaniard, Niño

Fernando reveals that he will marry his pre-arranged white bride Niña Tula. At this point the story and the music become even more intense. The *Gran Duo* has also evolved from the days of the romantic era *zarzuelas*. It now blends the pop-influenced vocal lines and dance-accompaniments together with Puccini-like writing into a duet that, as one colleague has stated, is so lush that it is practically obscene. The story in this case is not over, however, until -- depending on version and directorial choices -- either, Maria kills Fernando, her ex-boyfriend kills him, and/or she kills herself. Her last Lyric Aria, as is the case with many of the Cuban *zarzuela* arias, came across the ocean to North America in the 1940's as "*Maria my Own*," a blissful recollection of a love affair in Cuba with *Maria la O*. It is in stark contrast to the original Spanish lyrics. In order to fully appreciate this musical migration, Anamer will perform this *romanza* in the original Spanish, and I will sing the North American version as one piece. The contrast is striking and it underscores the depravity of the character of Fernando.

The selections from *Maria la O* are the central portion of the second half of the program. They are surrounded by other gems from the Spanish *zarzuela* repertory and the program is organized in this manner: *No puede ser...* It cannot be that she is a bad woman, from *La tabernera del Puerto* ( The Tavern Woman of the Port), setting the stage for the flirtatious duet of Mari-Pepa and Filipo from *La Revoltosa* (The Flirtatious Woman), the selections from *Maria La O*, and finally the Nationalistic *Jota* from *La Dolores* (Our Lady of Sorrows). This should be a night of color, light, motion and hopefully a lot of love! Enjoy.

## Program 5: *Shadowboxer: An Opera Based on the Life of Joe Louis*

*Shadowboxer* is an operatic event for the theatre. It employs operatic voices and orchestration intermingled with chants, shouts, and laughter with a full pit orchestra and an on-stage jazz band. It gives voices to representations of class, race and gender in the characterizations of Joe Louis, Marva Trotter Louis, Max Schmeling, The Beauties (a trio of white women portrayed as sirens bringing Joe Louis down) and the mob of public opinion-- at times represented by the chorus, and at times by projected images of journalistic epithets. For these notes I will focus on the characters of Max Schmeling (who I played) and Joe Louis. “*The opera starts with Joe in his wheelchair having a heart attack, and in that moment he starts to reflect on his life and the opera really is a landscape of his mind.*”<sup>8</sup> This landscape which represents the mind of Joseph Louis Barrow (1914-1981) is unraveled in a monumental musical-review style that spans the time period from roughly 1934 to his death in 1981. Race, ethnicity, National identity, and prejudice are major themes in the work. It is an opportunity to reveal what was behind the public image of one of the first African-American role-model-heroes. It is a 21<sup>st</sup> Century opportunity to influence society’s opinion of the sensationalized story of a public figure, and a chance to expose the prejudices of that time period illuminated by our growing social consciousness. It is operatic indeed. “*Shadowboxer... meant for me [John Chenault, Librettist] in particular, in reference to Joe... how do we peer behind the curtain?*”

---

<sup>8</sup> Leon Major, Director. *The Making of Shadowboxer: An opera based on the life of Joe Louis.*  
<http://www.shadowboxer.umd.edu/the-making-of-shadowboxer.html>

*How do we move that aside and look at the interior of Joe?...*”<sup>9</sup> It was commissioned by The Clarice Smith Center for the Performing Arts, The School of Music, and the Maryland Opera Studio, all part of The University of Maryland, College Park. It was directed by Leon Major who wanted people to say, “Hey Joe Louis—an interesting guy... not just another boxer...”<sup>10</sup>

The Composer/Librettist team of Frank Proto and John Chenault were chosen for this project because of their track record of innovative composition. Beginning in 1993, they had already collaborated on seven works hoping to re-define and explore the combination of text and music in performance. Proto’s colorful and melodic score gives voice to the lyrics of John Chenault in a way that surpasses a fusion of jazz with opera. It creates a new musical language, where at times solo instruments from the jazz band become unsung voice-- with text displayed on gigantic projection screens. The conceit of Joe, vacillating between consciousness and memory, allows the action to jump from period to period in the boxer’s life in an emotional, rather than chronological manner. Two major points of climax in the opera are provided by the historical fights between Joe and his German opponent Max Schmeling (1905-1995) in 1936 and 1938 respectively. The second of these fights was perhaps the crowning moment in Louis’ professional life. He became an American hero, and Schmeling, who had already been vilified by the U.S. press, was discarded by the Nazi regime. While Louis was being a national hero and entertaining the U.S. troops, he was

---

<sup>9</sup> John Chenault, Librettist. *The Making of Shadowboxer: An opera based on the life of Joe Louis*.  
<http://www.shadowboxer.umd.edu/the-making-of-shadowboxer.html>

<sup>10</sup> Leon Major, Director. Ibid.

preparing for quite a different style fight with the Internal Revenue Service -- and Max (once used by the Nazi party as propaganda) was sent to the front-lines in the war in Europe. Two nations represented by two private citizens who were conscripted into typifying their respective nations by the press and the current of public opinion.

In *Shadowboxer* Max Schmeling is portrayed in the same manner as public opinion and the press of the 1930s painted him. He comes to Joe in a hallucination, not as the lifelong friend, who outside the ring patronized his final days and acted as pallbearer at his funeral, but as the arrogant boxer, who was cast as a Nazi by the press (until his death in 2005 Max Schmeling denied any affiliation with the Nazi party). This scene exemplifies some of the strongest writing by Proto and Chenault. Max's character is introduced by demonic laughter as he emerges from behind a crowd of Louis' fans. He tells Louis, "*looks like a dress rehearsal for a funeral*" implying Joe's imminent defeat. Joe responds, "*Max Schmeling, you spoiled my surprise—we're practicing for the night I whip you.*" The musical fight has begun. The melody that Max sings is marked by unexpected intervals and is to be sung freely over the punctuations of the jazz band. In the score, Proto notes, "*In this section, and similar ones in this scene, the rhythmic notation in Schmeling's part is approximate. The important thing is to begin and END at the indicated points. Otherwise these sections should be performed freely.*"<sup>11</sup> The next line shows that Max identifies with the weight that Joe carries on his back, "*You must be so tired, with all the Negroes in America riding on your back, and living your dream*" Max has the weight of the

---

<sup>11</sup> Frank Proto, Chenault, John. *Shadowboxer: An Opera Based on the Life of Joe Louis*. Liben Music Publishers, Cincinnati, Ohio: D. 002 091119, 2009. 109.

Hitler regime on his own back, and has been directed to deny any knowledge of the atrocities being committed in those pre-war days. This musical fight between Joe and Max has soaring lines for Max that lie quite high in the tenor voice. They are fraught with difficult and unexpected intervals. The sharply articulated chords of the jazz band with a “walking bass line” underscore all of Max’s lines. Each time Joe speaks, the pit orchestra supports his melody, with more grounding and calmness. Schmeling is the first to mention the nick-name given to Joe in this scene, “you’re just a *Shadowboxer* swinging at the moon;” the word *shadowboxer* is re-emphasized twenty measures later by a succession of sharply articulated high A naturals. The scene ends with the two characters in a discordant canon, followed by the phrase, “*When the bell rings we’ll see who’s the last man standing*”, that is sung in rhythmic unison with the two melodic lines separated by a tri-tone. It ends on the conflicted dissonance of Joe’s F natural next to Max’s G natural, as if they agree to disagree. The second fight comes in Act Two and is played out with choral writing which underscores and reacts to the recorded audio of the actual fight from the 1938 radio broadcast. Although Proto’s music is evocative of jazz, it is newly composed. “*I did not use period music...of the 30s and 40s... but some of the Jazz in the opera is derived from music—it’s a descendent of music of that time—American music of that time...*”<sup>12</sup>

Because of the subject matter and the musical innovation, *Shadowboxer* is an important piece on the world music stage. In this production it has provided a

---

<sup>12</sup> Frank Proto. *The Making of Shadowboxer: An opera based on the life of Joe Louis*.  
<http://www.shadowboxer.umd.edu/the-making-of-shadowboxer.html>

valuable experience for emerging singers to work with a living American composer/librettist team -- an opportunity to become more familiar with the societal views as expressed in the press at the time these events occurred, and a chance to be proponents of fostering a greater understanding of the cultural atrocities associated with the deification of these individuals and the cruelty with which fallen heroes are treated. Artistic input was solicited from the performers, conductor, and director, and Proto and Chenault incorporated many of the suggestions. In approaching a new work, “...you don’t have to fit into the mold of what people have done for centuries, we can sort of create that mold.”<sup>13</sup>

---

<sup>13</sup> Timothy Long, Conductor: The Making of **Shadowboxer**: An opera based on the life of Joe Louis. <http://www.shadowboxer.umd.edu/the-making-of-shadowboxer.html>



## Conclusion:

Since the inception of opera as an art form, composer-librettist teams have used the elements of class, race and gender to propel operatic plots. In many respects these elements were already available in the source material for the libretti. It is my conclusion that these three elements were representative of the prevailing societal attitudes of the particular time periods, and were included, in some cases, to influence the societal acceptance of “otherness” represented by race, class and gender. I will discuss the presentations in the chronological order demanded by musicological style periods, rather than the order in which the programs were presented, in an effort to show the continuing growth in the way that these elements were included by composer-librettist teams into these specific works.

*Die Entführung aus dem Serail* is a product of the classical period. Compositionally it fits within the scope of expected classical models. Although it is technically a *Singspiel*, it also has a great deal of Italian-style compositional practices. Some were foreshadowing Mozart’s move towards his socially motivated collaborations in Italian opera with Lorenzo Da Ponte. It is markedly different than the ideals of eighteenth century *Singspiel* as set forth by Johann Adam Hiller, as Hiller’s ideals were not generally admired in Vienna. It fits better with the ideals of the Viennese style of *Singspiel* championed by Emperor Joseph II of Austria. Mary Hunter categorizes this form of *Singspiel* as growing out of the Jesuit drama, *Stegreifkomödie* (improvised comedy) and French *opéra comique* as well as other operatic genres. It is no coincidence that Joseph II was brother to Marie Antoinette, in

designing the National Theater *Singspiel* in 1778, he visited his sister and observed the musical stage works presented in her court. A desire to promote German culture and the use of the German language influenced Joseph II's establishment of this organization. This desire is evident in both the development of national identity in Spanish and Cuban *zarzuela*, and in French *opéra comique*.

*Singspiel*, *opéra comique*, and *zarzuela* have many structural elements that are the same; the primary common element is the combination of spoken text and sung text. They have each developed in different ways, but each of them has a history going back to well before the classical era in music, where my project began. *Singspiel* has its roots in the *Vaudevilles* and *Miracle Plays* of the 1600s in northern and southern Germany. The northern tradition, advocated by Hiller, consisted of simplistic plays with music, not the same standard that Emperor Joseph II wished to develop with his 1778 organization of the *Nationalsingspiel* in Vienna. He wished to produce works in the German language that would be understood by all, not just the upper class. In this Viennese form of *Singspiel* there was evidence of French *opéra-comique* and Italian *opera seria* (styles prevalent in the Viennese court) combined with German language translations, and in some cases, authentic German *libretti*.

One can find elements of French comedy and Italian operatic writing in *Die Entführung aus dem Serail*. The issues of class are presented as would be expected in the classical period, except that servant and master are shown to act as peers when in private. Mozart claimed, in letters to his father, to have had quite a bit of influence on

the organizing and editing of the *libretto* with Gottlieb Stephanie. Together they elevated the servant characters from simply providing isolated comic relief, to truly more multifaceted, individuated characters, essential in moving the plot forward. Setting the piece in a Turkish harem indulges the general sense of “otherness” which had already become desirable in Viennese stories because of the 300 year conflict with the Ottoman Empire. Mozart desired to create Turkish music with his addition of the Turkish march rhythms and specific percussive colors provided by triangles, drums and cymbals. In addition to this, Mozart foreshadowed a concept which would be fully developed in his collaborations in Italian opera with Lorenzo Da Ponte-- the compositional innovation of Act Finales that displayed multiple characters at once. In the Act I Finale the romances between the servant couple and the upper class couple are presented equally in music and text. Pedrillo shows that his character has been given a more authentic representation than previous servant characters when he questions Blondchen’s virtue. He also demonstrates emotional growth in his solo arias and in his efforts to plan and plot along with Belmonte, his master. Race is primarily expressed through the exotic location of the Turkish harem, where one finds Spanish, English, and Turkish characters. The Pasha Selim is no longer a legitimate sheik, but a renegade Englishman who has taken to enlightenment ideals and adopted a Turkish identity. In Mozart and Stephanie’s adaptation Pasha Selim must forgive the son of his worst enemy, rather than forgiving his own son. This embodiment of Enlightenment ideals is a change that Mozart and Stephanie added in their adaptation of Bretzner’s libretto. Gender roles are presented in a traditional manner, but the female characters are particularly strong.

The *Opéra Comique* of Paris is both the name of a compositional style and a theatre. It was known as a family venue and excelled at French farce. The works presented there used both spoken and sung texts. Bizet's *Carmen* of 1875 created a scandal even before it was premiered. The impresario did not wish to present this lurid tale of seduction and murder in this family-style theatre. Bizet was apparently not above lying to get his show produced, as he is reported to have told the impresario that the character of *Carmen* would be softened and that she would embody a virtuous character. The primary characters in the drama were a socially-unacceptable female gypsy who was strong willed and irreverent, paired with a cripplingly-weak man. Class and race are represented by the conflicting Judeo-Christian values of Don Jose and the *Roma* values of the gypsy Carmen. In the finale Jose states that he wants to "save Carmen", and in so doing, save himself, which illuminates the prevailing social attitude of Christian conversion. Before the opera was premiered, Bizet added a soprano with a virtuous character and elevated the character of Escamillo from a *picador* to a celebrated *torero*. Musically, the class differences are highlighted by Bizet's use of authentic Spanish rhythms. One can find, *bolero*, *seguidillas*, and *tirana* dance rhythms in the gypsy scenes and the famous *Habanera* is taken from Spanish composer Sebastián Yradier, although Bizet thought that he was basing this aria on a folk song. The use of "local color" and borrowing from folk song was common in Spain among composers of *zarzuela*. It is not clear however, exactly how Bizet decided to use this approach. He had never visited Spain. He did have access to one volume of Spanish Folk music which included musical

selections with the above mentioned dance rhythms, and he may have attended traveling *zarzuela* productions in Paris. Bizet's desire to depict such base and immoral characters as tragic figures is reflective of the societal acceptance of realism entering the theatrical world.

As with *opéra comique* and *singspiel*, *zarzuela* has its roots in the 1600s. *El Lauro de Apolo* (based on a Greek legend) is credited as the first *zarzuela* to be played at the *Palacio de la Zarzuela* of Madrid, Spain in 1657. *Zarzuela* reached a pinnacle during the romantic era, and Spain began to claim it as a national style. In 1856 the *Teatro de La Zarzuela* was established by a group of artists, led by the composer Barbieri. They wanted to provide a home for the *zarzuela* genre. In 1874 Barbieri composed *El barberillo de Lavapiés*, just one year prior to Bizet's *Carmen*. In Barbieri's operatic work a variation on the class-based themes expressed in *Die Entführung aus dem Serail* is found in a working class (replacing the servant class) couple and an upper class couple. Musically the couples are delineated by the use of Spanish dance rhythms such as *seguidillas*, *seguidillas manchegas*, *tirana* and *bolero* in the accompaniments to their sung sections. It is contrasted with the arching Italianate melodies of the upper class couple which results in a masterful combination of melody and rhythm. This use of "local color" (*costumbrismo* in Spanish) became increasingly important as Spain strove to develop a musical and artistic national identity. The history of the *zarzuela* extends into the twentieth century and was used to remind the Spanish colonies of the "mother-land". *Zarzuela* was embraced and modified in Cuba more than in other Spanish colonies. The combination of bawdy

“low-class” comedy, which included stereotypical representations of race and class, with an operatic entertainment marketed primarily to middle class white women resulted in creating a source of racial identity and pride for the Cuban nation. The *mulata*, or mixed race woman, became the heroine of the Cuban *zarzuela*. Strong and from the wrong side of the tracks like Bizet’s *Carmen*, she did not deny her racial origin, but rather celebrated it. She was unashamedly sensual, and spoke of the way men watched her. The *entrada*(entrance) of the Spanish *zarzuela* which exemplified cleanness and neatness in the leading lady, became the *salida* (exit, or quite literally the entrance onto the stage), a major vehicle of expression for the *mulata* in Cuban *zarzuela*. It began with the chorus’ announcement of the *mulata*’s name and extended interaction with chorus and soloists as she told her story. Using Afro-Cuban and Indo-Cuban musical motives and rhythms, the *mulata* soon became the essence of a Cuban national identity. Not the Spanish colonist, not the imported African slave, nor even a purely native person, but this mixture of culture became the emblem of the Cuban people. In *Maria la O* by Ernesto Lecuona, the *mulata* figure is Maria, the queen of *El Manglar*, one of the most dangerous neighborhoods in Cuba at the time. She enters with the son of a wealthy Spanish plantation owner on her arm. The contrast of his vocal music with hers displays race and class difference in an even more evident fashion than did the work of Barbieri in *El Barberillo de Lavapiés*. The tragedy in this story is derived from cultural misunderstanding as in *Carmen*, only it is Maria’s belief in Niño Fernando’s fidelity that underscores the tragedy. When he reveals that he will marry his intended bride, who is of the appropriate race and class, Maria stays faithful to the promise she stated in the initial *salida*. She would rather die than face the pain

of seeing him in another woman's arms. She kills him before she kills herself. Race, class, and gender have continued to be a part of operatic plots and have contributed to working towards an American musical identity as well.

In Frank Proto's American opera, *Shadowboxer*, both racial and national stereotypes were exploited to develop the story. An exaggerated animosity between Max Schmeling and Joe Louis in the opera overshadowed the true life events that shaped their friendship. This depiction is much the same as the American press advocated in the late 1930s, as Germany and The United States were on the verge of World War II. The music of *Shadowboxer* was composed with jazz influence and unconventional melodic construction for operatic voices. Proto desired to create a uniquely American form of opera. The story line was so all-encompassing, that the only way to get from beginning to end was to organize it as a musical-review. This style is similar to a style developed in Cuban *zarzuela* known as *revista* (a subcategory of *zarzuela* with minimal dialogue). The use of this formal structure, jazz rhythms and sonorities, combined with a jazz-band in addition to a traditional orchestra comes together to create a musical identity that is emerging as particularly American. In Marva Trotter's aria Proto infuses the "good-girl" ideal of Marva's refusal to sleep with Joe before marriage, with jazz styles most commonly associated with women of questionable moral integrity. His use of snare drum, unpredictable rhythms, and angular harmonies in the music composed for my character Max Schmeling sets that character apart as militant, if not fascist. Tim Long, the conductor and I added a hint of a German accent to Max's declamation with the permission of

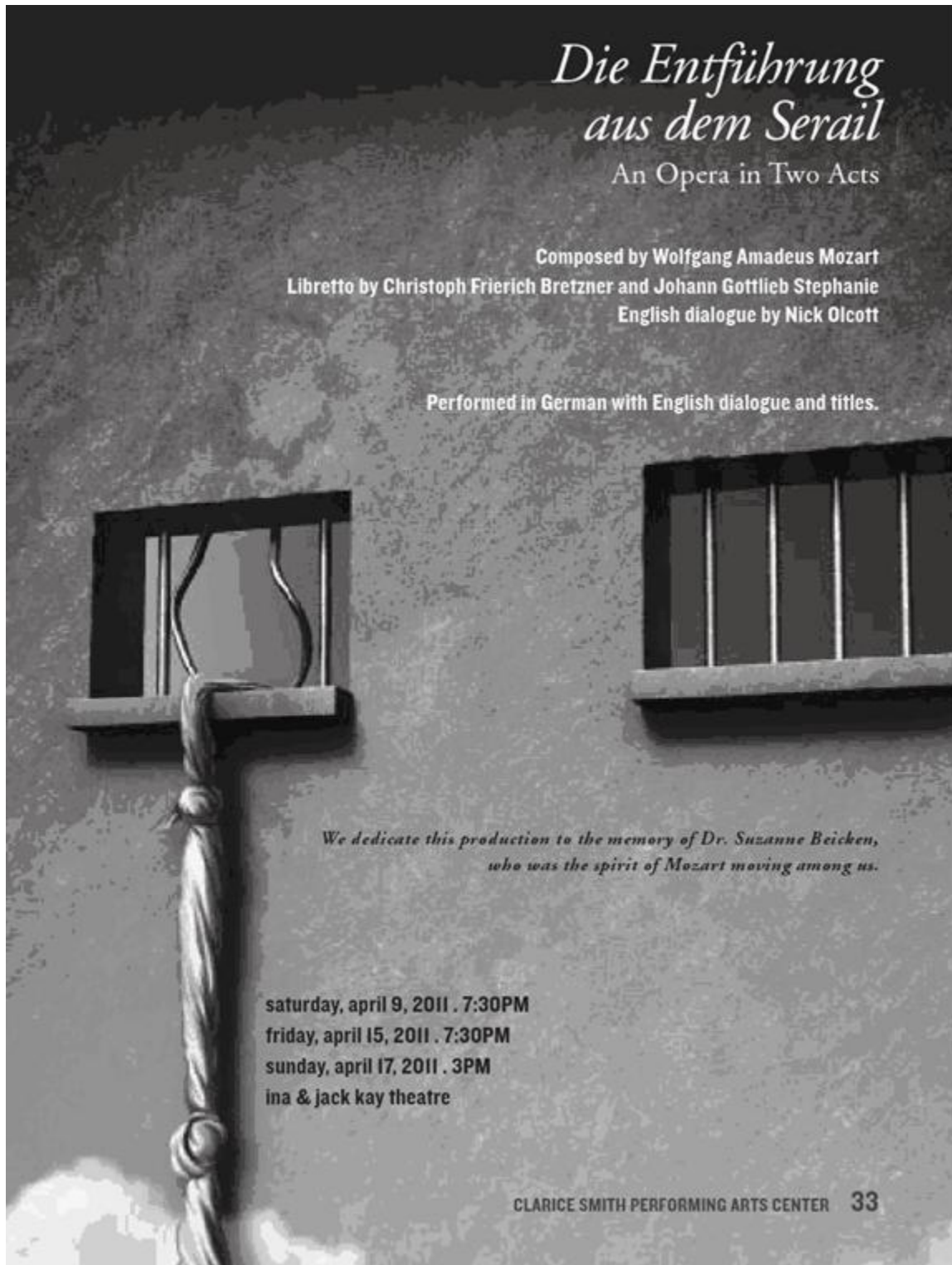
Proto and Chenault (the librettist). This set Schmeling apart as “other” from the rest of the cast. In *Shadowboxer* the majority of the roles are African-American for obvious reasons. Instead of being treated in the stereotypical fashion of the late 1930s, they were portrayed with a twenty-first century understanding. The opera served to educate many, including myself, of these historical events in the not-so-distant past of our own country.

Opera does have a chance to influence public opinion. Working on these selected operas has shown me that a historically-grounded approach to learning roles enriches the experience of both performer and audience. Whether the composer-librettist teams worked intentionally to combine these examples of race, class and gender into portrayals capable of educating and changing public opinion, or whether the performer-director team chooses to highlight them in their interpretation, there is a valuable opportunity for audiences to learn from socially-conscious performances. After working on the above mentioned roles, I believe that these composers and librettists used class, race and gender in operatic plots both as a mirror to societal views, and in many cases intended to influence societal change by allowing these characteristics to become focal points of character and plot construction. Having experienced a renewed scholarly interest in performance-practice and music-history, I have begun to teach again -- with a fresh perspective. I continue to work as a professional singer, and will continue explorations related to this project in the pursuit of Don Jose in *Carmen* this summer, which will take place on the anniversary of the Barcelona Premiere Aug 2, 1881, as well as continuing to hone my skills and



knowledge about *zarzuela*, particularly the Cuban variety. I hope to study and perform in Germany, Spain and Cuba, as I continue researching the relationship between these three forms of musical theatre that employ both spoken and sung text.

## Programs



*Die Entführung  
aus dem Serail*  
An Opera in Two Acts

Composed by Wolfgang Amadeus Mozart  
Libretto by Christoph Frierich Bretzner and Johann Gottlieb Stephanie  
English dialogue by Nick Olcott

Performed in German with English dialogue and titles.

*We dedicate this production to the memory of Dr. Suzanne Beicken,  
who was the spirit of Mozart moving among us.*

saturday, april 9, 2011 . 7:30PM  
friday, april 15, 2011 . 7:30PM  
sunday, april 17, 2011 . 3PM  
ina & jack kay theatre

CLARICE SMITH PERFORMING ARTS CENTER 33

# *Of Many Voices*

December 11, 2011

## *Parlour Songs*

**Ludwig van Beethoven**  
(1770 – 1827)

Elegie auf der Tod eines Pudels  
Ein Selbstgesprach  
Ich Liebe Dich  
Der Kuss

## *Tre sonetti di Petrarca*

**Franz Liszt**  
(1811 – 1886)

Pace non trovo...  
Benedetto sia'l giorno...  
I vidi in terra...

## *Intermission*

## *Painted songs*

**Claude Debussy**  
(1862 – 1918)

Mandoline  
Romance  
Fantoques

## *Kidding around, seriously...*

**Jack Gottlieb**  
(1930-2011)

Selections from “yes is a pleasant country”  
1. “yes is a pleasant country.”  
2. “(sitting in a tree -)”  
3. “if freckles were lovely, and day was night,”  
7. “Maggie and millie and molly and may”  
10. “i thank You God...”

## *Ida y vuelta from Argentina and Spain*

**Alberto Ginastera**  
(1916-1983)

Gato

**Lucio Demare**  
(1906-1974)

Malena canta el tango

**Virgilio Expósito**  
(1924-1997)

Naranja en flor

**Joaquín Turina**  
(1882 -1949)

Nunca olvida

Las locas por amor

***RAISING THE STAKES: A Lecture recital on Bizet's Carmen***

February 4, 2009

**Part I:** Seguidillas de Madrid

traditional

Assisted by Lourdes P. Elias, Dancer

**Part II:** Lecture

A: Change of Voice

B: Addition of Characters

C: Musical Elements

**Part III:** Performance: **Scenes from Carmen** Georges Bizet (1838-1875)

**No 9 Chanson et Duo:** *Près des remparts de Séville*

**No 15 Quintet:** *Nous avons en tête une affaire!*

**No 16 Duo:** *Je vais Danser ...*

**No 26 Duo final:** *C'est toi! C'est moi!*

***Assisted by:***

Carlos César Rodríguez, Pianist

Anamer Castrello, Mezzo Soprano

Katie Katinas, Soprano

Grace Gori, Mezzo Soprano

Eric C. Black, Baritone

# Zarzuela from Spain to Cuba

**Peter Joshua Burroughs**

Assisted by **Carlos César Rodríguez**, Pianist

**Anamer Castello**, Mezzo-Soprano

**Randa Rouweyha**, Soprano and **Renee Lamont**, Dancer

Selections from *El Barberillo de Lavapiés*

Francisco Asenjo Barbieri  
(1823 – 1894)

Overtura y Entrada de Lamparilla

Entrada de la Paloma

Duo de las Majas

Terceto de la Marquesita, Paloma y Lamparilla

Relato de Lamparilla

Duo de Paloma y Lamparilla

Seguidillas de Lamparilla

## *Intermission*

No puede ser...  
from *La tabernera del puerto*

Pablo Sorozábal  
(1897 - 1988)

Duo de La Revoltosa  
from *La Revoltosa*

Ruperto Chapí  
(1851 - 1909)

Entrada de Maria la O  
from *Maria la O*

Ernesto Lecuona  
(1896-1963)

Gran Duo de Maria la O

Romanza de Maria la O (Duo)

Jota la Dolores  
from *La Dolores*

Tomas Breton  
(1850 – 1923)

**Friday March 9, 2012**  
**Ulrich Recital Hall,**  
**Tawes Building**  
**University of Maryland, College Park**

CLARICE SMITH PERFORMING ARTS CENTER  
UNIVERSITY OF MARYLAND SCHOOL OF MUSIC  
AND MARYLAND OPERA STUDIO PRESENT

# SHADOWBOXER

**AN OPERA  
BASED ON THE LIFE OF  
JOE LOUIS**

**WORLD PREMIERE!  
APRIL 17 - 25, 2010**

MUSIC BY FRANK PROTO  
LIBRETTO BY JOHN CHENAULT

MARYLAND OPERA STUDIO  
UNIVERSITY OF MARYLAND  
SYMPHONY ORCHESTRA  
MARYLAND JAZZ STUDIES PROGRAM

SATURDAY, APRIL 17, 2010 . 7:30PM  
SUNDAY, APRIL 18, 2010 . 6PM  
WEDNESDAY, APRIL 21, 2010 . 7:30PM  
FRIDAY, APRIL 23, 2010 . 7:30PM  
SUNDAY, APRIL 25, 2010 . 3PM

INA & JACK KAY THEATRE

**SHADOWBOXER** was commissioned by the Clarice Smith Performing Arts Center and the University of Maryland School of Music, with support from commissioning partners Peter Wolfe and Robert and Patricia Knight.

CLARICE SMITH PERFORMING ARTS CENTER 3

## Translations

### **Elegie auf den Tod eines Pudels**

(1787 author unknown)

Stirb immer hin, es welken ja so viele  
der Freuden auf der Lebensbahn,  
oft, eh' sie welken in des Mittags Schwüle,  
fängt schon der Tod sie abzumähen an.

Auch meine Freude, du! Dir fließen Zähren,  
wie Freunde selten Freunden weih'n, der  
Schmerz um dich kann nicht mein Aug' entehren,  
um dich Geschöpf, geschaffen mich zu freu'n.

Doch soll dein Tod mich nicht zu sehr betrüben,  
du warst ja stets des Lachens Freund,  
geliehen ist uns Alles, was wir lieben,  
kein Erdenglück bleibt lange unbeweint.

Mein Herz soll nicht mit dem Verhängnis zanken  
um eine Lust, die es verlor;  
du lebe fort und gaukle im Gedanken  
mir fröhliche Erinnerungen vor.

### **Selbstgespräch**

Johann Wilhelm Ludwig Gleim (1719-1803)

Ich, der mit flatterndem Sinn  
bisher ein Feind der Liebe bin  
und es so gern beständig bliebe,  
Ich! Ach! Ich glaube, dass ich liebe.

Der ich sonst Hymen angeschwärzt  
und mit der Liebe nur gescherzt,  
der ich im Wankelmut mich übe,  
Ich glaube, dass ich Doris liebe.

Denn ach! Seitdem ich sie geseh'n,  
ist mir kein' andre Schöne schön.  
Ach, die Tyrannin meiner Triebe,  
ich glaube gar, dass ich sie liebe

### **Elegy on the death of a Poodle**

You have withered and died after all  
So much of Life's joys have withered  
Often, before you faded in the humid noon,  
death had already started to mow you down.

Also my joy, you! Tears flowed to you  
like friends often dedicate to friends, the  
pain around you may not make me cry  
for you Creature, created to make me happy

Actually your death will not sadden me long  
you were always a laughing friend,  
Everything we love is loaned to us  
No earthly happiness is long un-mourned

My heart will not quarrel with fate  
over a pleasure which is lost  
You continue to live and jostle my thoughts  
bringing happy memories to me of before.

### **Soliloquy**

I, who with my un-flapping spirit,  
previously was a foe of love and  
therefore, fond of resistance would be,  
I, Oh! I believe that I love!

I, who was used to mocking Hymen,  
and only joked with love,  
I am now practicing fickleness,  
I believe, that I'm in love with Doris!.

For alas! Ever since I saw her,  
none other is truly beautiful to me.  
Alas, the tyrant of my desires,  
I believe well, that I love her.

**Ich liebe dich**

Karl F. Wilhelm Herrosee (1764-1821)

Ich liebe dich, so wie du mich  
am Abend und am Morgen,  
noch war kein Tag, wo du und ich  
Nicht theilten uns're Sorgen.

Auch waren sie für dich und mich  
getheilt leicht zu ertragen;  
du tröstetest im Kummer mich,  
Ich weint' in deine Klagen.

Drum Gottes Segen über dir,  
du, meines Lebensfreude,  
Gott schütze dich, erhalt' dich mir;  
Schütz' und erhalt' uns beide.

**Der Kuss** Christian Felix Weisse (1726–1804)

Ich war bei Chloen ganz allein,  
und küssen wollt' ich sie:  
jedoch sie sprach,  
sie würde schrei'n,  
es sei vergebne Müh'.

Ich wagt' es doch, und küsste sie,  
trotz ihrer Gegenwehr.  
Und schrie sie nicht?  
Jawohl, sie schrie,  
doch lange hinter her.

**Tre sonetti di Petrarca**Francesco *Petrarca* (1304-1374)**Pace non trovo...**

Pace non trovo, e non ho da far guerra,  
e temo, e spero, ed ardo, e son un ghiaccio:  
e volo sopra 'l cielo, e giaccio in terra;  
e nulla stringo, e tutto 'l mondo abbraccio.

Tal m'ha in prigion, che non m'apre, nè serra,  
nè per suo mi ritien, nè scioglie il laccio,  
e non m'ancide Amor, e non mi sferra;  
nè mi vuol vivo, nè mi trahe d'impaccio.

Veggio senz' occhi; e non ho lingua e grido;  
e bramo di perir, e cheggio aita;  
ed ho in odio me stesso, ed amo altrui:

**I Love You**

I love you, as you love me,  
At evening time and morning,  
Yet there was no day, where you and I  
Didn't share our concerns.

So they were for you and me  
Divided to bear easily;  
You consoled me in my anguish  
And I cried with your complaints

So may God's blessing be over you  
You, my zest for life  
God preserve you, keep you with me,  
Preserving and protecting both of us

**The Kiss**

I was near Chloe all alone  
And I wanted to kiss her  
However, she said  
That she would scream,  
There was going to be trouble.

I went ahead and kissed her  
Despite her resistance  
And did she not scream?  
Certainly, she screamed,  
But long afterward!

**Three Sonnetts of Petrarch****I Don't Find Peace**

I don't find peace, and I cannot make war,  
And I fear, and hope; and burn, and am frozen;  
I fly above the sky, and lie on the ground;  
I hold nothing, and I embrace the whole world.

In Love's prison which neither opens nor locks,  
Not claimed by love, nor let free of loves ties;  
And love will not slay me, yet won't release me;  
I don't want to live, or be left encumbered

I gaze without eyes, without tongue  
I cry out, I wish to perish, and plead for relief  
And I hate myself, and the love of others.



Pascomi di dolor; piangendo rido;  
egualmente mi spiace morte e vita.  
In questo stato son, Donna, per Voi.

### **Benedetto sia 'l giorno...**

Benedetto sia 'l giorno, e 'l mese, e l'anno  
e la stagione, e 'l tempo, e l'ora, e 'l punto  
e 'l bel paese e 'l loco, ov'io fui giunto,  
da' duo begli occhi che legato m'hanno;

e benedetto il primo dolce affanno  
Ch'i ebbi ad esser con Amor congiunto,  
e l'arco e le saette ond' i' fui punto,  
e le piaghe, ch'infino al cor mi vanno

Benedette le voci tante, ch'io  
chiamando il nome di Laura ho sparte,  
e i sospiri e le lagrime, e 'l desio.

E benedette sian tutte le carte  
ov' io fama le acquisto, e il pensier mio,  
ch'è sol di lei, si ch'altra non v'ha parte.

### **I' vidi in terra...**

I' vidi in terra angelici costumi,  
e celesti bellezze al mondo sole;  
tal che di rimembrar mi giova, e dole:  
che quant'io miro, par sogni, ombre, e fumi.

E vidi lagrimar que' duo bei lumi,  
Ch'han fatto mille volte invidia al sole;  
Ed udì' sospirando dir parole  
che farian gir i monti, e stare i fiumi.

Amor! senno! valor, pietate, e doglia  
Facean piangendo un più dolce contento  
d'ogni altro, che nel mondo udir si soglia.

Ed era 'l cielo all'armonia s'intento  
che non si vedea in ramo mover foglia.  
Tanta dolcezza, avea pien l'aer e 'l vento.

I feast on sadness, crying, I laugh;  
Death and life repel me equally;  
In this state I am, woman, because of you.

### **Blessed is the Day....**

Blessed is the day, the month, the year,  
The season, the hour, the moment,  
The country where I was enthralled,  
By two beautiful eyes which hold me captive.

And blessed was the first sweet sorrow  
That had to be combined with love,  
And the bows and arrows which hit the mark,  
And the wounds, which finally went to my heart.

Blessed are the many voices, which I,  
Calling out the name of Laura have scattered,  
And the sighs and the tears, and the desire.

And blessed are all of the cards with which I  
Have purchased her fame, and my thought,  
Only about her, is that another has no part.

### **I saw on Earth...**

I saw angelic robes on earth, and heavenly  
Beauties, Sun to the world; so as to remember  
My gain and my sorrow: No matter how much  
I see, all are dreams, shadows, and smoke

And I saw tears from two beautiful eyes,  
Which have put the sun to shame many times,  
And sighing, I heard words said which could  
Cause mountains to spin and stop the rivers.

Love, wisdom, valor, pity, and pain  
Tears were making a sweeter concert  
That none other in the world could be heard.

And there was the sky, intent on that harmony,  
A leaf could not be seen moving on the branch.  
Such sweetness filled the air and the wind.

**Mandoline**

Paul Verlain 1844-1896

Les donneurs de sérénades  
 Et les belles écouteuses  
 Échangent des propos fades

Sous les ramures chanteuses.  
 C'est Tircis et c'est Aminte,  
 Et c'est l'éternel Clitandre,  
 Et c'est Damis qui pour mainte  
 Cruelle fait maint vers tendre.

Leurs courtes vestes de soie,  
 Leurs longues robes à queues,  
 Leur élégance, leur joie  
 Et leurs molles ombres bleues,

Tourbillonnent dans l'extase  
 D'une lune rose et grise,  
 Et la mandoline jase  
 Parmi les frissons de brises

**Romance**

Paul Bourget (1852-1935)

L'âme évaporée et souffrante,  
 L'âme douce, l'âme odorante  
 des lys divins que j'ai cueillis  
 dans le jardin de ta pensée,  
 Où donc les vents l'ont-ils chassée,  
 Cette âme adorable des lys?

N'est-il plus un parfum qui reste  
 de la suavité céleste  
 Des jours où tu m'enveloppais  
 d'une vapeur surnaturelle,  
 Faite d'espoir, d'amour fidèle,  
 de béatitude et de paix?...

**Fantoches**

Paul Verlaine (1844-1896)

Scaramouche et Pulcinella,  
 qu'un mauvais dessein rassembla,  
 gesticulent noirs sous la lune,

Cependant l'excellent docteur Bolonais  
 cueille avec lenteur des simples  
 parmi l'herbe brune

**Mandolin**

The serenading men  
 And the beautiful listening ladies  
 Exchange tasteless remarks  
 Under singing branches.

It is Tircis and also Aminte,  
 And the eternal Clitandre,  
 And it is Damis who wrote  
 Many tender verses for cruel women.

Their short silk coats,  
 Their long gowns with trains,  
 Their elegance, their joy  
 And their soft blue shadows,

Swirling in ecstasy  
 Of a pink-gray moon,  
 And the Mandolin chatters  
 Among the shivering breezes

**Romance**

Evaporated and suffering soul  
 Sweet soul, the soul perfumed  
 With divine lilies that I have cut  
 In the garden of your thoughts,  
 Where then did the winds chase  
 This delightful soul of Lilies?

Is it not a scent that lingers  
 Of the heavenly sweetness  
 Those days where you enveloped me  
 Into a supernatural mist  
 Made of hope, of faithful love,  
 Of blessedness and of peace?...

**Puppets**

Scaramouche and Pulcinella  
 Brought together an evil plan  
 gesticulating black under the moon,

However, the excellent Doctor Bolonais  
 Slowly picks the herbs  
 Among the brown grass

Lors sa fille, piquant minois,  
sous la charmille, en tapinois,  
se glisse demi-nue,

En quête de son beau pirate espagnol,  
dont un amoureux rossignol  
clame la détresse à tue-tête.

**Malena canta el tango...**  
Homero Manzi (1907–1951)

Malena canta el tango como ninguna  
Y en cada verso pone su corazón  
A yuyo del suburbio su voz perfuma  
Malena tiene pena de bandoneón  
Tal vez allá en la infancia su voz de alondra  
Tomó ese tono obscuro del callejón  
O acaso aquel romance que solo nombra  
quando se pone triste con el alcohol  
Malena canta el tango con voz de sombra  
Malena tiene pena de bandoneón

Tu canción tiene el frío del último encuentro,  
Tu canción se hace amarga en la sal de recuerdo  
Yo no sé si tu voz es la flor de una pena  
Solo sé que al rumor de tus tangos Malena  
Te siento mas buena, mas buena que yo

Tus ojos son oscuros como el olvido  
Tus labios apretados como el rencor  
Tus manos dos palomas que sienten frío  
Tus venas tienen sangre de bandoneón  
Tus tangos son criaturas abandonadas  
Que cruzan sobre el barro del callejón  
Cuando todas las puertas están cerradas  
Y ladran los fantasmas de la canción  
Malena canta el tango con voz quebrada  
Malena tiene pena de bandoneón.

\* A small concertina-like accordion used to  
accompany tangos

**Naranja en Flor** (Homero Expósito 1918-1987)

Era más blanda que el agua, que el agua blanda,  
Era más fresca que el río, naranja en flor,  
Y en esa calle de estío, calle perdida,  
Dejó un pedazo de vida y se marchó

While his daughter, sharp little face,  
Under the arbor stealthily  
Slides semi-nude,

In search of her handsome Spanish pirate  
Of which an amorous nightingale  
Distressed, Cries his head off.

**Malena sings the tango...**

Malena sings the tango like none other  
And in each verse she puts her heart  
Her voice perfumed the bad suburban herb  
Malena has the pain of the bandoneón\*  
Ever since childhood her lark's voice  
Took that dark alley tone  
In case of songs that she only named  
When she was saddened with alcohol  
Malena sings the tango with shadowy voice  
Malena has the pain of the bandoneón

Your song has coolness of the last meeting  
Your song sours in the salt of remembrance  
I don't know if your voice flowers in sadness  
I just know that the sound of your tangos,  
I sense you are better, much better than I

Your eyes are dark like forgetfulness  
Your lips are grudgingly tightened  
Your hands, two doves that feel the cold  
Your veins have blood of the bandoneón  
Your tangos are abandoned creatures  
Who cross over that block of the alley  
When all the doors are locked  
And the ghosts of the song howl  
Malena sings the tango with a broken voice  
Malena has the sorrow of the bandoneon

**Orange tree in blossom**

It was softer than water, than soft water  
It was fresher than the river, orange tree  
In bloom, and in that street of summer,  
Lost street, she left a piece of life, and it left

Primero hay que saber sufrir,  
después amar, después partir,  
y al fin andar sin pensamiento...  
Perfume de naranjo en flor,  
promesas vanas de un amor  
que se escaparon en el viento  
Después, ¿Que importa del después?  
Toda mi vida es el ayer que me detiene  
en el pasado, eterna y vieja juventud  
que me ha dejado acobardado  
como un pájaro sin luz.

¿Qué le habrán hecho mis manos?  
¿Qué le habrán hecho  
para dejarme en el pecho tanto dolor?  
Dolor de vieja arboleda, canción de esquina  
dejo un pedazo de vida, naranjo en flor.

Primero hay que saber sufrir,  
después amar, después partir,  
y al fin andar sin pensamiento...  
Perfume de naranjo en flor,  
promesas vanas de un amor  
que se escaparon en el viento  
Después, ¿Que importa del después?  
toda mi vida es el ayer que me detiene  
en el pasado, eterna y vieja juventud  
que me a dejado acobardado  
como un pájaro sin luz.

#### **Gato ( folk song )**

El gato de mi casa es muy gauchito  
pero quando lo bailan zapateadito.  
Guitarrita de pino, cuerdas de alambre.  
Tanto quiero a las chicas, digo,  
como a las grandes.

Esa moza que baila, mucho la quiero  
pero no para hermana, que hermana tengo.  
Que hermana tengo sí, ponéte al frente  
Aunque no sea tu dueño, digo,  
me gusta verte

#### **Nunca olvida...**

Ya que este mundo abandono  
antes de dar cuenta a Dios  
aquí para entre los dos  
mi confesión te dire

First one must know how to suffer,  
And then to love, and then to leave,  
And finally to walk without thinking  
Scent of orange tree in blossom  
Vain promises of a love  
That escaped in the wind  
Afterwards, who cares about afterwards  
All my life is yesterday, that keeps me  
In the past. Eternal and old youth  
That has left me intimidated  
Like a bird without light

What have my hands done  
What have they done to leave me  
With so much pain in my chest  
Pain of the old arbor, song of the street corner  
She left a piece of life, orange tree in bloom

First one must know how to suffer,  
And then to love, and then to leave and finally  
To walk without thinking  
Scent of orange tree in blossom  
Vain promises of a love  
That escaped in the wind  
Afterwards, who cares about afterwards  
All my life is yesterday, that keeps me  
In the past. Eternal and old youth  
That has left me intimidated  
Like a bird without light

#### **Cat**

The cat of my house is very handsome  
Especially when he dances a little folk dance  
Little pine guitar, steel strings  
I like little girls so much, I say!  
As well as big ones!

That girl dancing, I like her a lot But not as a  
Sister, I have a sister I have a sister yes!  
Put her in the front  
Even though I am not your owner,  
I like to watch you

#### **Never forget...**

Now that I am leaving this world  
Before giving account to God  
Here between the two of us  
I will give you my confession

Con toda el alma perdono  
hasta a los que siempre he odiado  
A tí que tanto te he amado  
Nunca te perdonaré

**La locas por amor...**

Ramòn Maria de las Mercedes de Campoamor  
y Campoosorio (1817-1901)

Te amaré, diosa Venus  
Si prefieres que te amen mucho tiempo  
y con cordura

y respondió la diosa de Citeres  
prefiero, como todas las mujeres  
que me ame en poco tiempo y con locura  
te amaré, diosa Venus, Te amaré!

With all my soul I forgive  
even those whom I have always hated  
To you who I have loved so much  
I will never forgive you

**Fools for love....**

I will love you, goddess Venus  
If you prefer I would love you for a long time  
and with a prudence

And the goddess of Citeres responded  
I prefer, as all women, that you love me  
For a little while with abandon  
I will love you, goddess Venus, I will love you!

### Entrada de Lamparilla

Salud, dinero y bellotas!  
Aquí está para servirlos,  
lo peor que hay en la villa.  
Voy a rezar a San Eugenio  
ya comerme un celemín. ¡Oíd!  
Yo fuí paje de un Obispo  
y criado de un bedél,  
Y donado de un convento  
y ranchero de un cuartél,  
yo fuí sastre cuarto días  
monaguillo medio mes,  
y ni el mismo diablo sabe  
lo que he sido lo que sé!  
Ahora soy barbero, y soy comadrón,  
y soy sacamuelas, y soy sangrador.  
Peino, corto y rizo, y adobo la piel  
y hecho sanguijuelas  
que es lo que hay que ver.  
Lamparilla soy. Lamparilla fuí,  
éste es el barbero mejor de Madrid.  
Lamparilla fuí, Lamparilla soy,  
y no hay nadie triste  
en donde yo estoy!

You soy músico y coplero  
y organista y sacristán.  
Y en mi barrio no ha nacido  
otro yo para bailar.  
Yo hago pasos de comedia  
sé frances y sé latín.  
y ando siempre tras las mozas...  
por supuesto... con buen fin!  
Pongo sinapismos, peino con primor,  
y tiño las canas de cualquier color.  
Bebo como cuatro, juego como seis,  
y afeito a cien hombres  
con la misma nuéz.  
Lamparilla fuí, Lamparilla soy,  
nadie paga el gasto en donde yo estoy.  
Lamparilla soy, Lamparilla fuí,  
yo soy el barbero mejor de Madrid.

### Lamparilla's entrance

Health, wealth and acorns (*Adam's apples*)  
Here I am to serve you  
the worst in the town!  
I go to pray at (the festival of ) Saint Eugene  
and to eat a peck! Listen!  
I was valet to a bishop  
and servant of a warden  
and lay leader in a convent  
and mess cook for a barracks  
I was a tailor for four days  
and acolyte half a month  
not even the devil knows what I've done!  
Now I am a barber, and male mid-wife,  
I am a dentist, and blood-letter,  
And I apply leaches  
that you have to see!  
I am Lamparilla, I was Lamparilla,  
the best barber in Madrid!  
I was Lamparilla, I am Lamparilla,  
no one is ever sad when I am around!

I am musician and ballad singer,  
and organist and sacristan!  
And none was born in my neighborhood  
who dances better than I!  
I write comedic passages  
I know French and I know Latin!  
And I always go for the ladies...  
of course... with good result!  
I apply mustard plasters, do the best hair!  
And color your grey hairs any color! I drink  
like four men, I play like six!  
And I shave a hundred men  
with the same *blade* (literally – Nut)  
I was Lamparilla, I am Lamparilla,  
No one pays the tab where I am! I am  
Lamparilla, I was Lamparilla,  
I am the best barber in Madrid!

### **Entrada de Paloma**

Como nací en la calle de la Paloma,  
ese nombre me dieron de niña en broma.  
Y como vuelo alegre de calle en calle,  
el nombre de Paloma siguen hoy dándome.  
Aunque no tengo el cuello tornasolado,  
siempre está mi cabello limpio y rizado.  
Y aunque mi pobre cuerpo no tiene pluma,  
siempre está fresco y blanco  
como la espuma.  
En lo limpita Paloma soy,  
y salto y brinco por donde voy,  
y a mi nombre de Paloma siempre fiel,  
ni tengo garras, ni tengo garras,  
ni tengo garras, ni tengo hiel.

Como está mi ventana cerca del cielo,  
y por él las palomas tienden el vuelo,  
cuando veo en mis vidrios que el alba asoma,  
tender quisiera el vuelo cual las palomas.  
Pero al ver que las venden en el mercado,  
y que las pobres mueren en estofado,  
digo mitad en serio mitad en broma,  
"hay sus inconvenientes en ser paloma."  
En lo que arrullo Paloma soy,  
que siempre canto por donde voy;  
y a mi nombre de Paloma siempre fiel,  
busco un palomo, busco un palomo,  
busco un palomo, ¿quién será él?

### **Paloma's Entrance**

Since I was born on Dove Street,  
as a child they jokingly named me  
Since I fly joyfully from street to street  
The name "Dove" follows me to this day.  
Although I don't have an iridescent neck  
My hair is always clean and curly. and  
although my poor body doesn't have feathers  
always it is fresh and clean  
like foaming waves.  
In my neatness I'm a Dove,  
and I jump and hop as I go,  
and to my name "Dove" ever faithful,  
I don't have claws, I don't have claws,  
don't have claws, I don't have gall

Because my window is near the sky,  
and that's where the doves take flight,  
when I see dawn rising through the panes,  
I wish to fly like the doves.  
But to see that they sell them in the market,  
and that the poor things die in stews,  
I say, half seriously, half in jest,  
"there are disadvantages in being a dove."  
When I coo, I am a dove,  
which always sings where I go;  
and to my name "Dove" always faithful,  
I'm looking for a male dove,  
who will he be?

### Duo de las Majas

**Marquesita:** Aquí estoy ya vestida como hace al caso para ser una maja de contrabando.

**Paloma:** Como Usía ha nacido en nuestros barrios, es maja verdadera sin contrabando

**M:** Me sentí muchas veces pero ahora es fuerza que las dos parezcamos majas de veras.

**Las dos:** Y que digan al vernos por el camino ¡Paso! que ahí van dos majas de lo más fino de lo más fino. La planta es buena mas si hay que hablar yo temo echarlo todo a rodar.

**P:** La cosa es fácil y ahora verá para ser Maja cómo hay que hablar. Ahora verá cómo hay que hablar. *Ende* que te he *conocío* no he *güelto* a ver a Alifonso *pá* que *naide* te eche el mirlo de que *m'ha* visto con otro. Pero si tú a la *Grigoria* otro *muñuelo* la das la levanto el cuarto bajo y la barro el *prencipal*.

**M:** Como se pone en la cara tantos untos *una Usía*, *naide* sabe cuando pasa si es mujer *u* droguería. Y si el *marío* la besa cuando está a medio pintar si no traen agua caliente no los *puéendes* *apegar*.

**P:** Ahora sólo falta *pá* ser de *Madrí* a los que se acerquen responder así.

**Las dos:** Si *quíé* *usté* reirse compre un *mono* *u* dos. ¡*Cudiaio* con el hombre! ¡*Misté* que *rediós!*

### Duet of the (Pretty) Local Girls

**Marquesita:** Here I am, dressed like a female thief.

**Paloma:** Since you were born in our neighborhood, you are really an elegant lady and not a thief.

**M:** I have dressed up many times but now, it is important that we two look like true Majas.

**Both:** And all those that see us in the street will say, "and there go two Majas, the most elegant of the most elegant." The breeding is good, more than I can say, and I fear throwing it all away.

**P:** This is easy and now you'll see, to be a Maja, how you have to speak. Since I have known you, I have not seen Alifonso, so that no one can say that they have seen me with another. But if you go to la Grigoria someone will take you to a lower room to cover what is most important.

**M:** Because one puts so much on one's face, no one know when one passes if it's a woman or a drug store. And, if the husband kisses her when she is half painted, if they do not bring him hot water, you cannot separate them.

**P:** Now, all that is left, to be from Madrid is for those who approach, to say like this...

**Both:** If you want to laugh then buy a monkey or ten...Be careful with man, mystery to marry.



**Terceto: La Marquesita, Paloma  
Lamparilla:**

**P:** ¡Lamparilla!  
**L:** ¡Servidor!  
**P:** (¡Vaya un nombre!) ¡Venga acá!  
**L:** ¿Que se ofrece?  
**P:** ¡Dos minutos de atención!  
**L:** ¡Pues aquí están!  
**P:** Esta Joven...  
**L:** ¡Guapa moza!  
**M:** ¡Muchas gracias!  
**L:** ¡No hay de qué!  
**P:** ¡Es mi amiga!  
**L:** ¡Ya lo es mía! **M:** ¡Bien te sirve!  
**L:** Pronto y bien

**P:** Por no sé qué aventurilla muy difícil de contar, esta moza vino al Pardo ¡y a disgusto en él está! **Todos:** ¡Ya! ya!  
**M:** Si como he venido sola, sola tengo que volver, ¡pasarán las pobres monjas un disgusto muy cruel! **T:** ¡Muy cruel!  
**P:** Y por eso es necesario que encontremos un galán que la dé hasta casa el brazo ¡sin volverla a ver jamás! **T:** ¡Le tendrá!

**L:** Con que es decir, señoras, que aquí es preciso-- topar con un mancebo prudente y listo, que riña si es forzoso por esta moza, ¡y que si vuelve a ver-- la, no la conozca! Mas si mi boca cierro y doy mi brazo, ¡yo quiero que me digan qué voy ganando!

**M:** Si del lucro el deseo tanto le asalta, se ganará un empleo si le hace falta; se ganará el mancebo, por ser hidalgo, la amistad de dos hembras que valen algo; y ganará, si sale bien de la broma, ¡una misa en la Virgen de la Paloma!

**P:** Ganará Lamparilla, y es lo primero, llevar un cuerpo al lado con tal salero. Servir a unas personas muy principales, y poner en su muestra las armas reales; y si antes quiere a cuenta un daga y toma, ¡aquí los brazos tiene de la Paloma!

**Trio: Marquesita, Paloma and  
Lamparilla**

**P:** Lamparilla!  
**L:** Your servant!  
**P:** (what a name!) Come here!  
**L:** What can I offer?  
**P:** Two minutes of your attention  
**L:** Then here they are!  
**P:** This young girl...  
**L:** Pretty lady  
**M:** thanks a lot!  
**L:** not at all!  
**P:** She's my friend!  
**L:** Now she's mine! **M:** Happy to serve!  
**L:** Ready and well!

**P:** It is difficult to relate for what difficult adventure this girl has come from the Pardo and is ill at ease here! **All:** Ya, ya!  
**M:** Yes, as I came alone, alone I must return, It will give the poor nuns a very cruel disappointment! **All:** Very cruel!  
**P:** and for this reason we need to find a handsome guy who can take her home on his arm, never to see her again! **A:** She has it!

**L:** Which is to say, ladies, precisely, that you have run into a cautious and ready lad, no matter what fight is forced for this girl, if he looks back at her, doesn't recognize her! But, if I shut my mouth and give my arm, I want you to tell me what I gain!

**M:** If the profit of the desire is more than the fight, He will win a job if he wants it; For being gallant the lad will win the friendship of two ladies, who are worth something; and if the hoax goes well, will win a mass at Our Lady of the Dove!

**P:** Lamparilla will win and is the best, To escort with much flare. To serve some very important people, and can display then a royal coat of arms; and if before you want a little give and take, here are the arms of a Dove!

**L:** ¡Negocio hecho!  
**P:** ¡No sin trabajo!  
**M:** ¡Yo soy su maja!  
**L:** ¡Yo soy su majo! ¿A donde vamos?  
**M:** Hacia Madrid, que ya no hay nada que hacer aquí.

**L:** (Lamparilla, si hoy eres discreto, y si sabes guardar un secreto, la fortuna en tan crítico lance, es probable te venga ayudar. Lengua muda, cortés, continente; sé leal y callado y prudente, y a ún así, es muy probable que vayas a presidio mañana parar).

**L:** Deal made!  
**P:** Not without work!  
**M:** I am your girl  
**L:** I am your guy! Where are we going?  
**M:** To Madrid, because now I have nothing to do here.

**L:** (Lamparilla, if you are discreet today, and know how to keep a secret, fortune will probably come and help in such critical schemes! Mute tongue, charming continental, be loyal, quiet and prudent. And it's very likely you'll go to prison tomorrow).

### **Relato de Lamparilla:**

Por salvar... yo no sé cómo, de un peligro... a no sé quién, en la cárcel... no sé cuál, me han metido... ¡no sé a qué! Más de cien declaraciones me han tomado sin cesar, y yo he respondido a todas de este modo singular: ¡Yo nada vi!, ¡Yo nada hablé!, ¡Yo nada oí! ¡Yo nada sé! ¡Yo ni escribí, ni conspiré! ¿Qué hago yo aquí? ¿Cuándo me iré?

Creo que hay... yo no sé dónde, un complot... yo no sé cuál, para hacer... no sé qué cosa, que es preciso averiguar. Y los jueces y escribanos esperaban que iba yo! a aclarar de este misterio toda la complicación. Mas como allí yo nada vi, ni nada oí, ni nada sé, tan listo fuí que hoy escuché: ¿Qué hace “usted” aquí? ¡Vayase “usted”! Y el barbero Lamparilla apretó a todo correr, desde la cárcel de Villa al barrio de Lavapiés.

### **Duo de Lamparilla y Paloma**

**P:** Una mujer que quiere ver un barbero.  
**L:** Aquí está listo y sano, ágil y entero.  
**P:** ¡Acérquese un poquito si verme ansía!  
**L:** Abandonar no puedo la barbería.  
**P:** ¡Pues volveré a marcharme si así lo toma!  
**L:** ¡Aquí está Lamparilla!  
**P:** ¡Con la Paloma!  
**L:** ¡Ay, eres tú! ¡Oh, qué placer en esta calle volverte aver!  
**P:** Como has estado lejos de aquí, ¡a verte ahora hay que venir!  
**L:** ¡Ya te llamaba mi corazón!  
**P:** ¡Dime qué has hecho en tu prisión!

**L:** Vivir sin luz en un calabocito, comer un rancho mezquino y fatal; dormir muy poco en el suelo maldito, y pensar mucho en tu cuerpo chiquito, tu labio bonito, de grana y coral. Beber el agua que cae cuando llueve,

### **Lamparilla's Story:**

To save, I don't know how... from danger... I don't know who! In jail... I don't know which. They put me... I don't know! They gave me over a hundred statements without rest! I responded to all in this way: I saw nothing! I said nothing! I heard nothing! I know nothing! I wrote nothing, nor conspired! What am I doing here? When can I leave?

I believe there was... I don't know where... a plot, I don't know which! To do... don't know what thing that should be ascertained. And the judges and clerks expected that I would clarify all the hassle from this mystery. But as I saw nothing there, nor heard, nor knew, so clever was I that today I heard: What are you doing here? Get out of here! And the barber Lamparilla ran at full speed, from the Villa Jail to the neighborhood of Lavapiés

### **Paloma and Lamparilla's Duet**

**P:** A woman wants to see a barber!  
**L:** Here he is ready, healthy, agile, whole.  
**P:** come a little closer if you crave me!  
**L:** I can't abandon my barbershop!  
**P:** Then I can go away if you take it this way  
**L:** here is Lamparilla!  
**P:** with Paloma  
**L:** Ah, it's you! O, what a pleasure to see you in this street!  
**P:** How was it far from here, to see you now that you've come!  
**L:** My heart already called you!  
**P:** tell me what you did in your prison!

**L:** To live in a little cell without light, I ate a wretched, horrible ration. To sleep very little on the damned ground, and to think a lot of your cute little body, your pretty lips of scarlet and coral. To drink water from rainfall,

oír a los presos reír y jurar; ver alguaciles que el diablo se lleve, y soñar siempre en tu pie lindo y breve, tu cutis *tan geno*, de rosa y azahar. Conque aquí tienes la descripción de cuanto he hecho en mi psisión. Dime tú ahora qué has hecho tú-- en mis seis días de esclavitud.

**P:** Coser sin tregua en mi cuarto pequeño, echar de menos tu eterno cantar; en libertarte poner gran empeño, y a pesar mío, rendida ya al sueño, en no sé qué dueño ponerme a soñar. Mirar mis ojos sin luz y sin brillo, y sin notarlo border al revés; y llevar de oro repleto el bosillo para librar de un eterno castillo a un mal barberillo que hay en Lavapiés. Conque aquí tienes la descripción de cuanto he hecho por tu intención. Ya que servirme quisiste tú, ¡ya te ha pagado mi gratitud!

**L:** Eso es muy poco; ¡yo quiero amor!

**P:** ¡Téngase araya el buen señor!

**L:** ¡Costurerilla, ven hacia acá!

**P:** ¡Ay, barberillo téngase allá!

**L:** ¡No seas tirana!

**P:** ¿Tirana? ¡Ahí va!

**P:** No hay que quitar los hilvanes sin que se acabe la prenda, que si el cosido se tuerce, ya no se vende en la tienda. Si te gustan mis hechuras, sin zurcidos-- ha de ser... o te siento las costuras-- ¡y no vuelves a coser!

**L:** Para un barbero en su oficio, eso no trae desventaja, que cuanto más jabón untes, ¡corre mejor la navaja!, pero porque no armes cisma, cuando ya casado esté, sin que lo sientas tú misma, yo te descañonaré!

**P:** ¡Vaya una navaja/una agujita que se trae *usté!* ¡Por jugar de manos no hay que perder pie! ¡Ay, qué barberillo de tan mala fe!

when it rained, to hear the prisoners laugh and swear; see the guards that the devil takes. And to dream always of your little pretty feet your cheeks so full, of rose and azahar. Here you have the description of what I did in my prison. Tell me now what have you done in my six days of slavery?

**P:** To sew without stopping in my little room, missing your eternal song; I gave great effort to free you, and against my will dreams overtook me, and I don't know what lover made me dream. Look at my eyes without light or sparkle, and without noticing to sew in reverse; and to take bag full of gold to free a bad little barber we have in Lavapiés from an eternal fortress. Here you have the description of what I did for your sake. Now you have served me, I have paid you my gratitude!

**L:** That is very little, I want love

**P:** Keep yourself in line, good sir

**L:** Little seamstress come over here

**P:** Ah little barber stay over there!

**L:** don't be a tyrant!

**P:** Tyrant? Here it goes!

**P:** Don't remove the basting without finishing the garment, if the stitching is twisted, it can't be sold in the store. do you want my creations, without mending ... or me to feel your seams and not sew again?

**L:** For a barber in his office, that brings no disadvantage. The more soap... the better the blade slides. But why build this schism when we are married, I will ... without you feeling it, I will pluck you.

**P:** What a blade/needle that you bring! Don't let your feet trip while you play with your hands! Ah, such a naughty little barber!

**L:** ¡Vaya un agujita que se trae usted! ¡Por jugar de manos no se perder pie! ¡Ay, qué costurera de tan mala fe!

**Seguidillas de Lamparilla:**

En el templo de Marte vive Cupido. ¿Quién será la bribona que le ha escondido, ¡Anda, salero! ¡No sabes Palomita, lo que te quiero;

Dicen que Sabatini pone faroles. Porque no ve los rayos de tus dos soles. Abre tus ojos, y él los irá apagando poquito a poco...

**No puede ser...**

¡No puede ser! Esa mujer es buena.  
¡No puede ser una mujer malvada!  
En su mirar como una luz singular  
he visto que esa mujer es una desventurada.

No puede ser una vulgar sirena  
que envenenó las horas de mi vida.  
¡No puede ser! porque la ví rezar,  
porque la ví querer,  
porque la ví llorar.

Los ojos que lloran no saben mentir;  
las malas mujeres no miran así.  
Temblando en sus ojos dos lágrimas ví  
y a mi me ilusiona que tiemblen por mí.

Viva luz de mi ilusión,  
sé piadosa con mi amor,  
porque no sé fingir,  
porque no sé callar,  
porque no sé vivir.

**L:** What a needle you bring! Don't let your feet trip while you play with your hands! Ah, such a naughty little seamstress!

**Lamparilla's Seguidillas**

Cupid lives in the temple of Mars, who will be the hidden rascal, go! *Salero!* You don't know how much I love you little dove!

They say Sabatini erected street lights because he couldn't see your two suns' rays. Open your eyes, little by little he will put them out

**It cannot be...**

It cannot be! This woman is good.  
She cannot be an evil woman!  
In her glance, like a unique light,  
I've seen that this woman is troubled.

She cannot be a vulgar siren  
who has poisoned the hours of my life.  
It cannot be so! Because I've seen her pray,  
because I've seen her love,  
because I've seen her cry!

Those eyes that cry don't know how to lie.  
Bad women do not look like that.  
Trembling in her eyes I saw two tears,  
and my dream is, they tremble for me.

Bright light of my dreams!  
Have pity on my love!  
Because I cannot pretend,  
because I cannot be silent,  
because I cannot live!

### Duo de La Revoltosa

**Felipe:** ¿Por qué de mis ojos los tuyos retiras?  
¿Por qué? **Mari-Pepa:** ¿Por qué me  
desprecias? ¿Por qué no me miras? ¿Por qué?

**F:** ¿Yo? ¡No!

**M:** ¡Tú!

**F:** ¡No! ¿Por qué de ese modo te fijas en mí?

**M:** ¿Qué quieres decirme mirándome así? ¿Por  
qué sin motivos te pones tan triste? ¿Por qué?

**F:** ¿Por qué de mi lado tan pronto te fuiste?

**M:** ¿Yo? ¡No!

**F:** ¡Tú! **M:** ¡No!

**F:** ¿Por qué de ese modo te fijas en mí?

**M:** ¿Qué quieres decirme mirándome así?

**F:** ¡Así! **M:** ¡Así! **F:** ¿Me quieres?

**M:** ¿Me quieres? **Los dos:** ¿Me quieres?

**F:** ¡Sí! **M:** ¡Sí! ¡Ay, Felipe del alma! ¡Si  
contigo solamente yo soñaba!

**F:** ¡Mari-Pepa de mi vida! ¡Si tan sólo en tí  
pensaba noche y día! ¡Mírame así!

**M:** ¡Mírame así!

**Los dos:** ¡*Pá* que vea tu alma leyendo en tus  
ojos, y sepa (serrana / serrano) qué piensas en  
mí...

**F:** La de los claveles dobles, la del manojito de  
rosas, la de la falda de céfiro, y el pañuelo de  
crespón; la que iría a la verbena cogidita de mi  
brazo... ¡eres tú!... ¡porque te quiero chula de  
mi corazón!

**M:** ¡El hombre de mis fatigas, pa mí siempre  
en cuerpo y alma, *pá* mí sola, sin que nadie

### Duet from The Flirtatious Woman

**Felipe:** Why do your eyes avoid mine? Why?

**Mari-Pepa:** Why do you despise me? Why do  
you ignore me? Why?

**F:** I? No!

**M:** You!

**F:** No! Why do you stare at me that way?

**M:** What do you want to say to me, watching  
me like this? Why are you so sad? Why?

**F:** Why did you leave my side so quickly?

**M:** I? No!

**F:** You! **M:** No!

**F:** Why do you stare at me in this way?

**M:** What do you want looking at me so?

**F:** Like this! **M:** Like this! **F:** You love me?

**M:** You love me? **Both:** You love me?

**F:** Yes! **M:** Yes! Ay, Felipe, my soul! Yes for  
you only, I have dreamed!

**F:** Mari-Pepa, my life! Yes I think of you only  
night and day! Look at me this way!

**M:** Look at me this way!

**Both:** I see your soul in your eyes and know  
all your thoughts of me

**F:** She with the double carnations, she with the  
shawl of roses, she with the fine cotton dress,  
and the crepe kerchief; she who walks to the  
verbena nestled in my arms... you are she...  
because I love you, lass of my heart!

**M:** The exasperating man, who possesses me  
body and soul, for me alone, with no one to

me dispute su pasión! con quien iría del brazo  
tan feliz a la verbena...eres tú... ¡porque te  
quiero, chulo de mi corazón!

**F:** ¡Ay, chiquilla! ¡Por Dios!

**M:** ¡Zalamero!

**M:** ¡Chiquillo!

**F:** ¡Chiquilla!

**M:** ¡No me hables así!

**F:** ¡Te quiero!

**M:** ¡Te quiero!

**Los dos:** ¿Me quieres tu a mí?  
¿No te voy a querer, prenda mía?...  
De mí, ¿qué sería sin ti?...

**F:** Nena mía!

**M:** Felipillo!

**F:** ¡Mi morena!

**M:** ¡Mi querer!

**F:** ¡Tú eres esa!

**M:** ¡Tú eres ese!

**Los dos:** ¡Pues si tú no fueras, mi vida!  
¿quién lo había de ser?...  
¿Me quieres?...  
¿Me quieres?  
¿Me quieres tú a mí?  
¡De mí qué sería sin ti!

rival his passion! With whom I go happily on  
his arm to the fair... you are he... because I  
love you, lad of my heart!

**F:** Oh sweetheart! By God!

**M:** Flattering boy!

**M:** Sweetheart

**F:** My girl!

**M:** Don't talk to me like that!

**F:** I love you!

**M:** I love you!

**Both:** Do you love me?  
What would I be without you?...  
you won't go and change on me?

**F:** My girl

**M:** Little Felipe!

**F:** My dark haired beauty

**M:** My Love!

**F:** That you are!

**M:** That you are!

**Both:** If you were not, my darling!  
what would life be?...  
You love me...  
You love me?  
Like I love you?  
What would I be without you!

### Salida de María la O

**Fernando:** Viva siempre la reina de Manglar!  
Viva siempre la bella María la O.  
Es que en este baile la reina de la gracia.  
Que alegre que su encanto el Manglar!  
Maria la O! Bella como flor!

**Maria :** Gracias mil, yo no merezco todo lo que oí. Dulce es el trato que me dan.

**F:** Sabes tu que eres crema y eres tu la flor, sin igual de las mulatas de hoy!

**M:** Pero está aquí el dueño de esta Reina del Manglar.

**F:** Dulce amor tu eres la reina de mi Corazón!

**M:** Y para ti suena mi voz. Otra no hay quien se iguale a mí, causo a los hombres el frenesí.

**F:** Verdad! **M:** Soy mulata yo no lo niego, tengo fuego *pá* regalar. Miren tóos quien me gana a mí cuando por el Prado camino así.

**F:** ¡Eso! **M:** Con mi manta voy que me enrosco así y me dicen tóos al pasar

**M:** Maria la O, bella como flor,  
como tú en La Habana nunca hubo dos.  
María la O por gozar tu amor,  
te diera en pedazos el corazón.  
Loco por tu amor mulata sin par ,  
tu boca de miel quisiera besar.  
Mírame una vez con ese mirar,  
que yo esa mirada no he de olvidar.

**F:** Loco por tu amor!  
Mulata sin par,  
tu boca de miel quisiera besar!

**M:** Pero a mi amor para ti es,  
O sueño de mi corazón.

**F:** O dulce Reina del Manglar.

### Maria La O's Entrance

**F:** Long live the queen of Manglar!  
Long live the beautiful Maria la O.  
Because In this dance the queen of grace  
happily enchants el Manglar!  
Maria la O Beautiful like a flower!

**Maria:** Thank you, I don't deserve all that I have heard. You give me sweet attention.

**F:** You know who is cream and flower and there is no other *mulata* like you today!

**M:** But here is the master of this Queen of the Manglar.

**F:** Sweet love, you are the Queen of my heart!

**M:** And my voice sings for you. No one can cause a frenzy with men like I do.

**F:** That's true! **M:** I am *mulata*, I don't deny it, I have passion to spare. Everyone watches me when I walk like this in the Prado

**F:** ¡That's it! **M:** I wrap myself in my shawl like this and all who pass say...

**M:** Maria la O, beautiful like a flower,  
there is none other like you in Havana.  
To enjoy your love, Maria la O,  
I would rip my heart in pieces.  
Crazy for your love incomparable *mulata*,  
your honeyed mouth I want to kiss.  
Glance at me once, in that way,  
so that I'll never forget that look.

**F:** Crazy for your love!  
Incomparable *mulata*,  
I want to kiss your honeyed mouth!

**M:** But my love is yours,  
Oh dream of my heart!

**F:** Oh sweet Queen of the Manglar.



**M:** Dulce bien la ilusión  
eres tú de mi amor,  
y vivir yo sin tí  
fuera igual que morir  
y jamás en los brazos  
de otra mujer  
quería yo verte,  
pues morir es mejor  
que sufrir tal dolor

**F:** Es la verdad!  
Tu serás siempre mi amor,  
mi dueña del corazón.  
Siempre así...

**Los dos:** Dulce bien la ilusión  
eres tú de mi amor,  
y vivir yo sin ti  
fuera igual que morir  
y jamás en los brazos de otra mujer  
queria yo verte (F: verme),  
pues morir es mejor  
que sufrir tal dolor.  
Por tí moriré!  
Por tí mi amor!

**M:** You are the sweet hope  
of my love,  
and to live without you  
would be like dying,  
and if in the arms  
of another woman,  
I would ever see you  
then death is better  
than to suffer so much pain

**F:** That's the truth!  
You will always be my love,  
the ruler of my heart.  
Always like this...

**Both:** You are the sweet hope  
of my love,  
and to live without you  
would be like dying,  
and if ever in the arms of another woman  
I would see you ( F: myself)  
then death is better  
than to suffer so much pain.  
For you I would die!  
For you my love!

**Gran Duo de Maria la O:**

**M:** Me engañabas traicionando mi pasión

**F:** Calla por Dios, tu voz pueden oír!

**M:** Deben saber tu vil traición. **F:** No puedo oírte, calla por piedad, por compasión

**M:** Qué pago quieres dar a mi amor. Si me engañaste nada puedo yo esperar este es el pago de tu amor.

**F:** si no moderas tu actitud nada puedo responder

**M:** Fernando ten de mi piedad. **F:** piedad te pido yo! Piedad quiero yo de ti, por favor!

**Los dos:** Mal herida por los dardos de tu amor!

**M:** A dónde iré con mi dolor. Yo en tí miré al amante fiel de verdad, que llegaba a mí por amor, por afán conquistador. Y en cambio tú solo viste en mí la mujer que pudiera dar regalo a tú sensualidad.. Ah... Qué fué de aquel delicioso idilio dime por Diós donde fué la hoguera que con su luz infernal nos deslumbro.

**F:** Olvida aquel delicioso idilio calla por Diós que de aquella hoguera no queda en mí nada mas que el resplandor.

**M:** Dejame por favor! Tú sabes bien lo que fué en las horas que pedías mi amor en los días que jurabas morir de felicidad

**M:** Engaño fue. No me quieres ni me amaste, jamás sin pensar que de dolor a tus pies morirá.

**F:** Tendré que decirte que nunca te quise con ese cariño que pretendes tú! Tendrás que olvidarme si quieres un día sentirte dichosa con un nuevo amor. Pero en mí no puedes ya

**Grand Duet from Maria La O:**

**M:** You treacherously betrayed my passion

**F:** Shut up, They can hear your voice!

**M:** Let them know your vile betrayal

**F:** I can't hear you, shut up for pity,

**M:** How you repay my love! If you cheated me I can hope for nothing, this is the price of your love.

**F:** If you don't change your attitude I cannot respond to anything.

**M:** Fernando have pity on me. **F:** pity, I beg of you! Pity I want from you, please!

**Both:** Badly wounded by the arrows of your love

**M:** Where will I go with my sadness. I saw in you a faithful lover, who came to me with the eagerness of a conquistador. Then you changed, all you saw in me was the woman who could give sensual gifts... Ah... What happened to that delicious idillic love tell me by God where did the bonfire go that with your infernal light dazzled us.

**F:** Forget this delicious ideal. Shut up by God, this fire will never glow in me again!

**M:** Leave me please! You know well what happened in the hours that you begged for my love in the days that you swore you would die of happiness!

**M:** I was deceived, you never loved or wanted me, not thinking that I'd die of pain at your feet.

**F:** I have to tell you that I never wanted you with this love that you pretend to have had. You must forget me if you wish one day to feel happy with a new lover. But you can no

pensar. Otra luz mí senda iluminó y en tí  
jamás puede ya encenderse libre mí pasión.

**M:** O Calla por favor por caridad! No más  
por Díos! La ofensa de tu amor infiel no  
perdonaré jamás! Prefiero ya morir!

**Los dos:** Olvida aquel delicioso idilio calla por  
Díos que de aquella hoguera no queda en mi  
nada mas que el resplandor.

**M:** La mujer de tu amor ya desdeñas traidor,  
más de ese vil proceder tú te acordarás

**F:** Véte mujer, si nuestro amor dulce fué no  
me llenes de amenazas mujer porque juro  
que en mi vida jamás te vuelvo a ver.

**M:** No puedo más saber de tí

**Los dos:** Qué fue de aquel delicioso idilio  
donde se fue que en mi pecho nunca más  
tendré el amor yá.

**M:** ¡He de morir ya sin tu amor!

**F:** ¡Véte mujer!

longer think of me. Other light illumined my  
path and you can't ignite my passion again.

**M:** Oh shut up please, for charity! My God,  
no more! I can never forgive the offense of  
your false love! I prefer to die now!

**Both:** Forget this delicious ideal. Shut up by  
God, this fire will never glow in me  
again!

**M:** the wife of your love now despises the  
traitor more than the vile actions you  
remember

**F:** Get out woman, let our love sweetly fade.  
Don't threaten me because I swear that I'll  
never see you again in my life

**M:** I can't know anymore of you!

**Both:** What happened to this delicious  
idyllic love where did it go? That I have no  
love in my breast anymore?

**M:** I'm going to die without your love!

**F:** Get out woman!

**Romaza de María la O:**

Mulata infelíz tu vida acabó  
 De risa y güaracha se ha roto el bongó  
 Que oías ayer temblando de amor  
 Y con ilusión junto a un hombre cruel

Su amor ya se fue de mi corazón  
 Que hoy ya le aborrece porque mi pasión  
 Que hirió su traición ya tan solo es  
 Sed de verlo al fin tendido a mis pies

María la O, ya no más cantar  
 María la O, hora es de llorar  
 De tus besos, que tan fugaz ya voló

María la O, todo se acabó  
 Tu amor ya se fue de tu corazón  
 Y jamás él volverá  
 María la o sueña en morir

**Jota La Dolores:**

Aragón la más famosa es de España y sus  
 regiones porque aquí se hallo la Virgen,  
 y aquí se canta la jota!

Por una moza del barrio, por una moza del  
 barrio, Patricio esta si se muere! No dire  
 qual es su nombre, que ella lo diga si quiere!

Grande como el mismo sol es la jota de esta  
 tierra, si en amor luce sus iris, lanza rayos en  
 la guerra!

Quiere decir, que en Guerra  
 vencer debemos o bien morir.

**Lyric aria of Maria La O:**

Unhappy mulata your life is over the  
 laughter and *guaracha*'s broke the bongó  
 You heard yesterday trembling with love  
 enthusiastically with a cruel man

His love already left my heart which  
 he disdains today because of my passion  
 wounded by betrayal, now I only thirst  
 to see him at last lying at my feet

Maria la O, now you no longer sing  
 Maria la O, now is time to cry because of  
 your fleeting kisses have already flown

Maria la O all is ended  
 Your love has already left your heart  
 And it will never return  
 Maria la O dream of death

**Jota of Our Lady of Sorrow:**

Aragon, Most famous region of Spain  
 because here one finds the Virgin and here  
 one sings the Jota!

Patricio is dying for a girl from the barrio,  
 He doesn't know her name, but she will tell  
 it to him if he wants!

The Jota is as large as the sun of this land, if  
 in love shows off its iris(eyes), and  
 launches rays at war!

It means that in war  
 we must win or rather die.

## Dissertation Project Recordings

Mozart, Wolfgang Amadeus. *Die Entführung aus dem Serail*: Act I. Libretto by Christoph Friedrich Bretzner and Gottlieb Stephanie, English Dialogue by Nick Olcott. Performed by Maryland Opera Studio. April 2011. DVD-ROM. Archival Recording.

Mozart, Wolfgang Amadeus. *Die Entführung aus dem Serail*: Act II. Libretto by Christoph Friedrich Bretzner and Gottlieb Stephanie, English Dialogue by Nick Olcott. Performed by Maryland Opera Studio. April 2011. DVD-ROM. Archival Recording.

Burroughs, Peter Joshua and Carlos César Rodríguez. *Of Many Voices: A Song Recital*. Music by Beethoven, Liszt, Debussy, Gottlieb, Ginastera, Demare, Expósito, Turina. December 11, 2011. CD-ROM. Archival Recording.

Burroughs, Peter Joshua and Carlos César Rodríguez. *Raising The Stakes: A Lecture Recital on Bizet's Carmen*. Music by Georges Bizet. CD-ROM. Archival Recording.

Burroughs, Peter Joshua and Carlos César Rodríguez. *Zarzuela from Spain to Cuba*. Music by Barbieri, Sorozábal, Chapí, Lecuona, Breton. March 9, 2012. CD-ROM. Archival Recording.

Proto, Frank and John Chenault. *Shadowboxer: An opera based on the life of Joe Louis*. Performed by Maryland Opera Studio. April, 2010. DVD-ROM. Archival Recording.

## Bibliography

### Books:

- Abert, Hermann. *W. A. Mozart*. Translated by Stewart Spencer. New Haven: Yale University Press, 2006.
- Bauman, Thomas. *W. A. Mozart: Die Entführung aus dem Serail*. Cambridge: Cambridge University press, 1987.
- Branscombe, Peter. "Die Entführung aus dem Serail," Edited by Cliff Eisen and Simon P. Keefe. Cambridge: The Cambridge University Press, 2006.
- Braunbehrens, Volkmar. *Mozart in Vienna, 1781-1791*. Translated by Timothy Bell. New York: Grove Weidenfeld, 1990.
- Bretzner, Christoph Friedrich. *Belmont und Constanze, oder: Die Entführung aus dem Serail*. Leipzig: Wissenschaftlicher Verlag-Müller Speiser, 1981.
- Bussey, William M. *French and Italian Influence on the Zarzuela 1700-1770*. Ann Arbor, MI: UMI Research Press, 1982.
- Cardoze, Michel. *Georges Bizet*. Paris: Mazarine, 1982.
- Carr, Francis. *Mozart & Constanze*. New York: Franklin Watts, 1984.
- Castel, Nico. *French Opera Libretti In Two Volumes: Volume I*. Mt. Morris, NY: Leyerle Publications, 1999.
- Casares Rodicio, Emilio. Editor. *Diccionario de la Zarzuela. España e Hispanoamérica. (2 Vols.)* Madrid, ICCMU, 2002-3
- Cincotta, Vincent J. *Zarzuela-The Spanish Lyric Theatre*. University of Wollongong Press, revised edition. 2005
- Curtis, Mina. *Bizet and His World*. New York: Vienna House, 1958 Alfred A Knopf, Inc, 1974.
- Dibbern, Mary. *Carmen A Performance Guide*. Hillsdale, NY: Pendragon Press, 2000.
- Eisen, Cliff, ed. Stewart Spencer Trans. *Wolfgang Amadeus Mozart: A Life in Letters*. New York: Penguin Books, 2006.

- Hunter, Mary. *Mozart's Opera: A Companion*. New Haven: Yale University Press, 2008.
- Keefe, Simon P, ED. *The Cambridge Companion to Mozart*. Cambridge: Cambridge University Press, 2003.
- McClary, Susan. *Georges Bizet, Carmen / Cambridge Opera Handbooks*. New York: Cambridge University Press, 1992.
- Mérimée, Prosper. *Carmen and Other Stories*. Translated by Nicholas Jotcham. New York: Oxford World's Classics, Oxford University Press, 1989.
- Mérimée, Prosper. *Nouvelles de Prosper Merimee: Carmen*. Paris: Brodard et Taupin, 1976.
- Pizà, Antoni. Antoni Literes. *Introducció a la seva obra* (Palma de Mallorca: Edicions Documenta Balear, 2002) ISBN 84-956-9450-6
- Rosen, Charles. *The Classical Style: Haydn, Mozart, Beethoven*, New York: Norton, 1997.
- Soloman, Maynard. *Mozart: A Life*. New York: Harper Collins Publishers, 1995.
- Thomas, Susan. *Cuban Zarzuela : Performing Race and Gender on Havana's Lyric Stage*, Urbana and Chicago: University of Illinois Press, 2009.
- Webber, Christopher. *The Zarzuela Companion*, Lanham, Maryland: Scarecrow Press, Inc., 2002.

### **Articles:**

- Alier, Roger. "Zarzuela", in L. Macy (ed.). *New Grove Dictionary of Music and Musicians Online*. Accessed 12 Feb 12.
- Cart de Lafontaine, Henry. "Spanish Music". *Proceedings of the Musical Association, 33rd Sess.*, (1906 – 1907) 27-43. Oxford University Press on behalf of the Royal Musical Association
- Clarke, Dorothy Clotelle. "The Early Seguidilla". *Hispanic Review*, Vol. 12, No. 3 (Jul., 1944) 211-222.
- Colmeiro, José F. "Exorcising Exoticism: "Carmen" and the Construction of Oriental Spain". *Comparative Literature*, Vol. 54, No. 2 (Spring, 2002) 127-144.

- Curtiss, Mina, "Unpublished Letters by Georges Bizet". *The Musical Quarterly*, Vol. 36, No. 3 (Jul., 1950) 375-409.
- Donostia, P. "Les Instruments des Danses Populaires Espagnoles". *Journal of the International Folk Music Council*, Vol. 6, (1954) 26-28.
- Herrera, F y Sánchez. "Cante Jondo: The Soul of Andalusia". *Hispania*, Vol. 36, No. 1 (Feb., 1953) 88-90.
- Klein, John W. "Bizet -- Opportunist or Innovator?". *Music & Letters*, Vol. 5, No. 3 (Jul., 1924) 230-238.
- Klein, John W. "Bizet's Admirers and Detractors". *Music & Letters*, Vol. 19, No. 4 (Oct., 1938) 405-416. Landormy; Paul and Fred Rothwell. "An Unpublished Page of Bizet's 'Carmen'". *The Musical Times*, Vol. 67, No. 1003 (Sep. 1, 1926) 803-804.
- Manning, Elizabeth. "Mozart's Entführung: An Anniversary", *The Musical Times*, Vol. 123, No. 1673 (July, 1982): 473-474: Oxford University Press
- Nowinski, Judith, "Sense and Sound in Georges Bizet's Carmen". *The French Review*, Vol. 43, No. 6 (May, 1970) 891-900.
- Rosenfeld, Paul. "Current Chronicle: Bizet and Modern Music". *The Musical Quarterly*, Vol. 25, No. 1 (Jan., 1939) 97-103.
- Ruyter, Nancy Lee. "La Escuela Bolera". *Dance Chronicle*, Vol. 16, No. 2 (1993) 249-257.
- Subirá, José. "Le style dans la musique théâtrale espagnole". *Acta Musicologica*, Vol. 4, Fasc. 2 (Apr. - Jun., 1932) 67-75
- Tiersot, Julien and Theodore Baker. "Bizet and Spanish Music". *The Musical Quarterly*, Vol. 13, No. 4 (Oct., 1927) 566-581.
- Wright, Lesley A. "A New Source for 'Carmen'". *19th-Century Music*, Vol. 2, No. 1 (Jul., 1978) 61-71.

### **Recordings:**

- Bizet, Georges. *Carmen, Opera in four acts*, Libretto: Henri Meilhac and Ludovic Halvey. New York: EMI Classics 1997.



Bizet, Georges. *Carmen*, Libretto: Henri Meilhac and Ludovic Halévy. New York: EMI Classics 2000.

Lecuona, Ernesto. *Maria La O*. Havana Cuba: EGREM 1995.

Mozart, W. A. *Die Entführung aus dem Serail*, K. 384 : Cleveland Ohio: Telarc Digital CD-80544 2000.

**Scores:**

Barbieri, Francisco Asenjo. *El Barberillo de Lavapiés*. Voice and Piano Score. Instituto Complutense de Ciencias Musicales. Madrid, 1998.

Bizet, Georges. *Carmen Oper in drei Akten von Henri Meilhac und Ludovic Halévy nach der Novelle von Prosper Mérimée*. Kassel: Alkoe-Edition, 2007.

Bizet, Georges. *Carmen* : opera in four acts / by Georges Bizet; words by H. Meilhac and L. Halévy; adapted from the novel by Prosper Mérimée; English version by Th. Baker. New York: G. Schirmer, 1895.

Lacome, P & Alsubide, J Puig. *Echos D'Espagne. Chansons & Danses Populaires*. Durand, Schoenewerk & Co. Paris, 1872.

Lecuona, Ernesto. *Maria la O*. Edward B. Marks Music Company. New York, 1987.

Mikkelsen, Carol, Editor. *Spanish Theater Songs: Baroque and Classical Eras*. Los Angeles: Alfred Publishing Co., Inc, 1998.

Mozart, Wolfgang Amadeus. *The Abduction from the Seraglio (Die Entführung aus dem Serail)*, K. 384. Voice and Piano Score. International Music Co. New York, 1985.

Proto, Frank. *Shadowboxer an Opera in 2 Acts based on the life of Joe Louis*. Liben Music Publishers Cincinnati Ohio. 2009.