Toward A Hybrid Music Theatre:

Exploring Avant-garde Compositional Techniques within a Commercial Form

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Declaration

*The Troubadour, t*he initial one-act opera in *The Rose Prologues*, premiered in the 2007 Edinburgh Fringe Festival with two voices and piano under the title, *Nimue*. *The Painter*, the third opera in the group, was drafted prior to the doctoral research, also for piano and voices. The rest of the collection and all of the string writing for these works was completed within the scope of the research.

Abstract

Toward A Hybrid Music Theatre explores the coming convergence between the English-language musical theatre and contemporary opera. The research focuses specifically on the implementation of avant-garde compositional techniques within a commercial music theatre form. Areas of application include practices in narrative structure, multiplicity of character portrayal, instrumental and vocal characterizations, vocal writing, and soundscape narrative.

Works by Italian and American twentieth-century composers have been examined for the use of such techniques including Luigi Dallapiccola, Luigi Nono, Bruno Maderna, Luciano Berio, Leonard Bernstein, and Stephen Sondheim. Works such as Berio's *Outis* and Sondheim's *Merrily We Roll Along* have influenced the thinking on narrative structure, while Dallapiccola's *Volo di notte,* Maderna's *Don Perlimplin,* and Sondheim's *Into The Woods* have contributed to the discussion of instrumental and vocal characterizations. Choral techniques such as those found in the works of György Kurtág and Krzysztof Penderecki influenced the quasi-soundscape effects.

Three full works accompany the portfolio, *The Proposal, The Passion of John* and *The Rose Prologues.* The work embodied in these projects represent a significant development to the journey moving toward hybridity. The narrative structure of *The Proposal* addresses two sides of a musical story told simultaneously. The two primary characters are portrayed by seven singers and various instruments. *The Passion of John* explores timbre, time and space as a means of musical storytelling while *The Rose Prologues* explores a single image from multiple perspectives in short-form opera. The

direction taken with these works lays out a path for future composers to explore.

Chapter One

Introduction

Contemporary trends in opera and music theatre within the English-speaking world suggest that both genres are moving toward a convergence. Conversations with practitioners in all areas of music theatre suggest that this view is widely shared and traditional opera houses are adding works of the music theatre to their repertoire. For example, Lyric Opera of Chicago produced *Show Boat* in their fall 2011 season and Rodgers and Hammerstein's *Oklahoma!* in the 2013 post-season. Likewise, the vocal range requirements and stamina of songs such as "Glitter and Be Gay" from Leonard Bernstein's *Candide* or the through-sung nature of Frank Loesser's *Most Happy Fella* increased the performance demands beyond the norm for musical theatre at the time. These operatic-like demands continued to increase from the premiere of *Candide* and *Most Happy Fella* (both in 1956) to more recent works by Stephen Sondheim, such as *Sweeney Todd* (1979) or *Sunday In The Park With George* (1984) to the still-running *Jekyll & Hyde* (1997) or *Wicked* (2003).

Keeping the above-mentioned convergence in mind, the works within this doctoral portfolio examine musical storytelling of the contemporary Italian operatic school, focusing on composers such as Luigi Dallapiccola, Bruno Maderna and Luciano Berio and the contemporary American theatre composers Carlyle Floyd, André Previn, and Stephen Sondheim. The elements examined here include the practices in narrative structure, multiplicity of character portrayal, instrumental and vocal portrayals, vocal writing, and soundscape narrative.

In addition, works by Claude Debussy, Béla Bartók, and György Ligeti are referenced and modeled with regards to string writing and practice. In preparation for the *Passion of John*, the works of Krzysztof Penderecki and György Kurtág have also been studied. *The Proposal, The Passion of John* and *The Rose Prologues* will be discussed in detail in subsequent chapters.

For the purposes of this document, commercial theatre refers to the practice followed in the Broadway theatre where investors provide funding to mount a production with the

expectation that a successful run will not only return their initial investment, but provide a profit for the length of the run. The musical choices made both in composition and in production are based on creating a score pleasing to the audience including songs with melodies that are memorable upon the first hearing. Such choices often include musical and textual language that is immediately accessible to the audience. In contrast, the avant-garde in music, theatre, and opera has primarily been produced in a not-for-profit setting where the production itself is not directly responsible to return its financial investment. Such companies may build a reputation on producing experimental works or may offer the avant-garde as a very small portion of a larger performance schedule where other works may make up the income lost on any one production.

The Italian School

Luigi Dallapiccola, Luigi Nono, Bruno Maderna, and Luciano Berio comprise a twentieth-century school of composition that, one could argue, continues the nineteenth-century Italian lyric tradition of Giacomo Puccini and Giuseppe Verdi. Dallapiccola's compositional choices in his first opera, *Volo di notte* (1940) certainly suggest a semiotic treatment of the text with its juxtaposition of traditional tonal idioms and serial compositional techniques. The story is about night flying in the Andes in South America as new postal routes are being created in the 1930's. The musical juxtaposition reflects the age-old patterns of nature against the advance of modernity. One of his later works, *Ulisse* (1968), brings together disparate elements of his work including the serenity of tonal idioms in contrast to the urgency provided by more contemporary techniques.

Immediately following the second world war, Luigi Nono and Bruno Maderna began a long-lasting association which included examining many of the formal foundations of western musical style. They studied both traditional classical idioms and the Second Viennese school. Thus, Arnold Schoenberg, Anton Webern, and Alban Berg heavily influenced their compositional thinking.[1] Nono's ideas on the state of man, politics, society, exploitation of the working class, racial intolerance and other socio-political

[1]Dalmonte, Rossana. "Maderna [Grossato], Bruno [Brunetto]." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed May 30, 2014, http://www.oxfordmusiconline.com.emils.lib.colum.edu/subscriber/article/grove/music/17392?q=Bruno+Maderna&search=quick&pos=1&_start=1#firsthit.

subjects merged with his compositional thinking to form a new kind of music theatre with his work *Intolleranza 1960.* The premiere performance in Venice in 1961 featured conductor Maderna and was disrupted by various political groups.[2] Nono's deeply held political beliefs, revealed by *Intolleranza,* continued to be a focus of his work as he began to expand his sound palette with the addition of electronic elements in his compositional practice. As he was continuing his musical experimentation, the schism between avant-garde and commercial music was widening just as between theory and practice in the social systems he was critiquing.

Bruno Maderna lived and worked in post-war Darmstadt. He took the radical serialist ideas of the Second Viennese school and developed them with much more freedom. He employed such ideas with more traditional musical sounds. This contradiction in practice became a part of his compositional life. One example of his fanciful approach and a contribution to the Italian operatic tradition is *Don Perlimplin* (1962) which takes place in the theatre of the mind while using a flute to portray the title character. Originally premiered on radio, the listener imagined the look of the opera based on the sound.[3] The fluidity of Maderna's approach may be seen clearly in the *Hyperion* cycle (1964) which has taken many forms in both concert and stage performances. Again the flute is used to depict a poet who stands against the masses — as depicted by other voices and instruments.[4] Though Maderna's style changed over the course of his career, the *cantabile* approach to instrumental writing that may be heard in his lyrical flute writing is one consistent hallmark of his style.

The most contemporary of these Italian composers, Luciano Berio, combined an innate sense of the theatrical in all kinds of performances with his compositional technique

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[2] Osmond-Smith, David. "Intolleranza 1960." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed May 30, 2014, http://www.oxfordmusiconline.com.emils.lib.colum.edu/subscriber/article/grove/music/O002446?q=Intolleranza+1960&search=quick&pos=1&_start=1#firsthit

[3] Fearn, Raymond. "Don Perlimplin." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed May 31, 2014, http://www.oxfordmusiconline.com.emils.lib.colum.edu/subscriber/article/grove/music/O003584?q=Don+Perlimplin&search=quick&pos=1&_start=1#firsthit

[4] Fearn, Raymond. "Hyperion." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed May 31, 2014, http://www.oxfordmusiconline.com.emils.lib.colum.edu/subscriber/article/grove/music/O009745?q=Hyperion&search=quick&pos=1&_start=1#firsthit

developed under the influence of Maderna. He also created music that reached a wide public even as concert audiences found contemporary music difficult to grasp. *Laborintus II* (1965) bridged the gap between music and audience with a new kind of music theatre. Through the 1960's and 1970's, Berio created a new music-theatre aesthetic and structure for each of his large scale works including *Coro* (1975-7), *La vera storia* (1977-81) and *un re in ascolto* (1979-84). One of the models for *un re* is William Shakespeare's *The Tempest* though the opera takes place as the king is dying rather than exploring Prospero's future after his banishment to the island.[5] Berio's *Outis* (1996) takes place cyclically beginning with the death of Ulysse and shows the same action recurring again in each of its five cycles. A traditional narrative structure is not to be found and instead the opera communicates through imagery in music, text, and visual design.[6]

The juxtaposition of tonal elements with contemporary practice as in Dallapiccola's and Nono's work has been a seminal influence in this portfolio, just as the fanciful approach to character and time in the music and structure for many of these experiences is a major influence. In particular, the role of the flute stands out in *Don Perlimplin* just as *Hyperion* stands as a model of lyrical writing. Similarly, the orchestral organization in Berio's work reflects the perception of time within which the music may be cyclically organized or expanded in a straight line. Another similar influence is the dramaturgical organization of the folio, specifically the non-linear storytelling. The musical influences continue with instrumental techniques to associate specific instruments with each character, which affects both orchestration choices and texture. These points will be addressed in subsequent chapters.

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[5] Osmond-Smith, David. "Un re in ascolto." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed May 31, 2014, http://www.oxfordmusiconline.com.emils.lib.colum.edu/subscriber/article/grove/music/O904301?q=un+re+in+ascolto&search=quick&pos=1&_start=1#firsthit

[6] Osmond-Smith, David. "Luciano Berio." *Grove Music Online. Oxford Music Online.* Oxford University Press, accessed May 31, 2014, http://www.oxfordmusiconline.com.emils.lib.colum.edu/subscriber/article/grove/music/02815?q=Outis&search=quick&pos=2&_start=1#firsthit

The American School

The American tradition thrives within a more commercial environment than the Italian school and this element is readily seen within its practice. Among Carlyle Floyd's operas, only *Susannah* (1955) has entered the repertoire in a small way while André Previn's *A Streetcar Named Desire* (1995) is still trying to find a footing. As has often been the case in operatic history, the rise of these works has much to do with economics. Similar to early 19th century Italian houses where impresarios sought new works by Gioachino Rossini or Gaetano Donizetti to keep audiences coming back, the new operas of the 20th and 21st centuries compete with their historical colleagues for a limited spot within a season. Consequently, new American operas need to be almost a known success before receiving a production. Even within this economic climate both *Streetcar* and *Susannah* managed to receive major productions that may ultimately bring them into standard repertoire.

In the Broadway theatre, the works of Stephen Sondheim in particular stand out. Initially working as a lyricist with Leonard Bernstein on *West Side Story* (1957), and Jule Styne on *Gypsy* (1959), he went on to compose music to his own lyrics for shows such as *Anyone Can Whistle* (1964) and *Company* (1970). Sondheim shows often found investors for their premier productions even though shows like *Anyone Can Whistle* lasted for nine performances in its Broadway run and would almost certainly have not made back its investment.[7] However, commercial failures in a Broadway context, such as *Candide* (1956) with an initial run of only seventy-three performances[8] would be immediately considered an overwhelming success in the context of a new American opera.

Several of Sondheim's shows have developed followings in subsequent productions and fostered lengthy runs on Broadway in New York as well as London's West End. This success has provided Sondheim a platform from which he tackled unconventional subjects, such as in *Sweeney Todd, The Demon Barber of Fleet* Street (1979), or experimented with musical narrative, as in *Merrily We Roll Along* (1981), which begins in

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[7] Internet Broadway Database. "Anyone Can Whistle." ibdb.com. http://www.ibdb.com/production.php?id=3058 (accessed May 10, 2014).

[8] Internet Broadway Database. "Candide." idbd.com. http://www.ibdb.com/production.php?id=2591 (accessed May 10, 2014).

1980 and progresses backward to 1955. He has also intermingled multiple stories with *Into The Woods* (1987) and contemplated the nature of art in *Sunday In The Park With George* (1984).

The American School directly influences this folio because it is the cultural idiom most familiar to the composer. Exposed to the music from an early age, a great deal of his professional work has also been within this genre — even as it continues to grow and change. The immediacy of the English language and musical language are also strong influences. Combining elements of the American School with a traditional Italian operatic vocal style has been influential in works leading up to and including those within the folio. The desire to reach an audience is also a big consideration; specifically utilizing an approach to melody, harmony and rhythm that may be appreciated by a contemporary audience, even if not understood. Above all, the idea of serving the dramatic needs of the libretto is a pivotal influence. The resulting music encompasses a breadth of influence, but retains this central idea at its core.

The Portfolio

This portfolio of works explores the influence of avant-garde practice and techniques in the service of music composed in a more commercial style of music theatre. The primary focus of attention is on the following four items: form, instrumentation, treatment of text, and textures, both vocal and instrumental.

The composer has primarily worked within the American School where a direct, straightforward statement of the text of the work has generally been sought beginning with Rodgers and Hammerstein's *Oklahoma!* and continuing to the present. Practice within the school suggests stating a lyric or line of dialogue one time and then continuing with the story. Repetition may be used in song to restate a specific phrase as a musical motive, but in most cases, the lyric continues to develop. The production result is rapidly paced sequential storytelling. Because of the audience-pleasing nature of the commercial medium, the story arc needs to be clear throughout the score.

Within the portfolio, the idea of form is approached from three different points of view. *The Passion of John* is the most straightforward in sequential storytelling as it progresses

from beginning to end, though it does not follow the gospel literally, it reorganizes events in relationship to topic. *The Proposal* consists of two acts that happen simultaneously — even though one plays after the other. Another option might be to put both acts on the stage at the same time, such as in Richard Strauss's *Ariadne auf Naxos* (1912, 1916). The opera begins with a prologue where the circumstances for the evening are explained. The schedule for the evening has been thrown off and in order to see the fireworks at nine o'clock the actors for the comedy will need to perform at the same time as the premiere of a new tragic one-act opera.[9] The confusion which results is delightful for *Ariadne,* but would likely result in unintentional humor and miss the larger point of *The Proposal*. *The Rose Prologues* is made up of five short one-acts and the issue of form is addressed in the relationship of one story to another as well as the overall unity.

Instrumentation is addressed most specifically in *The Proposal*, though the *Passion* provides instrumentation to suggest early music, but used in a contemporary context. The piano quintet, which accompanies *The Rose Prologues*, provides both contrast and color throughout the whole work. Each of these ideas will be further explored in subsequent chapters.

Text settings and treatment of instrumental and vocal textures vary from work to work in the portfolio, but one overall characteristic is the tendency to combine the amount of text from an American musical theatre genre with the musical style of the Italian tradition of high opera. Consider the ravishingly beautiful *Oh! Quante volte* from Vincenzo Bellini's *I Capuleti e i Montecchi* (1830) in which Juliet sings about her love for Romeo in comparison to the American musical setting of *Tonight* from Leonard Bernstein's *West Side Story.* Bellini's aria explores limited text with beautiful vocal ornamentation and dwells in the moment whereas beyond the word "tonight," there is little lyric repetition in the Bernstein as the overall show moves forward at a very rapid pace. Similarly, there is little use of textual repetition within this folio, though there is frequently a repeated musical motif around a similar point even as it is stated with different text. Finding the delicate balance between using repetition for comprehension and keeping the drama or

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[9] Murray, David. "Ariadne auf Naxos" *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed May 19, 2014; http://www.oxfordmusiconline.com.emils.lib.colum.edu/subscriber/article/grove/music/O900173?q=ariadne+auf+naxos&search=quick&pos=3&_start=1#firsthit

the comedy moving forward is best measured in service to the overall dramaturgical goal. In addition to the text repetition, Bellini's music takes time to lay out its themes gently, first in the instrumentation, then in the voice, such sections are followed by vocal ornamentation. The music captures the beauty of the voice, but misses the drive of the dramatic action when compared to the urgency of *Tonight.*

The Proposal is an opera for seven singers and chamber orchestra set in two simultaneous acts. The first act, for four women singers, takes place in the middle of the night as Eve, the main character, is unable to sleep. She has just been promoted to her dream job and at a celebratory dinner that evening with her boyfriend, he asks her to marry him. She ponders all of the sudden changes in her life with three personas of herself, as a romantic, as a workingwoman, and as a mother. Simultaneously, the second act takes place as Sam, her boyfriend, sits in a bar and wonders why Eve did not say yes when he asked her to marry him. Instead, she said she needed time. He is joined by his brother, Paul, and friend, Hank, in fits of memory and reality.

Bruno Maderna's works, especially *Don Perlimplin* and its orchestration have influenced *The Proposal*. Individual instruments are partnered with specific characters or personas. The form has been organized in relationship to the work of Luciano Berio, and the setting of the voices has been influenced by the works of Stephen Sondheim and Leonard Bernstein.

The Passion of John, for fifteen singers, speaker, flute, guitar, cello, and percussion is intended for presentation in the theatre and sets up the convention of a storytelling style where the singers quickly assume a character for a brief amount of time, then return to the general ensemble. The sparse instrumentation references early music in a reflection of the ancient text while electronic enhancement supports the modern retelling of Biblical events.

This adaptation of the gospel of John has been influenced by the work of Frank Galati in chamber theatre. His style in which works of literature are brought to the stage has resulted in highly successful productions in New York and Chicago. Using elements of this style, the *Passion* is told with a narrator, speaker, and a limited number of singers assuming multiple roles in accordance with the demands of the story. The gospel itself

has been restructured to emphasize the storytelling nature of the text. Certain longer sections of prose have been truncated to maintain the flow of music and action. At all times, the text is treated as a literary source even while the musical tradition of a passion is focused on the sacred aspects of the text. Particularly the use of repetition in the works of Krzysztof Penderecki, Arvo Pärt, and Henryk Górecki have heavily influenced treatment of the text within this portfolio. Each of these composers is known to be deeply religious and frequent text repetition suggests a meditative quality to the overall composition. In this case, Górecki's *Totus Tuus,* for example, uses repetition of the name "Maria" to create a meditative quality. In the *Passion of John,* text repetition serves to slow the narrative speed of the work given that many moments in the original gospel are drawn with few lines of text. The additional time created allows music to create space within the story. The portfolio situates itself between a respect for the sacred tradition of the text and the needs of dramatic storytelling.

The Rose Prologues, a set of five one-act operas for soprano, tenor, and piano quintet exploring aspects of the rose and, more generally, art and romance. While the composition of a piano vocal score for *The Troubadour* and *The Painter* pre-date the doctoral program, the rest of the work and all of the string writing were both created as a part of and heavily influenced by the research. The influential works for this set of operas include the string quartets of Claude Debussy, Bela Bartók and György Ligeti.

Libretti

No work of the music theatre may be completed without a libretto. The composer, Philip Seward, and collaborator, Joan Mazzonelli, wrote two of the three projects contained within this portfolio. The process in each case began with the composer proposing the idea and completing the initial draft.

The Proposal began when the composer developed an idea for each act into a libretto. Before beginning to set them to music, he discussed them intensively — and occasionally, heatedly — with Ms. Mazzonelli. The two writers worked together to edit and shape each before setting them to music. Once an initial draft of the score was complete, each act was presented in a workshop setting with the composer singing and playing the score as

fellow script writers and lyricists followed along in a printed draft of the libretto. The workshop in this case is a part of Midwest New Musicals and is comprised primarily of bookwriters, lyricists and composers of new works of music theatre, where this group offered comments on the structure, wording, character realizations and drive of the libretto. Afterwards, Ms. Mazzonelli revised the libretto and delivered it to Mr. Seward who then began to compose. In the case of the first act of *The Proposal*, called *Eve*, a concert reading was organized with four singers accompanied by a pianist. This reading took place on February 18, 2013, and was captured on video by a single point-of-view camera. The second act, called *Sam*, was similarly read at the workshop level with the composer playing and singing. No concert reading was available for the second act, but Ms. Mazzonelli completed the libretto using the discussion from the workshop reading. After its completion, she also felt strongly that the first act needed to be reconsidered. The libretto work was completed in late November 2013 and the score was adjusted accordingly. Work on the opera was completed by January 2014. The text of the libretto is a result of the collaboration between both writers, but the music remains the composer's own.

The libretto for *The Passion of John* is an adaption from the gospel of the same name and was also created by the composer, Philip Seward, and collaborator, Joan Mazzonelli. In this case, since the work was an adaptation, Philip Seward's original draft of the text was heavily influence by the work of theatre artist Frank Galati. Mr. Galati taught techniques in a course entitled *Chamber Theatre* that bring literary texts to life on the stage. His work has been the foundation of some great adaptations within the American theatre. One well-known example is his adaptation of John Steinbeck's novel *The Grapes of Wrath* (1988) which went on to win two Tony awards in its New York production. The composer originally encountered Mr. Galati while at work on his master's degree at Northwestern University in Evanston, Illinois.

The style frequently blends a mix of the literary device of inner monologue with a more active theatrical approach than one might find in a traditional play. In the *Passion,* singing actors move back and forth smoothly between a narrative function and creating characters. In this way, large scenes — as one might find in a novel — may be set up in the narrative and then populated by actors on the stage. Subsequently, a completely

different scene may be set up with the actors playing all new characters. This approach allows for rapid movement through a vast story without a need to consider complete sets for any scene or constraining action to take place within a limited amount of scenic options. The freedom that results can create an imagined "storyscape" without bounds. The use of imagination in this way is similar in style to Maderna's use of the flute to portray Don Perlimplin as the audience imagines the characters and setting based upon the soundscape provided.

The libretto for *The Rose Prologues* has been completely written by Mr. Seward. The initial opera, *The Troubadour,* depicts a musician's desire to discover the wellspring of music — *Ur-music* — which he finds within his own ethnic tradition by discovering the Lady of the Lake who lives in Loch Katrine in Scotland. The second opera to be written was *The Painter* that was inspired by a visit to the Isabella Stewart Gardner museum in Boston. Ms. Gardner collected works of art to her own liking and also commissioned new art. She twice sat for a portrait by American master, John Singer Sargent. *The Painter* imagines what may have taken place at one of those sittings. The remaining short operas and the string interludes were written later to complete this work. *The Artist* explores the relationship of an artist and muse while the remaining two, *The Pursuit* and *The Capture* address relationship issues in courting and romance. The presence of a rose — or roses — in each of them is one of the elements that tie the works together. Compositional practices to be discussed later also tie the works together along with a nod toward Robert Burns and Leonardo da Vinci.

Background

Philip Seward's background includes a mixture of composition and performance. He sings frequently with a variety of groups in Chicago including the soloist for the Chicago premiere of The *Lonesome Trail* by Earl Robinson. In 2013 his one-act comedy *How To Date A Coloratura* was named a finalist in the National Opera Association's Chamber Opera competition. His *Les Dames à trois…et piano* was named a finalist for the Richard Rodgers Award. Highlight's of Mr. Seward's compositions include productions of *Les Dames á trios…et piano* at the Kaye

Playhouse in New York City and the Stages Festival in Chicago; *High Fidelity* at Merkin Hall in New York City and the Chicago Humanities Festival; and Jeff Award-winning *Hans Brinker.*

The world-renowned Lyric Opera of Chicago commissioned numerous pieces that include, *Stone Soup*, *A Noteworthy Tale*, and *African Stories*. These works were produced in Chicago, Toledo Opera, Memphis Opera, and Pensacola Opera among others. The Lira Ensemble of Chicago also commissioned works by Philip Seward including *Blessing* premiering on WFMT radio. Another piece for chorus and orchestra, *Sonnet*, was performed at the Chicago's Symphony Center.

Upcoming recording releases include *How To Date A Coloratura* and *The Rose Prologues* both with soprano Patrice Boyd and conductor Gregory Buchalter. The albums will be released digitally joining other albums of his including *The Piano Album: Songs from Atonality, The Holiday Album: Songs from Atonality, Juan Peron's Hand, Home, Hans Brinker*, and *Les Dames à trios...et piano*.

As a pianist, Philip Seward has performed his compositions for piano as well as other contemporary composers all over the United States and in Europe including stops in Holland, Germany and Poland. As a singer Seward sang the role of Eisenstein in *Die Fledermaus* for Intimate Opera; John Jasper in *The Mystery of Edwin Drood*; Lt. Cable in *South Pacific*; the prince in R & H *Cinderella*. Other productions featuring Philip Seward include *The Beggar's Opera, A Chorus Of Disapproval, The American Clock, Happy End*, and *The Phantom of the Opera*. Internationally he performed Art Song recitals in Rzeszów and Wroclaw in Poland.

Philip Seward is the recipient of the Excellence in Teaching Award that he received during his teaching career at Columbia College Chicago. Aside from his composing, performing and teaching Philip also conducts the choir at St. James Presbyterian Church and the Edgewater Singers in Chicago. His choral music is published by Porfiri & Horvath.

Similarly Joan Mazzonelli is the producer for Midwest New Musicals, which is based in Chicago. She has adapted, directed, designed and produced a wide variety of pieces for the lyric stage. She has served as the Artistic and Program

Director for the Athenaeum Theatre and she was executive director for Theatre Building Chicago from 1985 to 2009 where she had developed *New Musicals for Kids*, a series of interactive musicals for pre-school children. She currently serves on the Artistic and Technical Team of the Joseph Jefferson Committee and is a member of the Dramatists Guild. She also serves on the board of directors of City Lit Theatre Company, Griffin Theatre Company and ShPIeL-Performing Identity. She is past president of Child's Play Touring Theatre, past vice president of the Chicago Dance and Music Alliance, past treasurer of the League of Chicago Theatres, past secretary of the Illinois Theatre Association and past board member of the National Alliance for Musical Theatre. In New York City, she was managing director of On Stage Productions, tour director of the National Shakespeare Company and co-founder/executive director of the Opera Shop at the Vineyard Theatre where she adapted and directed *All in the Laundry* by Fred Rogers of *Mr. Rogers's Neighborhood*. She received her B.A., Fine Arts, Fordham University, New York.

Chapter Two: *The Proposal*

Abstract

Musical storytelling has traditionally involved an arrangement of melody and accompaniment between singers on the stage and instruments in the pit. This configuration has served the form well for millennia from ancient Greek theatre to the present. As exploration in the music theatre continues, writers and composers have expanded their concepts of singers and orchestra to flout convention. For example, in the opera *Don Perlimplin* (1961) a flute takes the title role while in *A Streetcar Named Desire* (1998) the orchestra appears onstage with the singers. In the present time, several shows by Stephen Sondheim, such as *Sweeney Todd*[10] and *Company*[11], have been mounted in a production style where the singing actors also play the instruments — providing accompaniment for themselves and each other. A natural next step in the development of the form, would be to partner instruments in the orchestra with characters in the story. To explore that possibility, *The Proposal* assigns a role to each instrument while exploring alternatives to linear narrative structures. In essence, a singer and an instrument portray each character within the story. At times, multiple singers and instruments may portray a single character.

In the following, *The Proposal* will be introduced and initially the narrative structure will be discussed. Subsequently, the portrayal of character including multiple voices and instruments for each character will be addressed. Next a look at each of the acts will be presented before concluding with composition and production problems in conveying a new concept.

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[10] Tommasini, Anthony. "And by the Way, They Act a Bit, Too." *New York Times,* December 18, 2005. http://www.nytimes.com/2005/12/18/theater/newsandfeatures/18tomm.html?pagewanted=all (accessed May 19, 2014).

[11] Brantley, Ben. "A Revival Whose Surface of Tundra Conceals a Volcano." New York Times, November 30, 2006. http://www.nytimes.com/2006/11/30/theater/reviews/30comp.html?pagewanted=all (accessed May 19, 2014).

Introduction

The following chapter examines the storytelling possibilities between the instruments in the chamber orchestra, seven singers, and an expansion of time to focus on a given moment in the life of the characters.

The Proposal is a two–act opera that explores the proposal of marriage between a contemporary man and woman. The action of the two acts takes place simultaneously, but in performance they are presented consecutively. The first act opens in the middle of the night as Eve works through her reaction to a work promotion and a proposal of marriage all in the same day. In the second act, Sam — the potential fiancé —explores his thoughts on and reactions to his encounter with Eve earlier that same evening. Similar to the cyclical nature of *Outis,* the work circles back on itself to examine the reaction of both parties to the question of marriage. The story is also told in a non-narrative fashion reflecting the jumble of thoughts that can occur in the night when one is mulling over important life decisions. This non-linear organization is reflected in the libretto and used to create musical structures that strengthen and explore the storytelling.

Narrative Structure in the Libretto

The libretto for *The Proposal* was created with collaborator, Joan Mazzonelli. The focus of the narrative was modeled after a nighttime experience where thoughts continue to circle back through the mind. Within the opera, those thoughts — or voices — are represented by separate singers, each bringing to life a singular point of view. The work was initiated as a response to a chamber opera competition aimed at the collegiate level in the United States. The task was to create a one-act opera that might be sung by university level singers. Given the larger number of women studying in such programs over men, a decision was made to create a work for only female voices.

At a certain point in the development, the difficulty of preparing a non-linear score in the time frame allotted became apparent. As a consequence, the opera, *Eve*, was set aside in favor of a pre-existing opera, *How To Date A Coloratura*. Once the submission was completed, the authors returned to work on *Eve.* At which point, it became increasingly clear that a male point-of-view would be necessary to complete the work. The second act,

Sam, was created as a counterpart to *Eve* and together the two one-act operas became *The Proposal.*

The idea of a single character portrayed by multiple singers or actors has roots in contemporary theatre history including musicals such as *Oklahoma!* (1943) by Richard Rodgers and Oscar Hammerstein II, *They're Playing Our Song* (1979) by Marvin Hamlisch and Carole Bayer Sager and the play *Three Tall Women* (1994) by Edward Albee.

One innovation with a character being played by more than one actor in a modern musical was first seen in *Oklahoma!* via the introduction of the dream ballet. At this point in the history of the American musical, dance became a fully integrated component of storytelling and one way in which this was accomplished allowed the actors singing Laurie, Curly and Jud to be replaced by dancers portraying the same characters in a dream ballet. The dance sequence explores the decision that Laurie must make either to pursue a relationship with Curly, the warm-hearted hero, or Jud, the farmhand. As Laurie rests before getting ready to go to a box social dance later that day, she takes a potion to help her determine her feelings for Curly. The Laurie in the dream sequence appears, explores marriage to Curly, then her potential relationship to Jud. The experience with Jud is so frightening that she awakens and the actress takes over again from the dancer.

A later musical model from 1979, *They're Playing Our Song*, presented a two-character romance where both the man and the woman had three back-up singers each. The back-up singers acted as a kind of Greek chorus for each character and primarily served to broaden the musical sound rather than offer direct reflection on either the central story line or the main characters.

In spoken theatre, Edward Albee's 1994 Pulitzer Prize winning play, *Three Tall Women,* opens with a ninety-year old woman reflecting back on her life. She is joined by a woman in her fifties and a woman in her twenties. The conversation between the three makes up much of the action of the play. Over time, the audience begins to realize that these three actresses are actually playing the same woman conversing with herself at varying ages.

Both film and television offer many examples of a narrative structure that includes a single character interacting with him or herself. Because of the technology involved in

each medium, a single actor can portray multiple facets of himself. For example, *Superman III* (1983) where Superman battles himself or the original *Star Trek* series (1966-1969) where Captain Kirk is split in half by the transporter. In these cases and many others, these effects would not be possible in the live media of music theatre or opera. However, audiences readily understand and accept the convention that a single performer may portray multiple variations of a character through technology while multiple actors may portray a single character in a live performance.

Contemporary mix of technology in live performance media offer new possibilities in this area where a single performer may interact with a technology driven performance of himself such as a scene partner on film or even a digital avatar, but both partners in the scene will not be live in the traditional sense, yet would be live in the mediated sense. The technology driven component may be especially problematic in a tightly structured musical setting where one half of a duet, for example, is already established in a recording while the other is live. As technology develops, the mix of digital and live performance should allow for increasing opportunities which may be explored through such platforms as Max MSP and Jitter.

One aspect of storytelling that is complex for film, television, live theatre, and opera is the internal monologue of a character. Consider the novel that allows storytelling from the inner perspective of a given character by revealing her inner thoughts. Sometimes a visual adaptation in film presents visual imagery in the place of these inner thoughts, such as the Zefferilli adaptation of *Romeo and Juliet* (1968) and its luscious depiction of Verona or the final film in the *Harry Potter* series, *Harry Potter and the Deathly Hallows: Part Two* (2011) which similarly employs images from the more desolate coastal regions in the United Kingdom.

Other musical works that explore alternative narrative structures include *Merrily We Roll Along* (1981), by George Furth and Stephen Sondheim that begins with its main character at the height of his fame and proceeds to work backwards and examine the events that made him the man he is. The musical is based on the 1934 play of the same name by George S. Kaufmann and Moss Hart. In *Outis (1996), a musical action,* Luciano Berio explores a circular action constructing an interconnected network of verbal and musical

imagery on a circular structure. The source of the action is the tale of *Oedipus Rex,* though Berio draws on interpretations of the story beyond the original to construct his work.

Multiplicity of Character

In addition to the ideas of storytelling outlined above, there have been attempts to portray an inner monologue by creating a dialogue when needed either with a real or imagined character. Think of Mary Chase's Pulitzer Prize winning *Harvey* (1950) and the relationship between Elmwood and his imaginary rabbit. Because music theatre is built on the spoken and sung word, such solutions are rarely satisfying. Another choice, though, is to take the inner monologue and split it among multiple singing actors portraying the same character.

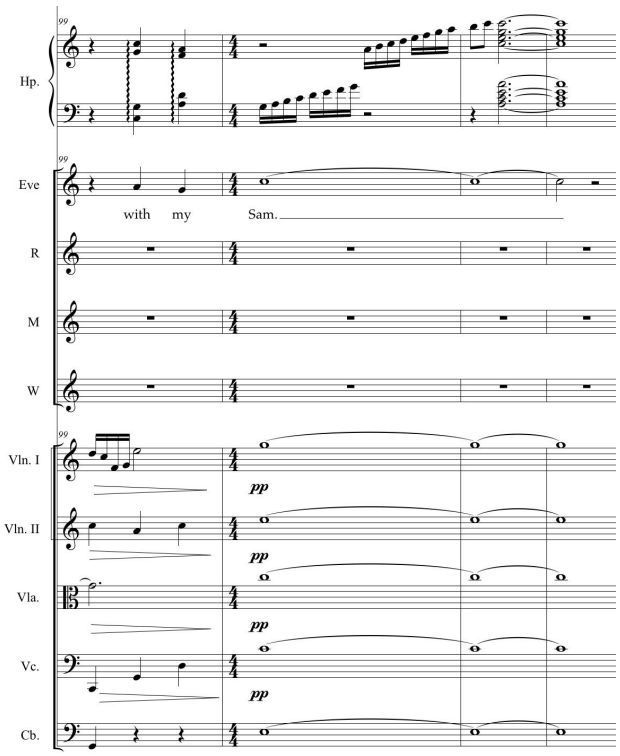
The premise of multiple actors offering different perspectives on the same character underlies the entire construction of *The Proposal*. Contemporary works of music theatre or opera have not customarily explored such a storytelling model. One early twentieth-century work that approaches this idea is Arnold Schoenberg's *Erwartung,* sung by a solo soprano with orchestra. The opera was written in 1909 to a libretto by Marie Pappenheim, but did not premiere until 1924 in Prague. The story concerns the examination of a single moment of heightened excitement stretched out over a half-hour of music. During the course of the opera a woman finds her lover's dead body and gives voice to her every fleeting thought in response. Because it is dark, at first she cannot tell whether the object is a tree trunk or a body, but then later she finds her lover dead. The rise and fall of emotion are played out in the libretto with psychological changes. In turn, Schoenberg captures these changes with music that both sets the mood and colors the text. The result in performance allows the soprano to create multiple perspectives on the action rather than offering a direct narrative of events.[12]

One outcome of the libretto is that *Erwartung* sets up the premise that the woman may, in fact, not be telling the truth. If not, who is witness to the events she describes and how is

[12] Neighbour, O.W. "Erwartung" *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed May 19, 2014, http://www.oxfordmusiconline.com.emils.lib.colum.edu/subscriber/article/grove/music/O901462?q=Erwartung&search=quick&pos=1&_start=1#firsthit

the audience to discern the truth? The opera obfuscates by denying the audience the ability to see the entire room. Is the soprano interacting with someone else? The result is a heightened audience relationship with the action as each viewer attempts to discern the reality of the situation.

Similarly the film *Rashoman* (1950), directed by Akira Kurosawa, portrays one reality against another as the viewer is given three distinct versions of an event as related by three different participants. The audience alone must determine what took place. Likewise in *Eve* and *Sam,* both characters depict their shared events of the evening each framed by a unique idiolect.



Example 1: Setting of "Sam"

In *The Proposal,* the orchestral instruments participate in the storytelling along with the singers, so the potential to explore and elongate a moment is even greater. For example, when Eve sings the name "Sam" the night comes to a standstill as the strings rise to a high shimmer and the harp ascends a major scale to a second inversion major triad — suspending the idea — until the dialogue resumes.

The structure of the discussion is itself circular reflecting neither a forward nor backward motion within the scope of the story. Just as Luciano Berio's *Un re in ascolto* (1984) takes place within the space of a heart attack, time within *The Proposal* surges ahead or pulls back depending on the thought being explored at the moment. The combination of circular structure and multi-faceted characters combined takes *The Proposal* further on a path of musical exploration within the music theatre genre. Musical motives appear again and again, for example, the night sounds as Eve's thoughts come to a rest. Elsewhere the mention of Sam's name causes the music to stand still. Forward thought is associated with

a rhythmic interval, but musical repetition suggests a persistence of thought until it is broken by a new motif or a cessation in activity, such as arriving at thoughts of Sam. The use of motives in *The Proposal* create a vocabulary to mirror the thoughts of the characters. Unlike in the music of Richard Wagner where a *Leitmotif* leads the action by anticipating or mirroring a characters actions at the same time it pulls the drama forward, the motives in *The Proposal* reflect the character's thoughts without pulling the drama forward.

While the structure of the narrative is meant to reflect the circular thinking that can sometimes happen during the night or during periods of high stress, the overlapping thoughts are more readily represented with the use of multiple singers. Thoughts may overlap or converge, for example, when all singers fixate on the idea of being a father or mother, the voices speak as one. At other times, they snip back and forth presenting points-of-view that sometimes pulls them forward in an argument and at other times brings them right back to a previous point as if they had not moved forward at all.

Structural Storytelling

The combination of character multiplicity and alternative narrative structure contributed greatly to the development of the libretto for *The Proposal*. The collaborators struggled with issues of a story in which traditional dramatic action is limited. Much of the internal monologue of Eve is brought to life by her personas, but they still engage more in conversation than in action. Sam is even more difficult since he could easily drink himself into a stupor within the course of the act without illuminating his inner state at all.

Audiences often have a difficult time with alternative structures. In fact, *Merrily We Roll Along* in its original production lasted only sixteen performances.[13] Many critics felt the failure was due to the complicated narrative structure and the resulting simplified production. The director, Hal Prince, ultimately resorted to clothing the cast in T-shirts emblazoned with their relationship to the main character, for example, "Ex-Wife." Audiences felt cheated by the production values and confused by the story structure.

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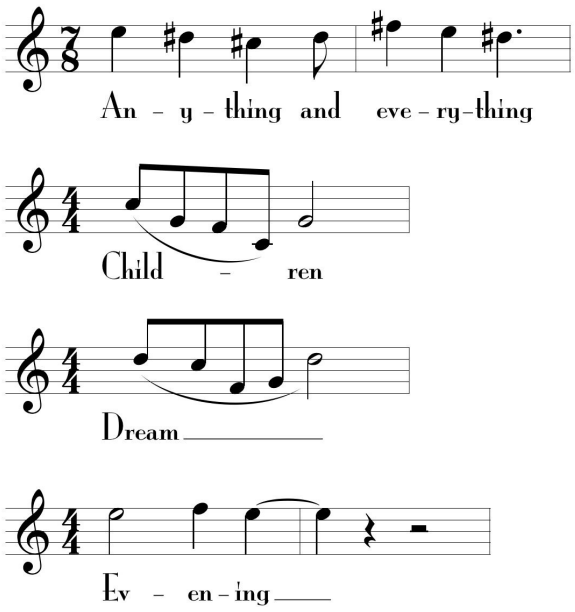
[13] Internet Broadway Database. "Merrily We Roll Along." ibdb.com. http://www.ibdb.com/production.php?id=4144 (accessed May 10, 2014).

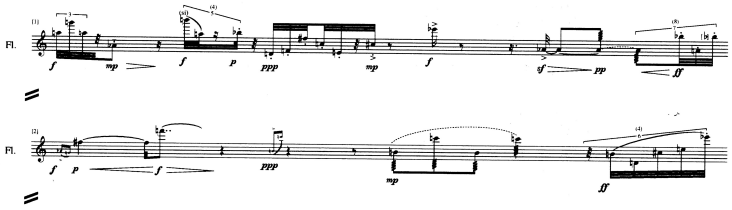
Similar issues are present in the opera house, but they often do not have the same effect since only limited runs are presented and the audience frequently educates itself in order to take more away from the performance. For example, Lyric Opera of Chicago offers a wide range of education opportunities including well-attended pre-performance lectures, season companion publications, libretti for sale, and a volunteer corps of lecturers who travel into the community to both spread the word about opera and, in particular, prepare audiences to see new works. The results of this work over the course of many seasons has been increased ticket sales and renewed interest in the form. Many American companies offer similar types of outreach with regards to audience development and to respond to the desire that many patrons have to make the most of their experience in the opera house.[14] Even so, American audiences also leave early in the opera if they find the show impossible to understand.

How, then, to find a balance between an alternative structure and clarity of development? Similar to *Outis*, Sam and Eve share a vocabulary of motif and musical gesture. The example at left provides four separate motifs at play within the vocabulary of the opera. Sometimes motifs are quoted directly while at other times a motif presented seriously in *Eve* may be treated comically in *Sam*. In most cases, the motif is introduced with text by one character, then reiterated either by the same character or another, and then used freely in the vocal and instrumental writing. The use of these set motifs establishes a vocabulary for the work that allows the instruments to speak as characters. Similar to *Don Perlimplin*, but with more discreet meanings behind the



Example 2: Motif Examples from *The Proposal*

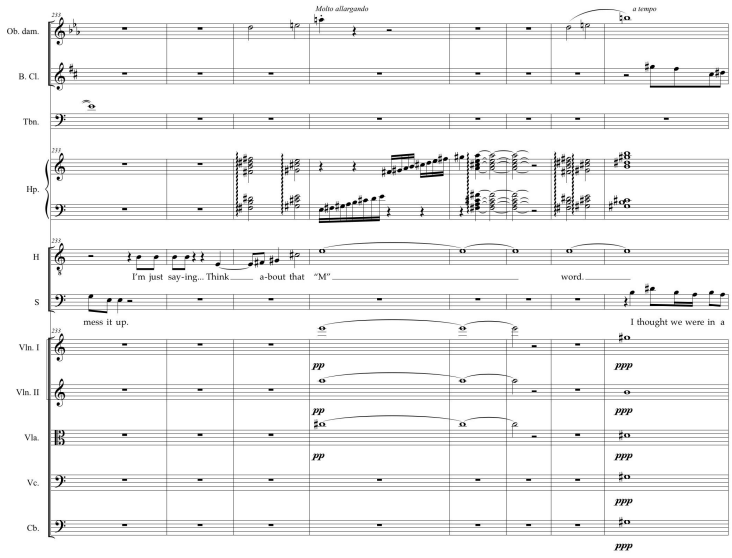
[14] Lyric Opera of Chicago. "Education." lyricopera.org. http://www.lyricopera.org/education/index.aspx (accessed May 19, 2014).



Example 3: *Don Perlimplin* flute part introducing material which will be unpacked into motives

instrumental commentary the motivic language in *Eve* uses a tightly controlled vocabulary. The control contributes to the non-linear structure of recurring thoughts in the music to reflect the struggle of the decision in the libretto.

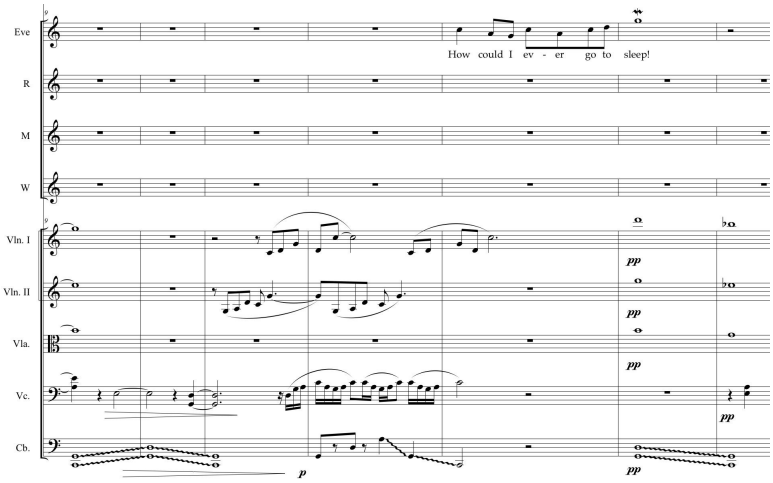
One example is the treatment of Sam's name in *Eve* which is sustained with a harp arpeggio and high strings. The moment lifts itself out-of-time creating a moment of reverie for Eve when she sings it. In *Sam*, the same treatment is given to the expression "the 'M' word" wherein the text suggests a guy too ill-at-ease with the prospect of marrying to even say the word.



To establish the time frame in the middle of the night and create a quote with which to open each act the orchestra establishes a motif for sounds of the night (see example on the next page). So, too, each act opens with the same orchestration

Example 4: The "M" word in *Sam*

suggesting the simultaneous occurrence of the acts. The difference begins with the first vocal entrance. Eve questions "How could I ever go to sleep?" while Sam grouses, "So



much for a romantic evening." Each vocal entrance establishes the tone of the act. Since *Sam* plays second, the orchestration continues for a time from *Eve* as his tone becomes even more disjointed until it breaks away on its own. Further

Example 5: "Night Sounds"

quotes and paraphrases occur, but it is clear by then that Sam is on a different path.

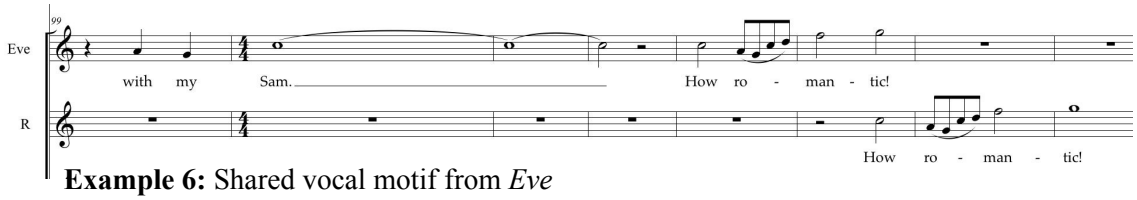
Though *Sam* takes place in memory, imagination and reality, the libretto is structured around specific questions that form a recognizable path to the audience as they follow his thoughts on the evening. These questions are presented in the following order:

- Did I pick the right girl?
- Are we ready for marriage?
- Will I be too old to get married?
- Why is Paul better than me?
- What do I have in common with Eve?
- Why don't women value me?
- Am I a failure?
- Why are women so difficult?
- Could she *really* need some time?
- How do other guys propose?
- Didn't I do this right?

These questions form both a through line to follow and an example of circular thought as Sam doubles back on himself motivically. They also form musically distinctive sections within the score. Depending on the topic, they may allow for greater humor or seriousness.

Harmonic Language

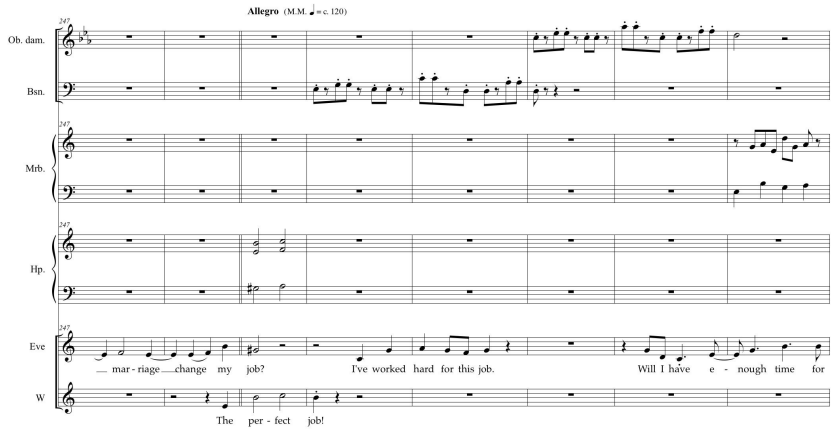
The harmonic writing in *The Proposal* is derived from the cells that make up the motivic language of the work. As motifs are introduced their use becomes available to other voices and instruments as literal quotes, as retrograde or inverted quotes, or as pitch



Example 6: Shared vocal motif from *Eve*

cellular groupings. This follows in the line of Maderna's free application of serialism in works such as *Composizione No. 2* (1950) and *Improvisazione No. 1* (1952). The unifying elements of such a choice help join the two acts together and allow for differing comedic or dramatic treatment of accompanying material as well as vocal writing. The use of motif or pitch-class set derived from the motive as harmonic material is also not a new idea. Sondheim's use of motivic response in the orchestration for *Into The Woods* (1987) brings to mind multiple characters at any moment as motives from one character create the harmonic material for another. This technique facilitates the show's combining a large number of characters in a single story.

The language in *The Proposal* also spells out such characterizations to the audience, but goes further in using the motifs both literally and as pitch class sets. The free motivic application creates a semiotic tie to dramaturgy that is more tightly woven in *The Proposal* than in other works encountered in the research. The pairing of instruments to characters, motifs to characters, and harmonic cells to characters creates a semiotic relationship that governs the orchestra. The main dramatic argument is carried across multiple levels of communication beyond the libretto. For example, Eve-W appears with



Example 7: The bassoon portrays Eve-W while the oboe d'amore portrays Eve

the bassoon stating a percussive set again and again which connects with her view point. Even when it is heard instrumentally independently of the character the meaning should be clear.

Gender Divisions

Exploring gender divisions in the orchestra is also a part of the non-narrative structure that underlies the work. For example, the harp is tied to Eve-R in act one and played conservatively and sweetly. In the second act, the harp takes on a denser, open string texture with clusters and blurs of sound to highlight the mental state of Sam. Similar kinds of gender separation of technique occur for each instrument from one act to the next, serving to heighten the musical issue at stake.

The trombone is another case in point. It represents the 'masculine,' Sam, and yet is played sweetly in the first act while adopting a drunken, brazen tone in the second. The horn also emerges as a part of the sounds of the night in the first act, but takes on a stronger, moderating character in the second. The woodwinds remain the same throughout the entire work, though they function more evocatively in the second act as they comment on the action.

Primarily the function of gender in the orchestra comes through the use of the woodwinds for the women and the brass for the men. Even within the winds, the more romantic characters are tied to the higher winds and the more business like characters are tide to the low winds. In Sam, the trombone is tied to the title character. The variations in timbre

reflect he level of drunkeness Sam experiences. Meanwhile, the trumpet reflects the virtuous brother, Paul, and the French horn the best friend, Hank.[15]

Eve

In *Eve,* the title character sings back and forth with three different facets of herself as she tries to find a balance in her life. These facets are partnered in the orchestra by woodwinds with the *oboe d'amore* portraying Eve, the alto flute portraying her desire for romance, the bassoon portraying her pursuit of career, and the bass clarinet portraying her desire for marriage and family. Similar in manner to Bruno Maderna's *Don Perlimplin* where the title character is portrayed by a flute, the instruments speak to Eve against the wider orchestral sound. Like the portrayal of Eve by four singers, the three aspects of Eve are portrayed in equal parts by the singer and the partnered instrument. One inherent issue that arises from this concept is that *Don Perlimplin* was created to be performed on radio where no visible physical presence is needed when another character sings to the flute as the Don. In *Eve*, a physical presence on stage is required to take this idea further and the staging of both woodwind and sung characters must be taken into account both within the orchestration and the production.

One potential, if difficult, option for staging would be for the instrumentalists to also match the gender of their character while playing from memory so that they could move throughout the action as it unfolds. It would be as if Eve has a woodwind quartet and three female singers in the privacy of her bedroom while Sam experiences a brass band in a bar. While it is unlikely that opportunity and talent could converge in such a production, the outcome is still a logical conclusion of the compositional process.

Eve also avails itself of musical motif in a manner similar to that found in Stephen Sondheim's *Into The Woods*, where the orchestra becomes an additional character within the intermingled fairy tales. Elaborating on themes introduced by specific characters, the orchestra responds to the action on the stage with counter motifs customarily appearing between sung phrases in the main action. In this case, the motivic information does not

[15] Doubleday, Veronica (2008). "Sounds of Power: An Overview of Musical Instruments and Gender." Ethnomusicology Forum 17: 1, 3-39.

lead the action, but responds rapidly and briefly. In *The Proposal,* every instrument is selected to participate within the storytelling. For example, the strings, muted horn, harp and marimba provide sounds of the night. Their use differs between *Eve* and *Sam* in that Eve is experiencing a "pleasant" night as a background to her personal issues, Sam experiences the night sounds as an increasingly visceral component in his building nightmare. Motifs are established by either instrument or singer and then traded back and forth as in the example below. Within *Into The Woods* the motifs usually appear in the orchestra to comment on the stage action, while in *The Proposal* the cellular motivic writing shadows the action as instruments personify individual characters. As stated above, a lack of a traditional narrative structure allows the orchestra to offer a mix of motivic considerations intermingling with the conflict in the libretto.

Sam

The contrast between the libretto structure found in *Eve* and *Sam* is somewhere between a circular arrangement of topic and more direct through line. Essentially, Sam has one issue — why Eve did not immediately consent to marry him. The contrast may be open to gender role interpretation, but here the attention is more on the dramatic and the comedic. In addition to the libretto, the established pairings of the woodwind quartet with the facets of Eve are used to suggest commentary on the comedy of the second act, *Sam*.

Ultimately *Sam* draws upon three realities: his memories of his friend, Hank, and his brother, Paul; his imagined conversations with the two of them; and the reality the audience perceives of an increasingly drunken, dejected young man in a bar in the middle of the night. To heighten the question of what is real, a singular female bartender is portrayed alternatively by the three women who sing the personas of Eve in the first act. At various points in the act each woman appears as Sam struggles with a question relevant to that particular persona.

The act begins with Sam calling both Hank and Paul, consequently, bringing them to life in his imagination. The telephone call ultimately brings the two out in search of Sam so that they arrive in reality by the end.

Just as Sam is paired with the trombone, Hank is paired with the horn and the virtuous Paul with the trumpet. This pairing displays both a composer's choice and a character's commentary since Sam believes his brother, Paul, can do no wrong in the eyes of the world. The constant comparison that Sam makes almost requires the brass pairings described. The trombone is on the bottom of the register and easily offers the most potential for multiple sound effects, such as *glissandi* or 'dirty' mute playing. The horn emerges from the sounds of the night in *Eve* to become a voice in its own right in *Sam*, but is still presented as a moderating voice. The trumpet easily signals virtue and a 'correct' path in life that Sam cannot seem to find even as he constantly compares himself with Paul.

Orchestral Characterizations

Taking the idea used by Bruno Maderna in *Don Perlimplin* a bit further, characters presented in the narrative are doubled with instruments in the orchestra. The oboe d'amore is partnered with Eve; her romantic side, Eve-R, is portrayed by the alto flute; the worker, Eve-W, by the bassoon; and the mother, Eve-M by the bass clarinet. Sam is partnered with the trombone; his friend, Hank, with the French horn; and his brother, Paul, with the trumpet. The sounds of the instruments were selected with the characterizations in mind. For example, Eve-W is succinct and to the point in staccato bassoon lines while Paul, the virtuous brother, is captured in regal trumpet sounds.

The strings, horn, marimba, and harp provide the background or the sounds of the night. They rise and fall based on Eve's state of mind at any given moment in the first act. In varying combinations, they provide a sense of comfort or terror in the night. In addition, the string glissandi at the beginning are intended to suggest a yawning sound appropriate to nighttime. These glissandi are mimicked by the winds as the sound falls off at the end of a string of repeated notes. The conceit is that Eve is oblivious to the sounds of the orchestra, hearing instead the night as her accompaniment.

The orchestration in *Sam* has a more direct relationship with the character. Because *Sam* occurs in real time after the audience understands that Eve intends to say yes to Sam, the potential for comedy is great. The role of the orchestra changes accordingly. The

woodwinds still carry the association with aspects of Eve's character (an association reinforced with the appearance of the three facets playing the role of the bartender). The woodwinds both color and comment on her appearance as she assists Sam in getting increasingly more inebriated. The brass associations with the men offer a greater color of sound from orchestral playing to brass band. The distinctions in timbre are also associated with the appearance of the characters whether as memory, contemporary voices in Sam's head, or as actual characters on the stage in the moment. These character distinctions are also reinforced with the harp, percussion, and strings.

In particular, the trombone is connected with Sam playing with a classical purity in the first act orchestration to suggest an upright, young man, while in the second act, *glissandi* and mute techniques are introduced as Sam moves from dejection to desperate drunkenness.

Story Conclusion

As is often the case in modern dramatic works, the audience is left to infer what has transpired with the characters after the end of the show. At the end of act I, Eve is so eager to call Sam that she finally does so in the middle of the night. As he prepares to leave the bar in a completely drunken state escorted by Hank and Paul, Sam receives a telephone call. Though little conversation is heard on either end of the call, the purpose of the call is to indicate a positive resolution to the proposal in question.

Compositional Issues

Realizing a theory offers many challenges. In *Don Perlimplin* one might conclude that the audience might be aware that the flute will be portraying the title character before they encounter the performance. In other concert settings, program notes often articulate the composer's intention and thought process behind the work in question.

Program notes are always a possibility in the theatre or opera house, but is it possible to establish the kind of instrumental relationships to characters as articulated above with a general audience who might just show up to take in the experience the way a casual

movie goer might walk into the cinema with no preparation beyond a title? Is compositional process important to the consumer of a cultural experience? Will the composer's guiding hand become clear to the general audience member?

Similar to any work in the common repertory whether it be *Cosí fan tutte* (1790), *Carmen* (1875), *La Bohème* (1896), *Show Boat* (1927), *West Side Story* (1957), or *Wicked* (2003), audiences clearly can enjoy a musical work for the stage without any prior knowledge of the work. In fact, a work that is not written with such a direct narrative is unlikely to find success in the commercial world or a revival in the opera house. Rather an audience or production company may discuss a composer's style without relating such questions to compositional process. From either side, the output listed above of Mozart, Bizet, Puccini, Kern, Bernstein, and Schwartz clearly aligns with the style of each as the listener might recognize from knowledge of their wider body of work or even general knowledge of the period in music history. To a more discerning listener the compositional process will be important, but the tie to a composer's musical style will also likely be a part of the perception.

If musical style is a factor of the compositional process, is it possible for a composer to establish parameters for a given work that guides him or her in the direction of new exploration or new sound? In other words, do the three works contained in this portfolio offer a sound based upon their compositional parameters or will the sound of a single composer override their individuality? This is a question to consider in subsequent chapters.

Production Problems

The Proposal presents two problems in sound and time that need to be addressed when mounting the work. The easier of the two is to establish that both acts take place at the same time in the middle of the night. A production needs to establish that both individuals parted and began the process that leads them into their individual acts. The realization of this fact may come late in *Eve* when she finally breaks down and calls Sam. When the audience sees Sam at the beginning of the second act, they know he has not received the call yet and, one hopes, are delighted when he does receive it at the end of the act. At

least by that point in time they should realize that both acts play out at the same time. One final production question on this point is whether it is necessary for the audience to realize this fact before the phone call.

The connection of instrumental sound and timbre with a given character is likely the most difficult connection to make. As with Wagnerian *Leitmotive* one may become aware of them in the orchestra while listening and watching a Wagnerian opera, but the enjoyment of the performance does not depend on hearing and understanding them. Perhaps the connection between instrument and character can only be stated in *The Proposal*. Beyond a program note, there may be staging choices, as addressed above, where the instrumentalist can shadow the singer or they may simply be present on the stage playing from a stationary point. More likely, all the instrumentalists would be in a pit and the connection would need to be made aurally. If so, how critical is this compositional component if no one in the audience were to put it together? Should it be made completely clear in the compositional process so that it is no longer a production issue? This question will be addressed further in subsequent chapters.

Conclusion

From a storytelling point of view, the action of *The Proposal* is quite simple. Will Eve marry Sam? In reality, a proposal might only last long enough for one partner to get the question out and the other to offer a quick "yes!" In the world of the theatre, the action needs to slow down to examine the issues at play. Beyond Eve's request for more time, the libretto, voices and instruments are all assigned a role in the storytelling. In the expository opening of the first act, the idea of the work is being introduced even as those connections are being built and the action getting started. Due to the simple nature of the action, it is possible to set up the semiotic ties between sound and idea more quickly than what might be possible in other works. While the storytelling function of the instruments may not be readily apparent to the casual listener, such things as the sounds of the night at the beginning are likely to set tone and mood just as the lift on the word "Sam" is likely to clearly establish the broad strokes of meaning.

The second act has an easier time since it can draw on the same vocabulary as the first even if it is treated differently. Even so the work builds upon previous works in both the Italian and American schools for the musical stage with its particular use of theatrical and musical form. As the plot returns again and again to the central question, the form seems less important than the character exploration both vocally and through the timbre of the sound. This variety of timbral qualities and storytelling form ultimately impacts the musical organization of the work By using instruments and singers to portray characters or portions of a character while exploring a unique narrative form, the work attempts to weave a solid bond between music and dramaturgy.

Chapter Three: *The Passion of John*

Abstract

The *Passion of John* seeks to set aside the conservative nature of contemporary religious expression in western culture and explore the text within the parameters of contemporary music storytelling. As such, the techniques utilized in composition set its performance demands into an art medium while illuminating aspects of the source material that reclaim it as a broader cultural heritage and allow it to speak to a wider audience.

The Passion of John establishes a fifteen-voice ensemble that freely interchanges individual roles to create a sound environment carrying forward a narrative. At times, multiple singers and instruments may portray a single character. The work proposes to combine elements of early music such as instrumentation, an ancient text, and vocal recounting of an extended narrative with contemporary use of instrumentation, such as amplification and delay effects, contemporary harmonic language, and extended vocal techniques.

Like *The Proposal*, and given that *The Passion* is conceived to be performed theatrically, musical models for this work include the Italian school of operatic writing. Other works which also served as models include the *Passio et Mors Domini Nostri Jesu Christi Secundum Lucam* by Krzysztof Penderecki (1966) and *Mass* by Leonard Bernstein (1971) and choral works of Henryk Górecki, Jan Jurásek, György Kurtág, James MacMillan, Arvo Pärt, John Tavener and Eric Whitacre. At the same time, the work is conceived as an ensemble of fifteen singers — three on a part — rather than as a chorus. The musical forces provide the opportunity to examine an ancient story and reflect on an early music sound while infusing contemporary techniques. *The Passion* also emphasizes the storytelling aspects of the text rather than exploring divinity.

Introduction

The following chapter concerns creating a sound environment in the service of a storytelling narrative. *The Passion of John* is a mix of a contemporary exploration of the

passion form in music and a sound experience within the theatre. The fifteen voices combine with flute, guitar, cello, and percussion consisting of timpani, woodblocks and chimes on a text based on the English-language Revised Standard Version of the Gospel of John. Conceived as a theatrical event, the composition moves further beyond a traditional passion by embodying multiple characters at times while at others using multiple voices to portray one character. The small accompanying forces also allow for large passages of *a cappella* singing and vocal effects.

Johann Sebastian Bach probably composed the most famous musical passions in history based on the Gospels of Matthew and John and Georg Friedrich Handel used biblical texts to create his masterpiece, *The Messiah* (1742), along with other biblically based oratorios. Contemporary composers who have set religious texts include Henryk Górecki's *Totus Tuus* (1987), Arvo Pärt's *Berliner Messe* (1990), and Krzysztof Penderecki's *St. Luke's Passion (Passio Et Mors Domini Nostri Iesu Christi Secundum Lucam)* (2010). At one point, all three of these composers lived under brutal political oppression where religion was seen as both an expression of freedom within a constrained society and as an act of rebellion. The resonance between the political situations in which the composers found themselves and the language in the texts is clear, particularly in passages that suggest an undermining of earthly power. The language of faith is also that of hope. The three composers are known to have strong religious beliefs that, without a doubt, also guided their choice of text. Even so, there is a stark difference between the earlier musical settings of biblical texts with a forthright glorification of God and the contemporary settings that set out to *explore* the texts within contemporary musical language. While perhaps not going as far in the exploration of sound as Arvo Pärt, both Górecki and Penderecki highlight the sound of their texts rather than only focusing on their meaning.

With the fall of the European east bloc, the political conditions that initially shaped the music of Górecki, Pärt and Penderecki have changed. Certainly no similar political oppression exists within the United States of America, but culturally religion — including this source text — has become intertwined in politics in a way hardly imagined by the

founding fathers of the American nation. Given such a political development, religious concepts, texts, and beliefs are as strongly discarded by some as they are embraced by others. Along with positions on either side of that schism come rigid understandings of the roles of text, iconography and belief. In spite of such a highly polarized cultural setting, by concentrating on the storytelling aspects of the text it might be possible to reclaim the text and allow it to be perceived in a new — if potentially ancient — way.

Narrative Structure in the Libretto

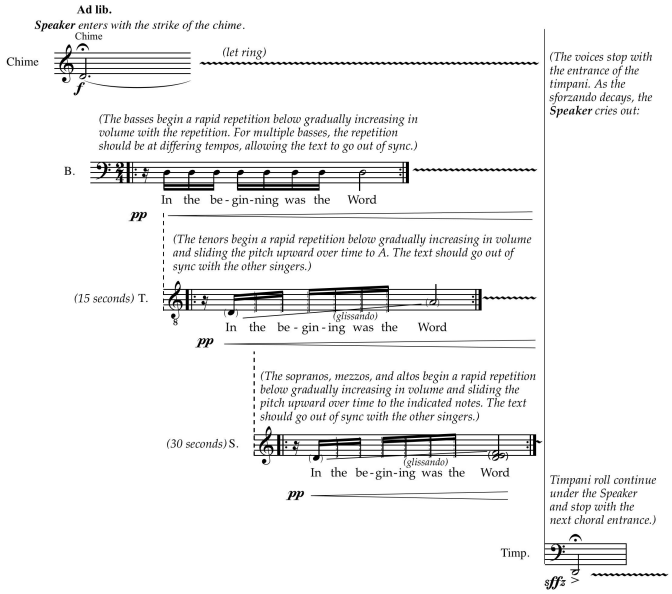
The idea for the *The Passion of John* began with a theatrical performance that has toured the United States where one interpreter, usually male, presents the entire gospel of John as an evening of theatre, albeit with clear religious overtones. This *Passion* seeks to explore a musical retelling of the text with minimal resources — a hearkening back to the past by using ancient stringed instruments, simple winds, and percussion (although played upon modern instruments). The accompaniment is sparse and often dependent upon resonance in the performance space along with electronic delay. As the work developed, the vocal forces expanded to include a speaker and fifteen singers.

Rather than a chronological approach to the text as is presented in the original gospel, the librettists, Philip Seward and Joan Mazzonelli, chose to re-order the narrative into seven separate scenes: Prologue, Signs & Wonders, Threat, Testimonials, Last Supper, Trial & Crucifixion, and Resurrection. This organization allows the juxtaposition of texts to focus on either communal or extremely personal events at varying times within the work.

The organization of the text and its theatrical emphasis allow this *Passion* to be performed and perceived as a story-telling theatre experience with or without religious connotations. The *Passion* is more in line with the contemporary works mentioned above which may be presented within a sacred or secular, church or concert hall kind of setting. In the off-Broadway theatre, *Godspell* (1971) by Stephen Schwartz is an example of a similar kind of work that functions with such flexibility. It has been frequently produced in diverse settings.

Adaptation

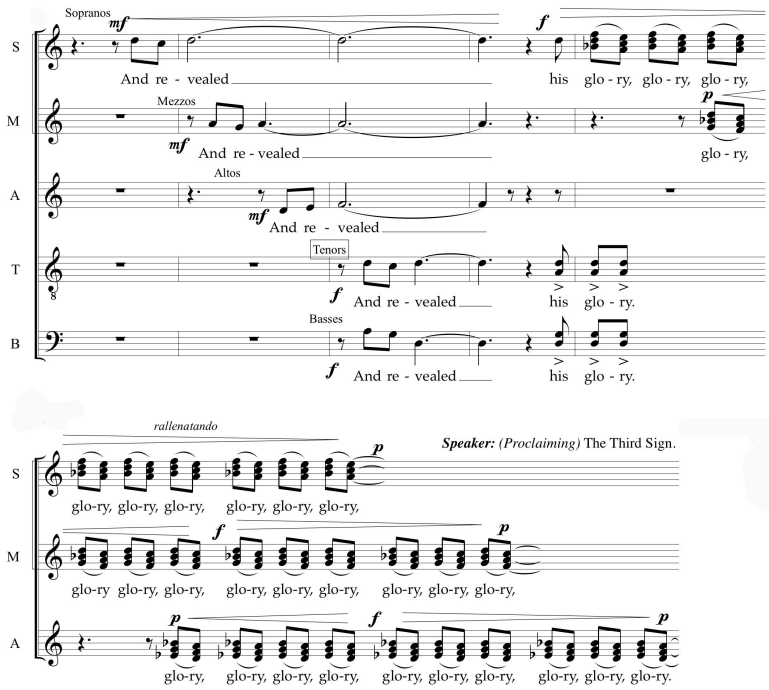
Because the text was pre-existing, this work is treated as an adaptation of a literary text. In fact, as a part of the preparation to create the libretto, verse numbers were removed from the source text to aid in reading it as literature. The adaptation is modeled on the methodology of theatre artist Frank Galati cited earlier. With this methodology, characters appear and disappear as directed by the source material, so that a singer for as few as one or two phrases may personify a character, then return to the ensemble of fifteen singers at the ready to continue the forward motion of the story. Notable exceptions include the characters John, Jesus, the Samaritan woman, the woman who committed adultery, and Mary at the tomb who remain single characters for an extended period of time within a scene or the whole of the work. The Speaker is a non-singing narrator who is quickly able to set a scene and move the work along from one short scene to the next. Echoing the earlier theatrical settings of the *Gospel of John* as mentioned above, the composer envisions this role as male, in particular a resonant bass voice.



Example 8: Opening of *The Passion of John*

Prologue

The famous opening poetry of the book of John is used to establish the tone and elements of the soundscape. The setting introduces all the voices rising in cacophony to respond to the Speaker's proclamation with a sudden burst of homophony. In the theatre, lighting and atmosphere would also be established beginning with the percussive chime strike and the integration of the instrumentation into the storytelling aspects of the work. The multiple singing voices enter with a mix of definite single pitches, glissandi, and clusters on the opening text (see the example above). Although there is no defined character speaking at the beginning of the book, the use of multiple voices to illuminate the Trinitarian text



Example 9: Use of text repetition

establishes the idea of the ensemble speaking for the godhead during later scenes. At the end of the prologue texts multiple voices give way to the arrival of John, sung by an alto, the first character (other than the Speaker) to appear in the chamber theatre setting. The ensemble continues to provide a divine voice in contrast to the human voice of John.

The musical techniques within the prologue are based on the writing in Penderecki's *Passio* and Eric Whitacre's *When David Heard*, specifically emphasizing the movement between heterophony and homophony as found in these two works. In the Whitacre work, dissonance resolves into clarity on the text "my son." Penderecki's use of texture and layering provided a larger model for the prologue as a whole. In particular his heterphonic treatment of text in the *Comprehendentes Autem Eum* is initiated with the sound of a chime. The musical moments in the Whitacre and Penderecki are both internal to their respective works. The *Passion* uses the technique up front to establish the atmosphere of the entire work. The technique of moving between heterophony and homophony suggests the idea of theatrical curtains parting to portray real-time moments in the text. This musically acoustic pattern is followed throughout the work.

Signs & Wonders

The seven signs within the book of John are gathered together in the second scene. At the opening, the poetic language of the prologue is heard in a homophonic restatement with

the entire ensemble and then dissolves into the heterophony of semi-improvised descending scales. This gesture sets up the miracles portrayed within the scene while dividing one event from the next. The sound mass at the beginning gives way to the soloists at the wedding in Cana accompanied by the guitar. The tenor who sings Jesus begins here along with a soprano singing Mary, his mother, and a mezzo, singing the role of the steward. As the short scene ends, the women once again rejoin the ensemble as all the singers create the layered moment between this first sign and the next.
The transitions in this scene use the text "…and revealed his glory." The musical settings are modeled on Henryk Górecki's work, in particular, *Totus Tuus*. Górecki commonly uses repetitive, proclaimed text usually in a homophonic texture. Because this text used for the change of the signs repeats between all seven signs, the comprehensibility of the text is not at issue. In the *Passion* the text is repeated in several different voices at different times using the same melodic shape at times or parallel triads. Both of these techniques may be found in Górecki's music, but not layered in the manner that they are here.

Once the first miracle is complete, the vocal transitional sound washes over the soundscape and as it leaves, opens a space for the quiet interaction of the royal official, a baritone, who is pleading with Jesus on behalf of his son who is ill. Jesus (the tenor) interacts with the baritone while the mezzos and altos sing the role of the household servants. At the end of the second miracle, the text "…and revealed his glory…" is initially layered across all five vocal parts, then explored timbrally among the women's voices. Specifically, overlapping triads are expressed *mezzo di voce* out of sync from one section to the next. First the soprano sound rises and, as it falls, the mezzo sound emerges, then as it falls the alto sound is heard on the rise. On the final fade, the Speaker proclaims "The Third Sign."

The progression of large sound and quiet miracles continue, though by the third miracle, the ensemble begins to play the role of Pharisees and sounds homophonically as an ensemble with the miracle scene. The transition that follows comes to a loud conclusion and gives way to a quiet opening of the fourth miracle, the feeding of the five thousand.

In this case, the large crowd is expressed singer by singer as the sound unfolds in a collage leading into the dialogue of the miracle.

Continuing the larger scene comes the rising wind and waves before walking on the water. This sound is created through the use of blowing sounds among the ensemble as a whole until they begin a sung sound. This fifth miracle uses repetition similar to that used by Górecki, but also as accompaniment to other vocal parts. Finally the vocal sound captures the rabble of the crowd outside of Lazarus' grave as Jesus calls him back to life and the scene ends with a loud proclamation of Jesus revealing his glory.

The model for this work is again the movement between the ensemble and solo sounds as found in the Penderecki *Passio* along with the solo instrument response to a vocal statement. Choral techniques creating the transitions between the recounting of individual signs were drawn from sounds presented across multiple choral works by the composers listed above with a particular interest of the works of Górecki such as *Totus Tuus*, or Pärt's *Sieben Magnificat-Antiphonen* in particular for their treatment of text homophonically and repetitively. Penderecki also served as a model with the cacophony found in *Et Viri, Qui Tenebant* in the *Passio*.

Threat

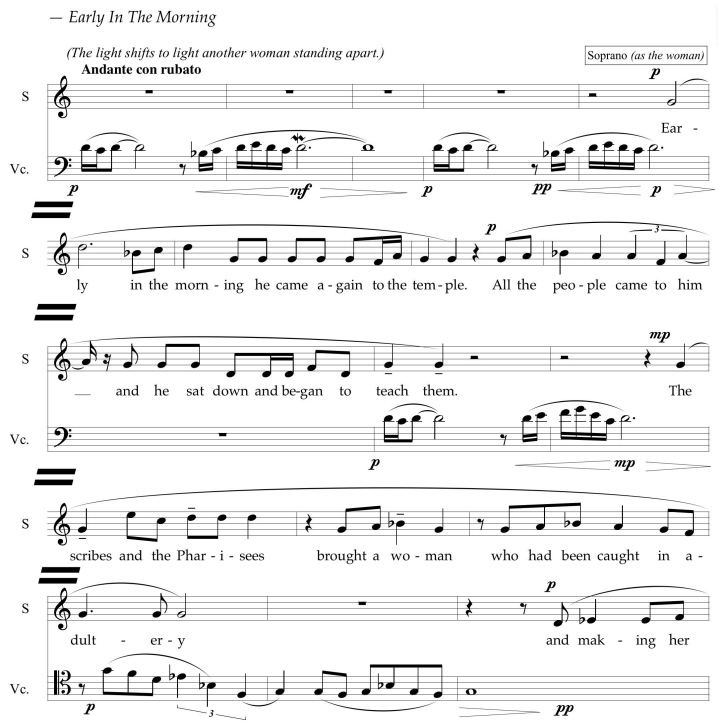
Specifically modeled on the opening layering of sounds found in *Laborintus II* by Luciano Berio (1965), the threat includes an all spoken text taken from the enemies of the messiah movement that is interwoven into a vocal soundscape. The heterophonic quasi-improvised sound builds in free-form from the previous scene until it coalesces into a homophonic ominous threat of death.

Testimonials

The fourth scene in the *Passion* brings a quiet contrast to the preceding ensembles and focuses on two women witnesses to the actions of Jesus. The scene opens with a hushed ensemble text presenting the motif based on light coming into the world and then gives way to the Samaritan woman at the well relating her story, in a manner reflecting

elements of chamber theatre, which is followed by the woman who committed adultery. Reflecting early music practice, the Samaritan woman sings with a simple accompaniment of guitar and flute, while the adultress is partnered with the cello. The timbre of the scene as a whole provides a pronounced change both in dynamic as well as texture of what has come before.

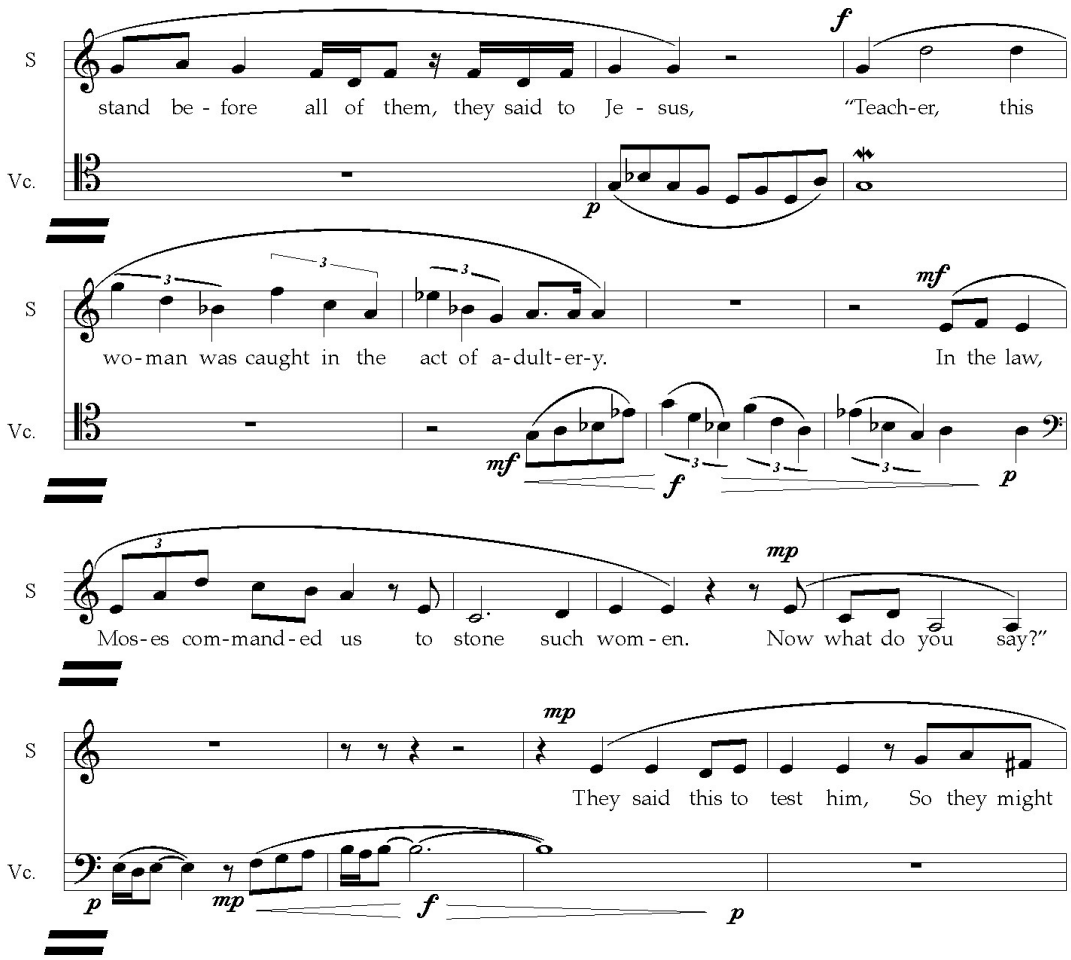
In this scene, the adaptation of the libretto is also different from what precedes it. The Speaker is absent and, instead, the singer of each role acts both within the role and outside it by setting up each story and speaking both parts as if the character is relating the entirety of what has happened to her after the action of the scene has taken place. The change in adaptation practice in this scene offers a relief in the middle of the work This change in the libretto reflects structural musical sections highlighting differences in sound, manner, and content.



Example 10: Soprano and cello duet

Furthermore, this scene especially draws upon an early music sound modeled somewhat on the sparse texture of a work like Purcell's *Dido and Aeneas* (1688), but more as interpreted through the music of Arvo Pärt's *Berliner Messe* (1990). In particular the interplay of the voices and instruments in the *Kyrie* suggest the minimal accompaniment as used in this scene.

The idea of duet between one voice and one instrument is particularly prominent in the section of the adultress. The setting of this moment goes beyond the work of Pärt in



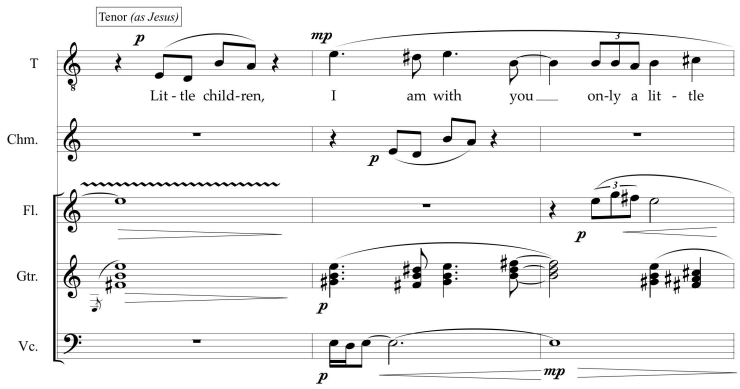
Example 11: The interaction of the soprano and cello in scene four of The Passion of John.

stripping away the sound to reveal the essence of character. It is as if the cello comments on the action the woman is depicting vocally. The effect is meant to stop time in such a way as to frame this moment as the final defining moment in the actions of Jesus prior to his arrest and trial.

The timbre of the sound within this scene is already quite different from the preceding scenes because it is scored only for women and often for a soloist. The focus on treble sound sets off the sound of the bass voice of the Speaker as well as the tenor sound of Jesus. This scene in particular develops the ideas used by the simplicity of Arvo Pärt's music, particularly in the *Berliner Messe*, and Penderecki's *Passio* while exploring a female treble sound.

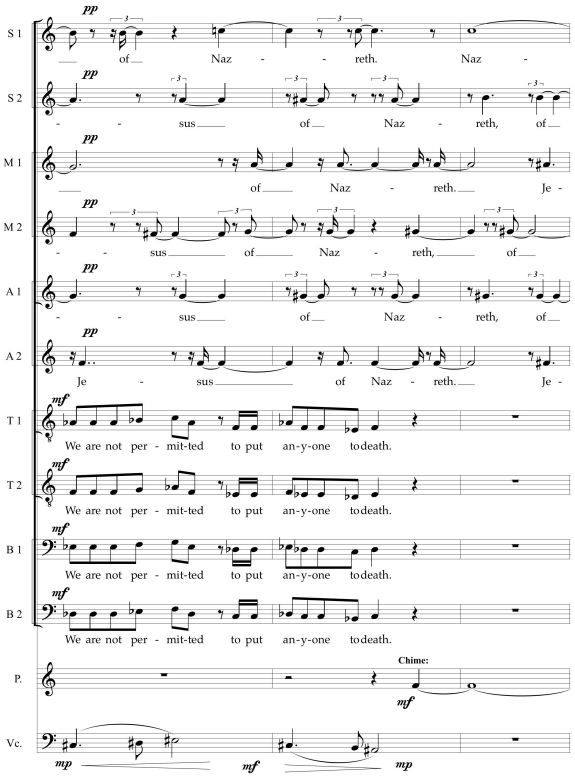
The Last Supper

The scene of the Last Supper provides the opportunity to reference the Prologue with the use of multiple singers giving voice to the words of Jesus. Primarily the tenor still sings the role, but he is echoed at times by some singers, at other times is explicitly, homphonically joined by other singers, and finally gives way for multiple singers to voice the text. The resulting effect passes the text around from section to section, even within the same sentence. This is a technique most explored by Eric Whitacre in his *a cappella* work, such as *Leonardo Dreams of His Flying Machine.* While not an uncommon choral technique, what sets it apart in the Whitacre case and in this fifth scene of *The Passion* is the pitch content. In Whitacre's case, he moves back and forth between clusters and triads. In the case of *The Last Supper* the pitch content opens from seconds to perfect fourths and fifths. In the Whitacre example, the ensemble is recounting a narrative in a single voice. Similarly, long passages of the gospel in this section of the libretto are based on a single voice recounting theological perspectives. Following Whitacre's technique of passing the narrative back and forth between sections and moving between heterphonic and homophonic sections creates musical interest in the sound while at the same time expressing a semiotic point that the message is given for all.



Example 12: Aria: *Little Children*

Later in the scene the use of layered triads to speak as the godhead is drawn from the settings used by Górecki in *Totus Tuus* (1987) or *Szeroka Woda, Op. 39* (1979) and the Penderecki *Passio*. The use of rhythmic homophony allows for multiple voices to sing the text of the godhead together with clarity. The setting of this scene is particularly problematic since the source material presents an extended commentary on the divinity of the Christ intermingled into the action of the story. The events of the last supper are



Example 13: Use of accompanying cluster

simply told, but the context is critical in terms of a faith narrative, but also in terms of story telling in order to provide context for the events to follow.

The scene builds with the introduction of increasingly dissonant triad layers recounting the interaction of disciples and Christ alternating with monophonic statements of text. The flute, guitar, and cello accompany the concluding section with various extended techniques.

This scene finally gives way to a tenor aria beginning with “Little Children” as he provides a glimpse into the future and commands the assembly to “love one another.” Reprises of figures found in the accompaniment of earlier scenes as well as intervallic content from this fifth scene accompany this aria — even from the chime immediately repeating the opening vocal motif. The use of motif driven material here both unifies this scene with what has come before and provides a commentary on the action. This idea is drawn from Sondheim’s *Into The Woods* orchestration, but is expanded into an overlapping of motif throughout the entire aria.

Trial and Crucifixion

This scene contains probably the most familiar recounting of events from the entire passion. How then to offer something new to this text? The choice here was to create a sound cluster among the people observing the events and allow the solo characters to sing against this ever-present backdrop.

Opening with a reprise of the musical ideas first presented in the third scene, *The Threat*, the vocal effects are sung on vowels of the singer's choice and provide a background to the Speaker who sets up the scene to come. The ensemble sings homophonically as the soldiers and Pharisees before giving way to improvisation on pitch class set [0257] in the flute and cello. Jesus enters over the improv to move the scene forward and the sound cloud begins. At this point, the solo interaction begins among the characters above the sound of the cluster.

The main influence for this scene was the Gyögy Ligeti *Lux Aeterna* (1966). His use of overlapping pitch and rhythmically disjoined text placement inspired the idea of the ensemble singing the text "Jesus of Nazareth" earlier in the scene and "King of the Jews" later in the scene. Because the crowd plays a role in the scene with Pilate, the women's voices continue the cluster while the men sing homophonically underneath. The sound cluster moves beyond being the center of focus, such as in *Lux Aeterna* and instead becomes one of the elements in the scene. In one sense it acts as an accompanying figure, but in another it casts a pall of color over the action of the scene, darkening the atmosphere. The vocal sound of the soloists are not necessarily tied to the tonality of the sound cluster, yet its sound still colors the solo line. The scene comes to a a climax under the text "It is finished," and then softens in focus as the cluster gives way to a simple ah vowel to accompany the Speaker's monologue about the disposal of Jesus' body.

Resurrection

This scene, as the concluding scene, is built from the musical vocabulary of the *Passion;* the unity of the work is emphasized by the use of motifs and techniques heard previously. The scene opens with Mary at the empty tomb on Easter morning. She recounts her tale with the same kind of soprano cello duet heard in the fourth scene. The use of women's voices continues with the addition of a mezzo as a disciple and then an alto as Thomas, portraying the disciples who encounter the risen Jesus. A baritone as Peter enters and the whole ensemble comes into play as the work concludes by drawing upon the music that closed the prologue in a reiteration of the text "Follow me."

Harmonic Language

The harmonic choices within *The Passion* include a mixture of the Dorian and Mixolydian scales, [0257], motivic gestures, and extended improvisatory techniques. The opening of the prologue includes vocal glissandi inside a text repetition and movement up by steps with each pitch sustained in order to create clusters that then resolve in rhythmic homophony on a d minor 9 chord. Similarly throughout the prologue, the harmonic language mixes stepwise motion contrasted with perfect fourths and fifths [0257]. Contrapuntal melodic writing also plays a role in emphasizing a line of text by using additional voices to color a portion of a main line of text sung in one vocal part. The stepwise motion of the scale is also mimicked in the use of an upper or lower neighbor ornament notated as a mordent. Both open fifths and stepwise ornamentation are used to accompany the first vocal entrance of John the Baptist (alto) in the first scene. To add to the sound color, the cellist glissandos on one note of a double stop opening a unison pitch to a perfect fifth.

The repetition in certain vocal techniques such as the end of the prologue employs parallel triads. The movement between triads is stepwise, but the thicker texture creates more heterophony in the resulting effect. Coupled with a loud dynamic, the heterophonic effect heightens the return to homophony and creates strong final cadence to the prologue without the use of cadential practices rooted in the common-practice period. Moving beyond uses of the repetition as found in the music of Górecki, the triads overlapping in their descent similar to the scalar patterns as in Pärt, (now stated in thirds) create a shifting harmonic background which snaps into focus in the final moment.

The second scene furthers the same practices with the use of overlapping descending scales and movement from layered text into rhythmic homophony. The use of the Dorian and Mixolydian scales are more present here, though the layering of triads also governs this scene as well. The third scene is also built on glissandi between notes taken from the scales. The final cluster of sound on the text "…gave orders to arrest him…" is the most organized moment in the scene and is designed to be a slow and quiet iteration of that statement.

The fourth and seventh scenes build upon scalar contrapuntal interaction, often between a single instrument and a single voice. The fifth scene is the freest flowing with the use of the above techniques interspersed with motivic writing. Finally, the sound cluster in the sixth scene is built on invarients from [0257] and the scales. The result of this harmonic language is a unity of sound while the execution of the scene creates a different timbre and texture from what has come before.

Compositional Issues

The structure of *The Passion* allows for substantial *a cappella* or limited accompaniment singing in keeping with the focus on storytelling and the human voice. The use of extended vocal techniques then need to be measured against performance options and practices. For example, in *Stimmung* by Karlheinz Stockhausen (1968) it is possible to provide a pitch reference in the ear of each singer. This option is unavailable in *The Passion,* so expressive accompaniment figures needed to be composed to provide pitch and rhythmic references to the fifteen singers.

Similarly, the issue of pitched speaking is well considered with the role of the speaker. At times the pitch of the speaker's voice rises out of the surrounding sound and at other times stops it. One option used to offer pitch to the speaker might be to use *Sprechstimme* notation, but performance of such notation does not always allow for a natural speech rhythm and pattern. Above all, the speaker is a bridge between the musical sound and the audience and, as a result, must speak as colloquially as possible. The better choice in this case is to include performance notes describing the speaker as someone with a resonant bass voice who can speak out of the surrounding pitch. Such a general note can lead to wide variety in performance, but allows a production the freedom to imagine how that particular role can weave in and out of the sound and physical space.

Production Problems

The main production issue with the *Passion* is the large number of singers needed to perform the work. The score is composed with the idea of fifteen solo singers joining

together in an ensemble rather than just to perform choral work. The composer imagines a setting where all fifteen singers move fluidly on stage opening up to a small scene as needed and coming together in a larger ensemble when appropriate. The freedom of movement needs to echo the adaptor's expectation that small scenes flow quickly from one to the next.

Beyond the vocal forces arises the issue of a stage production with the instrumentalists. The composer imagines the instrumentalists positioned on the stage and interacting with the singers in a free flow of motion on the stage. An ideal realization would include a flutist and guitarist who have memorized substantial sections of the work so that they may move among the singers. The percussion equipment would be positioned around the playing area so the percussionist would move among the action as well. Such a realization becomes possible only with adequate rehearsal and memorization time on the part of singers and instrumentalists.

Conclusion

The Passion of John explores an ancient text with the use of fifteen singers, an actor, and four instrumentalists. The storytelling nature of the work again dominates the composition and seeks to employ many techniques found in the research. In particular layering in the voices at the beginning creates a sense of the profound while later on the mix of heterophonic and homophonic writing creates interest in the sound. The interplay between solo and ensemble is also drawn from studied techniques as well as a reflection of the focus on intimate versus large storytelling moments in the libretto. No other studied composition sets out to portray a dramatic libretto in a theatrical setting, yet the varying approaches of the composers offer possibilities for new kinds of theatrical writing.

The acoustical environment will be critical for a production of the *Passion*, in particular for the use of electronic delay and amplification of the instruments. Certain electronic choices such as panning and the length of delay are left to the production based upon its needs and the performance space, but the composition has been created to utilize a variety of options in that part of the sound.

The creation of the acoustic environment requires fluid movement for the fifteen singers so that their movement matches the transitions between heterophonic sound and homophonic text declamation. One hopes an ultimate production will be able to achieve such fluidity. Overall, the score has been created to support such a larger theatrical experience of storytelling and sound.

Chapter Four: *The Rose Prologues*

Abstract

Linear storytelling that circles back on specific ideas lies at the heart of *The Rose Prologues*. The set of five one-act operas explores issues of creativity with operatic vocal writing, limited instrumentation, and a variety of timbres. The work departs from both music theatre and operatic traditions through its marriage of text and voice: traditional operatic writing uses minimal text with expansive vocal writing, much like in the aria *Caro Nome* from Giuseppe Verdi's *Rigoletto* (1851), while the musical theatre often uses expansive text with limited vocal writing, such as in *My White Knight* from Meredith Wilson's *The Music Man* (1957). *The Rose Prologues* creates a niche unto itself in English vernacular music theatre by presenting witty, wordy texts with an operatic bent. Leonard Bernstein's *Glitter and Be Gay* from *Candide* (1956) is an example of such a technique through its use of a musical theatre text in a setting that parodies the *Jewel Song* from Charles Gounod's *Faust* (1859). Given the commercial constraints of the music theatre genre in the mid-1950's in New York, the operatic vocal writing was a unique and a fun surprise. *The Rose Prologues* expands on this idea by exploring this style of writing throughout five short one-act operas while proposing philosophical questions on the nature of the arts.

The use of the piano quintet in *The Rose Prologues* opens of a world of timbral possibilities that emphasize the dramatic and comedic content. The five instruments together can make a full accompaniment sound, but the possibilities of combinations of duet and trio as well as solo instrumental accompaniment offer a broad timbral palette. Incorporating the use of extended instrumental techniques helps establish the atmosphere of the work, primarily its supernatural aspects.

Introduction

The Rose Prologues is a set of five one–act operas and four string interludes that address topics in the arts and romance. Each opera references a rose, symbolically or literally,

present within the context of the story. The first opera, *The Troubadour* presents a wandering minstrel who travels to Loch Katrine in Scotland to seek the Lady of the Lake, Nimue, in his search for the soul of music. The second opera, *The Pursuit*, involves Clive, a hapless fellow, who has fallen in love with a woman he met briefly in a coffee shop on a rainy day. He discovers that she works at the bank and decides to send her a dozen roses as a romantic gesture. The third opera, *The Painter,* portrays the Bostonian arts philanthropist, Isabella Stewart Gardner, as she sits for a portrait to be painted by American artist, John Singer Sargent. The fourth opera, *The Capture,* introduces Judy, who works in a bank and has just received a dozen roses from a man she barely knows. The final opera, *The Artist*, explores the topic of inspiration in the arts. The four interludes, taken together form a string quartet in four movements: *Nimue's Lament, Judy's Bouquet, Mrs. Gardner's Portrait,* and *Clive's Call.*

Chapter Four examines the interplay between voice, piano and strings while combining operatic vocal writing and a vernacular text accompanied by some extended instrumental timbral techniques. The initial conception of the work was to use the tetrachord [0257] as a musical organizational principle. The use of set theory within the commercial music theatre is a rarity and, in fact, historically the use of any kind of a twelve-tone model has not been particularly popular with audiences. The lack of popular usage may be due to the debate over the communicative properties of the musical language. Serial techniques often include differing operating principles in different compositions which do not facilitate the building of a musical vocabulary for the listener similar to the hierarchical structures in a tonal idiom which are similar from work to work.[16] At the same time, the use of the set [0257] as an organizing principle offers a relief from the tonal hierarchical practices of the commercial theatre while still mimicking triadic harmony at times. The set provides a touchstone to the inexperienced listener.

The initial work, *The Troubadour*, with its close ties to Scottish culture and the poetry of Robert Burns was the first of the short operas to be composed. As *The Troubadour*

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[16] Griffiths, Paul "Serialism" *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed May 19, 2014, http://www.oxfordmusiconline.com.emils.lib.colum.edu/subscriber/article/grove/music/25459?q=Serialism&search=quick&pos=1&_start=1#firsthit

developed the tetrachord gradually became a musical symbol of a rose. As the other short operas developed a unity among the works was achieved by retaining the rose and the tetrachord. Both appear throughout the operas and the string interludes that lie between them. This dual-purpose dramatic and musical context also addresses the rose from multiple semiotic perspectives. The timbral colors of the many instrumental and vocal expressions of the tetrachord change throughout, but each reflects back upon the central image of the rose.

Short one-acts, such as those in *The Rose Prologues,* have been a staple of operatic repertoire since the beginning of the form just before 1600. A few examples of comedic interludes include W.A. Mozart's *Der Schauspieldirektor* (1786)*,* Gian Carlo Menotti's *The Telephone* (1947) and Kurt Weill's *Down In The Valley* (1945). In general, operas such as these developed out of an idea created for a short diversion in a social evening or as a curtain raiser for a more expansive work. Similarly, *The Troubadour* was conceived as a curtain raiser.

The Troubador, under the title *Nimue,* was originally composed to open for the one-act opera *...And Piano Make Three* at the Edinburgh Fringe Festival in August of 2007. Scored for piano and voices, the inspiration came from the need to have a companion piece to the main opera to complete an hour program. Since the premiere was to be in Scotland, a Scottish theme was chosen. Some strands of Arthurian legend identify Nimue as the Lady of the Lake who gives Arthur the sword Excalibur and Scottish tradition locates the Lady's home in Loch Katrine. Beyond the regional and mythic influences, both performers for the premiere (including the composer) have primarily British — especially Scottish — heritage. In addition, the story includes the *homage* of a Troubadour returning to the ancestral home to find the source of his music. Fortunately, it serves as a counterpoint to the light-hearted *...And Piano Make Three,* which is set in modern Manhattan. The composition begun in February, took shape over the months leading up the festival culminating with the premiere at 14:30 on the afternoon of August 20 at the church of St. Andrew's and St. George's. The minimal production included both

singers playing the grand piano with the top-removed in order to strum sound from the strings as if from the waters of Loch Katrine.

The following year, a visit to the home of Isabella Stewart Gardner in Boston and a chance to see her diverse collection, including paintings by John Singer Sargent, inspired *The Painter*, which imagines the portrait sitting for one of the paintings that hangs in the museum. Similar to *The Troubadour* who seeks the source of music, Sargent muses on the "perfect" color. Mrs. Gardner arrives and compliments Sargent's artist eye and reflects on the art lover's observations on light and color — in particular a new rose in the morning dew. An initial draft was completed in 2008, but then set aside without further development until being picked up again within the scope of the doctoral program at the University of Salford. As a part of the research, it was re-written as the rest of *The Rose Prologues* began to take shape.

Narrative Structure in the Libretto

The original concept of a five-act structure in *The Rose Prologues* mirrors English Elizabethan theatre tradition, only this time with separate stories tied together by common elements. A general overview of such a structure includes an expository first act, an initial conflict in the second act, a heightening of the conflict in the third act, falling action in the fourth act and a resolution to the conflict in the fifth act.[17] In *The Rose Prologues,* the first act, *The Troubadour* introduces common elements of the overall work including a matrix derived from a governing tetrachord [0257], the rose, a focus on the arts, and the poetry of Robert Burns. The second act, *The Pursuit*, builds on these features while increasing the speed of the narrative with humor. The third act, *The Painter,* lies at the heart of the work both emotionally and as the most realistic of all of the works. The fourth act, *The Capture,* provides a counter to the second act by exploring the receipt of the bouquet of roses. Finally, the fifth act, *The Artist,* returns to the artist/muse relationship introduced in the first act with the resolution to compose the opera just performed along with a nod to Leonardo da Vinci.

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[17] Deis, Frank. "Five Act Play." Rutgers University Course Materials, www.rci.rutgers.edu. http://www.rci.rutgers.edu/~deis/fiveact.html (accessed May 20, 2014).

Ultimately the five-act structure allowed the odd numbered acts to have a more serious bent and alternate with the comedic even numbered acts. Thus, *The Troubadour* addresses the search for deeper meaning in music; *The Painter,* for deeper meaning in the visual arts; and *The Artist* explores inspiration. *The Pursuit* and *The Capture* were created as partner solo operas to provide comic relief between the other acts.

The final opera of the cycle, *The Artist*, was actually completed last along with the creation of the string quartet movements. Working backward through the other operas, all of the piano quintet scores were conceived from pre-existing piano vocal scores. A particular focus of the post-graduate research was the examination of timbral elements in storytelling and the reconnection of the works offered the ability to bring to life the ethereal aspects of both *The Troubadour* and *The Artist* with their supernatural characters. The remaining three operas introduce real people in the stories, so the timbral effects were focused on augmenting the discussion of color in *The Painter* and highlighting human foibles in the other two. A general study of techniques used in the string quartets of Béla Bartók, Claude Debussy, John Harbison, György Ligeti, and Maurice Ravel helped the composer arrive at the above ideas for exploring string writing in relationship to character.

On another level, *The Artist* was created as a capstone for this series of musings and focuses on the source of creativity. In a reference to *The Troubadour* and *The Painter*, the work explores the relationship between a Muse and an Artist. Because the Artist is male and the Muse female, an allusion to *The Pursuit* and *The Capture* is present as the two characters try to determine what kind of relationship they have — if any. The Artist is a composer with a commission for a new opera and a decided lack of ideas and inspiration. Not only is he stuck in the middle of his present task, he wonders if the age-old idea of a muse ever really existed. Throughout his pondering, the Muse is ever-present though she cannot communicate with him. When he finally gives up in exasperation, she is able to open up and sing. As she coaxes him to listen, they come to a common image — a rose. Perceived from many sides, the rose functions as inspiration for the composer to conceive

of operatic stories including one about a troubadour, one about a painter, and two others about a romantic couple.

While many works have focused on the creative process, Stephen Sondheim's *Sunday In The Park With George* (1984) has attempted to address creativity in both nineteenth century French post-impressionism and in contemporary American capitalism. The two acts tell separate but related stories on the personal difficulties for the artist while in the throes of creating art. In the first act, George Seurat (1859-1891) sacrifices a relationship with his lover, Dot, for the sake of painting. In the midst of their break-up, he reflects on her inability to understand him even as he immortalizes her in the painting, *A Sunday Afternoon on the Island of La Grande Jatte* (1884-1886). Dot's great-grandson by Seurat, George (portrayed by the same actor), is presented in the second act struggling to get funding for his contemporary art installations. During the course of the act, he muses on what it takes on the business side to bring about any activity in the contemporary world of the arts — let alone the creative work of the artist.

The Rose Prologues address similar themes, but moves beyond Sondheim as it combines textual practices from the theatre with operatic vocal demands. Similarly the instrumental music combines rhythmic impulses from the music theatre tradition, but initially with the pitch organization of a tone row derived from the tetrachord [0257], expressed in three sets to encompass all twelve pitches. Because of the relationship between [0257] and a major triad, all of the music is centric without necessarily being functional. In a further composing out of the tetrachord, the whole tone scale is introduced within *The Painter* and remains present intermittently throughout the rest of the score. Like Bruno Maderna's use of serialism, occasionally the music gives way to a brief contrast of functional harmony to follow the whims of character, especially in *The Capture.* Because the set mimics a triad, the establishment of such a contrast still allows the central organization to be drawn from the pitch class set.

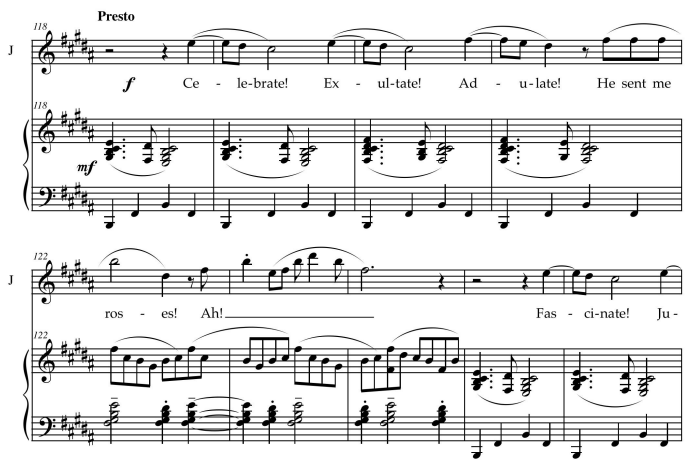
[0257]

0	2	5	7	4	6	9	11	8	10	1	3
10	0	3	5	2	4	7	9	6	8	11	1
7	9	0	2	11	1	4	6	3	5	8	10
5	7	10	0	9	11	2	4	1	3	6	8
8	10	1	3	0	2	5	7	4	6	9	11
6	8	11	1	10	0	3	5	2	4	7	9
3	5	8	10	7	9	0	2	11	1	4	6
1	3	6	8	5	7	10	0	9	11	2	4
4	6	9	11	8	10	1	3	0	2	5	7
2	4	7	9	6	8	11	1	10	0	3	5
11	1	4	6	3	5	8	10	7	9	0	2
9	11	2	4	1	3	6	8	5	7	10	0

Example 14: Tone row matrix derived from [0257]

The pitch class set [0257] has famously been a favorite of many composers, including Igor Stravinsky who used it, for instance, in the ostinato which opens *Petrushka* (1911). The ballet begins with the fluttering of high winds on [9E24], a transposition of [0257]. Even when Stravinsky moves away from the strict tetrachord, he retains a focus on the major second — one of the invariants of the pitch class set.

Alban Berg set up tone rows to reflect certain intervals he wished to use. He was able to create more traditionally expressive music with a stricter adherence to the row. For example, in the Second Violin Concerto he set up a row built primarily on varying major and minor thirds. With such a row, he was able to work with triadic non-functional harmony. Besides the use of triads, Berg made choices about when to adhere closely to the tone row and when to compose in a freer style. The work is a beautiful example of what is possible when using a row as a guide rather than a strict control. In the case of *The Rose Prologues* the composer has used the row to govern more strictly in some cases and guide in others with a greater emphasis on govern. One of the issues which has developed is in laying out the exposition in *The Troubadour* with such precision, the compositional pattern proved challenging to break. When the whole tone scale arrives in *The Painter* it is a welcome addition to the palette. Even so, future works based on this idea may more freely be guided by the row even at the outset to establish a looser musical vocabulary to open up greater possibilities in subsequent works.



Example 15: Reduction of canon in *The Capture*

This composer wished to explore the compositional advantages of using such a tetrachord and, by extension, the derived row. The matrix presented above governed the composition of *The Troubadour* initially as a challenge to see if it could be commercially viable. Soon the attraction to the organization of tetrachords within the row took over as the composer continued with the operas. The option to use a third was available in the movement from one row form to another, but this option was exercised judiciously in order to maintain the purity of the tetrachord. Use of the row persists throughout *The Troubadour* and *The Pursuit*. *The Painter* also begins with the tetrachord, but gives way to the whole tone scale as the painter works through colors and sings "yellow as the golden sun." Immediately after the descending scale, he begins to rhapsodize on the rose and its beauty. Of course, the interval of the second upon which the whole tone scale is based is an invariant in the set [0257], but the appearance of the scale loosens the strictures of the row.

From that point forward the work moves fancifully back and forth between tone row, tetrachord, whole tone scale, and triad. Because the transition occurs deep within the work, the appearance of an actual triad does not suggest common-practice functional harmony in any way because the context has been so clearly established. All of these elements continue to govern the music together through *The Capture*, which opens with a whole tone scale in the instruments even as the singer sings through the three tetrachords from the tone row. When the singer reaches the text, "Celebrate! Exultate! Adulate!" the first time, the first appearance of quasi-functional harmony appears with a modified I-V-I accompaniment measure by measure in canon over a pedal tone figure in the bass — though the perfect fifth is also an invariant of the tetrachord. It is a brief moment before returning to the tetrachord row. In general, *The Capture* changes tempo and mood very

quickly many times throughout the work, so the quick reference to one thing, then back to another fits well without sitting anywhere long enough to break the established context of the work as a whole.

The Artist returns to the ethereal nature of the opening of *The Rose Prologues* and the use of the tetrachord to govern the composition. Along with the use of improvisation and harmonics, the music reflects more of the mood established in *The Troubadour,* though now changed in the ear of the audience through the flights of fancy in the middle works.

Multiplicity of Character

In a departure from the other works in the portfolio, *The Rose Prologues* has a cast of two singers: soprano and tenor. As such at no point is a character portrayed by more than one singer. Rather, here one singer portrays multiple characters. While such a practice has become common within the economic constraints of contemporary theatre, it is still somewhat rare in the opera. Even when Giacomo Puccini's *Il trittico* (Metropolitan Opera, New York, 1918) is produced with the same female singer appearing in all three acts, first as Giorgette in *Il Tabarro,* then in the title role in *Suor Angelica,* and finally as Lauretta in *Gianni Schicchi*, the production makes much of the fact in its publicity since it occurs so seldom.

Given that *The Pursuit* and *The Capture* are both solo operas, each singer appears in four roles throughout a performance of *The Rose Prologues.* What emerges, then are not so much characters as ideas being examined from multiple sides by multiple characters: First, a physical and symbolic rose, secondly, the nature of creativity, and third, the relationship between artist and muse.

The String Quartet

Among the string quartets studied to prepare the piano quintet score, the opening sweep of Bartók's first string quartet (1910) contributed to the mood for the opening of *The Troubadour*. The opening violin descent of a major 6th, followed by the entrance of the second violin sets up a pathos at the opening quartet that seemed appropriate to how *The*

Troubadour should open. Extended techniques allowed the string writing in *The Troubadour* to go further by setting the first violin to enter on a harmonic. As that sound still lingers in the air, the second violin enters a minor seventh lower on the second note of the tetrachord. The other strings enter to complete the first tetrachord, introduce the voice with the second tetrachord and allow the voice to complete the third tetrachord. The sequence repeats with the other singer as both enter the world of the story.

In the Bartók sixth string quartet (1941), the viola enters with a solo line before being joined by a quartet. Again the beautiful timbral expression of the instrument is striking in contrast to the ensemble sound which follows. Throughout the whole of *The Rose Prologues,* there are moments for instruments to solo within the texture of the work. One of the joys of working with minimal instruments and voices is to be able to feature them as soloists as well as a part of the ensemble, thus broadening the timbral pallette. In the first and third string interludes in *The Rose Prologues* a trailing player is left to solo as the other instruments fall away. The sound both represents an image from the preceding work and also highlights the beauty of the solo instrument. In *Nimue's Lament* it is the second violin that echoes the sadness Nimue feels at the loss of the Troubadour. Similarly it is the color of the cello which emerges from the conversation about color in *The Painter.*

The molto sostenuto section of the first string quartet of György Ligeti (1958) and the changing techniques, such as the slap on the cello in the *Allargando, Poco piu mosso* or the *col legno* or *détaché* used later suggested the use of such techniques in *The Pursuit, Judy's Bouquet,* and *The Painter.* The free use of extended techniques gave rise to those used in *The Troubadour* and *The Artist* which suggest the ethereal. Within *The Pursuit* such techniques suggested the freedom to explore extended *pizzicato* under Clive's ruminations. Within *The Rose Prologues* there are also times for improvisation, something suggested by John Corigliano's *Three Hallucinations* (1981). The expressive nature of timbre in the Debussy string quartet (1893) more generally suggested the use of color in the string writing for *The Painter.* Finally, the strumming of the second violin as a guitar builds upon the technique used by Benjamin Britten in his *Simple Symphony* (1934).

Further use of color may be found in *The Artist* as it uses the characters of the instruments to highlight the major themes of the work. In particular, piano string strums, improvisation on a pitch class set and the sound of vocal chant set a color palette to match the ideas of light, color and symbol. Just as a pitch matrix served the composition of the initial operas, a timbral plan was used to associate particular sounds and colors with ideas. For example, at the opening of *The Troubadour*, a tremolo was added in one instrument to reflect the play of ripples upon the surface of Loch Katrine. Harmonics are also used at the very beginning of the work creating an eerie atmosphere to suggest the presence of the supernatural. The instrumental writing never completely warms to Nimue and instead employs cooler colors to reflect the water goddess with a mix of tremolo, pizzicato, and harmonics. Use of open string strums in the piano and clusters held with the pedal provide a background to the string effects. Even later in the score when the piano warms to the Troubadour in his aria, the string colors remain cold. The interlude that follows *The Troubadour*, *Nimue's Lament*, maintains the cool colors of the character as she drifts back into the water.

In contrast, *The Pursuit* begins with a reference to *The Troubadour* and then quickly moves onto its more light-hearted story and color palette. The use of the strings and piano within the score for this work and *The Capture* reflect a stronger rhythmic drive which also expands the color palette beyond what was introduced in the first act. The pizzicato second half of *The Pursuit* illuminates an off-balance use of romantic Latin syncopation by placing it off the natural metrical stresses of quadruple meter. This string section accompanies an indecisive Clive who is trying to sort through possible romantic overtures to make to his beloved. The colors give way to outright passion in the piano, highlighted by the strings under the poem setting of Robert Burns' *My Love Is A Rose*. Though the original poetry has been replaced with a more specific lyric, the passion of the poetry remains in the instrumental writing. Similarly, *The Capture* employs a whirlwind rhythmic motif in the piano and cello to capture the light-headedness of Judy upon receipt of the dozen roses. The rhythm comes and goes as she moves quickly from section to section with the string colors chasing her fleeting thoughts. The tempo changes mixed

with the full sound culminate in a forearm cluster on the piano as she finally arrives at the hope that Clive will call her again. In each case the interlude following the two works, *Judy's Bouquet* and *Clive's Call*, reflects the moment at the conclusion of each work, though the latter also segues into the final work, *The Artist*.

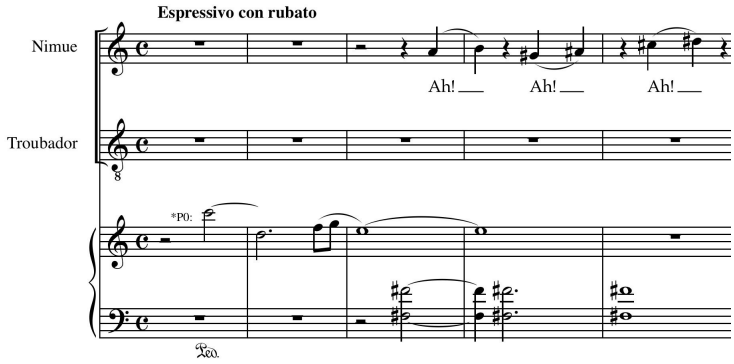
Between the two comedic, romantic works, and in the middle of the complete set of operas comes the quiet meditation of *The Painter*. Particularly in this work the string writing warms the sound of the piano. The doubling of notes and the warmth of the register provide an overlay of color in a work about finding the perfect color. The strings function almost as if they are different colors on master painter Sargent's palette. The culminating effect of the string writing and the conversation between painter and model is a swell of a full musical sound rising from Mrs. Gardener's observations on color and light and then returning to the mundane tasks of the day. The end of the opera returns to the near *a cappella* singing with which it opens as if the exploration of color has been a full and exhausting journey taken together.

The interlude that follows, *Mrs. Gardener's Portrait*, captures some of the themes that were presented within the main work, but reflect those colors chosen for use in the painting. In particular, the cello guides the listener through the work and concludes with a quieting motif as the painting comes to conclusion.

The Artist is the most abstract of the five operas and presents a muse and her composer. The strings open with improvisation on the tetrachord one voice at a time. After the four string voices have begun, the muse adds her voice to the mix rising in volume to capture the attention of the composer. The Artist/Composer cannot hear the sound of the improvised strings and voice as he seeks the very inspiration, which in fact flourishes all around him. Midway through the opera, he reaches a peak of frustration and dissolves into his own improvised jumble of thoughts as the Muse breaks through and is heard with clarity by the audience. As she continues to reach out to him, he gradually becomes aware of her presence as singers and instruments come together to complete the opera and the cycle.

The Troubadour

A performance of *Piano Quintet* (2010) by American composer Steve Stucky (b. 1949) directly inspired the move to set all of the operas in *The Rose Prologues* for piano quintet. Already seeking a chamber ensemble beyond the two voices and piano, the composer encountered Stucky's work in the *Music Now Series* of the Chicago Symphony Orchestra. Stucky's use of an expressive palette, the interaction of strings and piano, the sounds of the extended techniques, and his rhythmic expression opened up the concept of sound for *The Rose Prologues.* Ultimately, the string writing serves to expand the ideas of the opera in a manner similar to the orchestration tied to characters in *The Proposal.* The string writing alternately sets the mood, comments upon, and accompanies the voices and the action. In *The Troubadour*, the opening tetrachord is presented in the strings, beginning with the harmonic on C [0] and continuing in the voices as they state the remaining two tetrachords. The string setting moves on, providing a warm sound under the character of the Troubadour when he recounts his exposure to and burgeoning love for music. Finally the return to the cold as Nimue reveals too much to him, he goes mad, and she returns to the water.



Example 16: Reduction of opening row statement

The Pursuit

After the opening reference to *The Troubadour* in the recitative that opens *The Pursuit*, the strings warm the sound to embrace the hapless Clive. As he develops ideas for how to meet the woman he likes, the percussive sound of the piano gives way to pizzicato strings accompanying a train of thought that takes him through a variety of options until he settles on sending a dozen roses. The piano returns with the strings under the penultimate section shaped by the poetry of Robert Burns. The rhapsodic moment gives way to a humorous close as the audience realizes that Clive cannot remember the name of the

woman he likes and the opera ends with a crescendo on a trill, a space, and a light pizzicato.

Again the inspiration for the string writing came from a study of string quartets. The use of the matrix came out of the implementation of a tone row in Luigi Dallapiccola's *Il prigioniero* (1949). The proposal of an equivalency between the twelve musical tones of the western tradition as opposed to a hierarchical organization has had a complicated history in practical use. It has been largely ignored by the commercial music theatre and has had limited success in the operatic repertoire. On the other hand a row used in the manner of Dallapiccola can be inspirational rather than dictatorial. He felt free to play with the pitch or a group of pitches before moving on from them. Such freedom opens the door to move from tetrachord to tetrachord as in the case of *The Rose Prologues.*

Since the perfect fourth and fifth are very prominent in the case of the set [0257], a derivation of the tetrachord into a tone row allows each new tetrachord to begin on the third in the middle of the previous tetrachord. Thus, not only does the tetrachord mimic a triad, but the "missing third" becomes available as the very next pitch in the row. Certainly this row offers one possible method for a derived tone row to function within a commercial context. The freedom with which Dallapiccola — and Maderna as well — used to interpret the row allows it to guide, rather than govern, and permits the composer expressive freedom while retaining certain invariants and organization of the row. This single idea allows a tone-row matrix to have immense possibilities within the commercial music theatre.

The Painter

The Painter imagines a portrait sitting between the American painter John Singer Sargent and Bostonian Isabella Stewart Gardener. Throughout their encounter they muse on the perception of color. Likewise the strings color the musical sound, echoing specific pitches already present in the piano accompaniment, offering a rising crescendo to support a rising vocal line, finally reaching an instrumental climax as the conversation wanes and the two prepare to turn to the task at hand. While the use of extended techniques is limited

within this short opera, it also sits at the center of the five-part structure and offers a moment of respite from the zaniness of the two operas on either side and the extended techniques and discussions within the first and fifth pieces.

The Capture

The Capture explores Judy's reaction to receiving a dozen red roses from a man she barely knows. She tries to stop herself from mapping out an entire future with him even as she wonders who he really is. Similar to *The Pursuit*, this piece again explores the humorous nature of the derived tone row. However, in this case the opera also pulls upon rhythmic elements found in the American music theatre tradition, particularly the works of Bernstein such as *Candide* (1956) and *West Side Story* (1957). See the canonic interplay between the voice and accompaniment (reduction from the full score).

The Artist

The vocal writing in *The Artist* differs from the previous four operas in both demand and concept. First it is necessary to pace the amount of singing, particularly for the soprano. Because *The Artist* immediately follows *The Capture*, she needs time to recover. The opening of *The Artist* allows for improvisation on the [0257] tetrachord at pitch level [469E], which she may sing easily and briefly before the sound and action fade into pantomime. The tenor, who has had a corresponding period of rest, begins the opera with his inability to compose.

The tetrachord [469E] is first introduced in the string quartet with a quiet, but growing, statement while preparing for the soprano entrance. The quartet continues with the improvisation until the viola and cello play four determined eighth notes immediately preceding the tenor entrance. The piano quintet directly quotes or paraphrases musical ideas from the previous operas as the idea of a Muse is built up in the exposition of the opera.

As a capstone work, the opera functions as much as a recapitulation of the preceding musical structures and philosophical ideas as it does as a free-standing opera. The

economy of materials allows for compositional unity to come to the fore. In addition, as the opera progresses and the inspiration within the narrative begins to flow, the musical materials unpack continuously until only one interval remains — the perfect fifth — an invariant of the tetrachord as well as the open string tuning interval for the string quartet. In this manner, the interaction of muse and artist, singer and quintet, and reality verses symbol come to the simplest of conclusions.

Orchestral Characterizations

The four interludes within *The Rose Prologues* taken together comprise *The Rose Quartet*. The movements are as follows: *Nimue's Lament, Judy's Bouquet, Mrs. Gardner's Portrait,* and *The Rose*. Each sets out to highlight one voice within the quartet in particular representing the object in question. The second violin bears the pain and regret of Nimue upon the realization that she has driven the Troubadour mad. The cello speaks for Clive who has decided to send a bouquet of roses to a woman he hardly knows. The viola speaks to the warmth of Mrs. Gardner as she shares her reflections with Mr. Sargent. Finally, the first violin comes to the fore in the final movement representing not only the object of the evening, but also Judy's bouquet of roses and the sound of an image. Although the tetrachord [0257] is tied to the work, the violin breaks free of the constraint, symbolic of the artist breaking boundaries and exploring new territory. In addition the whole tone scale, the violin introduces ideas which help bring the final interlude to conclusion and set up the explosion of sound surrounding the rose in the final act.

Compositional Issues

An important compositional issue is the question of how a tone row might thrive within in a commercial context. Just as Bernstein used operatic models in his writing, *The Rose Prologues* sets out to use a tone row model without being completely bound by it. Even as current music theatre trend is toward pop music, the form still allows the occasional work that functions on its own terms. Influences for such a work may include all different kinds of contemporary music. Because getting a work produced in a commercial medium requires so many presentations of the score and the help of so many people, including

performers, the composer often finds tonal idioms the best solution to make the work more readily accessible. Alternative methods of musical organization including a tone row will require more rehearsal at every step. The composer interested in a commercial market needs to be mindful of how the use of such techniques will make an impact on the process of getting to production. For example, one consideration is not only the amount of rehearsal time, but the budget needed to bring such techniques into performance.

Production Problems

The level of fatigue on the singers and players in the performance is an issue. Certainly the work was composed to contain periods of rest for both singers. Another issue is creating production elements which allow the opera to transition seamlessly from one to the next. A potential staging would include all instrumentalists and singers on the stage together (with a conductor, if needed), but would not include any kind of memorization on the part of the instrumentalists.

Conclusion

The Rose Prologues sets out to expand upon works in the repertoire by bringing the idea of the tone row into a commercial context, by combining a witty, text driven story with operatic vocal writing, and using timbre to tell the story.

The use of a tetrachord derived tone-row opens up possibilities when employed in line with the Italian school. Such a row then guides, rather than governs, and permits the composer expressive freedom while retaining certain invariants and organization of the row. *The Rose Prologues* offers an example of this idea even as it adheres more to the governed side. One frequent example of being guided by the row was to employ the third of a triad by moving to the next tetrachord with enough overlap to allow the third to appear. Another example of being governed is the introduction of the whole-tone scale whose intervallic structure may be derived from the set, but by necessity violates its purity. The ideas examined in this chapter warrant further research in subsequent compositions.

The text driven monologues which comprise *The Pursuit* and *The Capture* mixed with operatic vocal writing specifically illustrate the role of text within a hybrid form. The lyrics do not repeat, except in service to the story, while the vocal settings respond to the emotion and excitement of the moment. The quick and comedic transitions in the score are sung by the tenor with a beautiful lyric sound express to highlight the character's rapid shift from idea to idea. Similarly, the coloratura runs spin out of the fanciful dreams generated in the excitement of Judy's imaginings.

Finally, the timbral possibilities spanning the use of extended techniques to suggest the supernatural to the mundane issues surrounding working in a bank find expression with a limited set of instruments and voices. Each instrument acts at times as soloist as well as member of an ensemble. In both roles the color palette is expansive in service of the story.

Chapter Five: *Storytelling*

From avant-garde to contemporary music theatre

Abstract

In a hybrid music theatre form, what discreet elements would converge? The possibilities include rhythmic usage, text and vocal production, melodic and harmonic writing, and orchestral timbres. The following chapter examines trends in music theatre history, primarily in the twentieth-century and projects the broadening sound palette into contemporary practice. While the portfolio examines three distinct possibilities of convergence, this chapter examines options more broadly both in what is possible in future developments in storytelling.

Toward A Hybrid Form

In order to understand movement toward a future hybrid form, it is important to consider the development of the form thus far. While opera began around the year 1600, the American musical began in the twentieth-century with *Show Boat* (1927) by Jerome Kern and Oscar Hammerstein II. The show wove together a score primarily of original songs with a story about a family of Mississippi river boat owners.[18] Previously shows in the developing American musical model had interpolated songs and short skits in the manner of a vaudeville house or British music hall style. If a show did tell a story from beginning to end, it typically addressed a frivolous topic. *Show Boat* directly tackled diverse social issues in its depiction of miscegenation, racial divisions, and the social mores of its time.

Seminal works emerging from both trends have been critical in the development of the composer. Particular the Italian lyric theatre and the Austro-German repertoire which is often performed in American opera houses along with the Broadway stage and its mix of new works and revivals. All of the above traditions found fertile soil in the new world. Giacomo Puccini even premiered some of his work in New York, namely *Il trittico*

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[18] Hischak, Thomas S. "Hammerstein, Oscar II." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed November 5, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/12286.

(1918). Other operatic favorites, such as the Mozart canon, Bizet, and Wagner, filled American stages at the time. While only a short distance apart geographically, the cultural distance between the elegant Metropolitan Opera and the Tin Pan Alley theatre district was so great as to be nearly unbridgeable.

With the premiere of *Show Boat*, possibilities on the Tin Pan Alley side of the gap began to change. The score began to be more dramatically interwoven into the story then previously and the music embraced more diversity rather than presenting only comedic material. In fact, the very moving *Mis'ry's Comin' Aroun'* was a complete departure from then popular quick, bright rhythms of the vaudeville style.

The desire to work with more diverse musical materials and a greater expressive palette attracted composers such as George Gershwin and Kurt Weill to the form. Their intention was to tell stories of regular people spoken and sung in the vernacular. The musical demands of Gershwin's *Porgy and Bess* (1935) clearly place it within the operatic repertoire just as its story, language, and musical idioms place it within the Broadway tradition. As such, the work had no clear venue or marketing strategy. It was rejected by the opera house and yet the score had to be cut substantially when it opened at the Alvin Theatre in New York in October of 1935. This initial production began a problematic history for the work, typical of hybrid works. As a theatre piece, it was frequently presented with a pared-down score. Other issues include a European premiere in Copenhagen in 1943 that employed an all-white cast performing in black face. It was shut down by the Nazis after twenty-two sold out performances. The London premiere in 1952 restored many of the operatic elements and featured singers who would become identified with the roles in the show, namely Leontyne Price as Bess and William Warfield as Porgy. This production ultimately toured the world and secured the reputation of Gershwin's work. However, only in 1976 for a bicentennial production at the Houston Grand Opera was the work finally presented in its entirety.[19]

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[19] Crawford, Richard. "Porgy and Bess." *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed November 6, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/O004106

Kurt Weill's American opera, *Street Scene*, also sought to combine a European operatic tradition with a Broadway vernacular. The show began in Philadelphia in 1946 and received the first Tony Award for Best Original Score after its Broadway premiere in 1947. Drawing on previous Weill works such as *Die Dreigroschenoper* (1928) and *Happy End* (1929), the show illustrates Weill's absorption of the European styles that comprised his background and education along with the American styles he found in his newly adopted land.[20]

The expanding musical palette of a hybrid theatre is one of the composer's greatest joys when approaching the form. The phenomenon seems to be particularly American in nature since the commercial theatre has flourished in that economy to a greater extent than in other cultures. As such, the divide between an "art" form and a "commercial" form is greater than in other places. For example, a Viennese opera house may present in rotating repertoire *Die Zauberflöte, Albert Herring, Die Fledermaus, My Fair Lady,* and *Kiss Me, Kate* without distinguishing among works which may have been developed commercially or not. Clearly such a performance practice opens more doors for the composer to draw upon a wider palette.[21]

With the opening of its new home at Lincoln Center in 1966, the Metropolitan Opera commissioned new American operas for the occasion. A setting of *Anthony and Cleopatra* was commissioned from Samuel Barber (1966)[22] and a second work, *Mourning Becomes Electra* (1967)[23] was commissioned from Marvin David Levy. Neither opera was very successful and, as a result, the Met did not again commission a new opera until *The Ghost*

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[20] Hinton, Stephen. "Street Scene." *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed November 6, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/O904820.

[21] Volksoper Wien, "Programm & Tickets." viennaclassic.com. http://www.viennaclassic.com/de/volksoper/programm-tickets.html#eventid=12241 (accessed February 1, 2014)

[22] Heyman, Barbara B. "Barber, Samuel." *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed November 6, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/01994.

[23] Stiller, Andrew. "Mourning Becomes Electra." *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed November 6, 2013, http://www.oxfordmusiconline.com/subscriber/article/grove/music/O005229

of Versailles (1991) by John Corigliano. In the twenty plus years between commissions, the Broadway theatre was home to many premieres season after season. Some worked well and continue to be revived while others did not survive. A few have entered the standard operatic repertoire, such as *Sweeney Todd* (1979) and, to a lesser extent, *A Little Night Music* (1973) both by Stephen Sondheim. Meanwhile, the Broadway theatre has mounted productions of Giacomo Puccini's *La Boheme* (2002) along with *Tosca* (1944), *Madama Butterfly* (1918) and others.

Text Preparation

The role of the text will likely continue to generate discussion in a hybrid form especially when telling new stories. Many famous operas are retelling familiar stories, so text is not as important as when a story is new. In contrast, the American musical theatre is full of new stories, especially in its Golden Age from the 1940's through the early 1960's. Sometimes great works emerge from wrestling with the role of text when writing for the voice. Works such as *South Pacific* (1949), *Most Happy Fella* (1956) and *West Side Story* (1957) are great examples soaring lyrical vocal writing. More recently, even the wordy texts of Stephen Sondheim have allowed for some lovely vocal writing, especially in *Sunday In The Park With George* and *Sweeney Todd*.

The text for *The Passion of John* tells a familiar gospel story, so the libretto may offer a scaled down language. Librettist Joan Mazzonelli and the composer worked together to eliminate any text extraneous to the story. While the original gospel text is well-known for telling stories in only a few lines of text, the collaborators streamlined them even more by eliminating words from sentences wherever possible. For example, the beginning of the eleventh chapter of John which tells the story of Lazarus. The original text from the New Revised Standard version is on the left and the libretto is on the right.

Now a certain man was ill, Lazarus of Bethany, the village of Mary and her sister Martha. 2 Mary was the one who anointed the Lord with perfume and wiped his feet with her hair; her brother Lazarus was ill. 3 So the sisters sent a message to Jesus, "Lord, he whom you love is ill.”	ENSEMBLE Now a certain man was ill, Lazarus of Bethany, the village of Mary and her sister Martha. The sisters sent a message to Jesus, SOPRANO & MEZZO Lord, he whom you love is ill.
4 But when Jesus heard it, he said, "This illness does not lead to death; rather it is for God's glory, so that the Son of God may be glorified through it." 5 Accordingly, though Jesus loved Martha and her sister and Lazarus, 6 after having heard that Lazarus was ill, he stayed two days longer in the place where he was. 7 Then after this he said to the disciples, "Let us go to Judea again." 8 The disciples said to him, "Rabbi, the Jews were just now trying to stone you, and are you going there again?" 9 Jesus answered, "Are there not twelve hours of daylight? Those who walk during the day do not stumble, because they see the light of this world. 10 But those who walk at night stumble, because the light is not in them." 11 After saying this, he told them, "Our friend Lazarus has fallen asleep, but I am going there to awaken him."	SPEAKER Though Jesus loved Martha, her sister and Lazarus, he stayed two days longer in the place where he was. Then he said to the disciples, TENOR Let us go to Judea again. Our friend Lazarus has fallen asleep, But I am going there to awaken him.
12 The disciples said to him, "Lord, if he has fallen asleep, he will be all right." 13 Jesus, however, had been speaking about his death, but they thought that he was referring merely to sleep. 14 Then Jesus told them plainly, "Lazarus is dead. 15 For your sake I am glad I was not there, so that you may believe. But let us go to him." 16 Thomas, who was called the Twin, said to his fellow disciples, "Let us also go, that we may die with him."	ENSEMBLE (as disciples) Lord, if he has fallen asleep, He will be all right. TENOR Lazarus is dead, but let us go to him.
17 When Jesus arrived, he found that Lazarus had already been in the tomb four days. 18 Now Bethany was near Jerusalem, some two miles away, 19 and many of the Jews had come to Martha and Mary to console them about their brother. 20 When Martha heard that Jesus was coming, she went and met him, while Mary stayed at home. 21 Martha said to Jesus, “Lord, if you had been here, my brother would not have died. 22 But even now I know that God will give you whatever you ask of him.”	SPEAKER When Jesus arrived, he found that Lazarus had been in the tomb four days. SOPRANO (as Martha) When Martha heard that Jesus was coming, she went and met him, while Mary stayed at home. Lord, if you had been here, my brother would not have died. But even now I know that God will give you whatever you ask of him.

23 Jesus said to her, "Your brother will rise again." 24 Martha said to him, "I know that he will rise again in the resurrection on the last day."	TENOR Your brother will rise again. SOPRANO (as Martha) I know that he will rise again in the resurrection on the last day.
25 Jesus said to her, "I am the resurrection and the life. Those who believe in me, even though they die, will live, 26 and everyone who lives and believes in me will never die. Do you believe this?"	TENOR I am the resurrection and the life. Those who believe in me, Even though they die, will live, And everyone who lives And believes in me will never die. Do you believe this?
27 She said to him, "Yes, Lord, I believe that you are the Messiah, the Son of God, the one coming into the world."	SOPRANO (as Martha) Yes, Lord, I believe that you are the Messiah, The Son of God, The one coming into the world.
28 When she had said this, she went back and called her sister Mary, and told her privately, "The Teacher is here and is calling for you." 29 And when she heard it, she got up quickly and went to him.	SPEAKER After saying this, she called her sister Mary, and told her, SOPRANO (as Martha) The Teacher is here and is calling for you. MEZZO (as Mary) And when she heard it, she got up quickly and went to him.

While adapting source material into a dramatic form often requires condensing and eliminating text, such decisions made while developing the work in the portfolio included not just dramatic needs but also future performance considerations. For example, what some groups might consider sacred or necessary to include. Ultimately, the dramatic considerations won out in shaping the libretto.

Another aspect of the adaptation was rearranging events in the original text. For example, the second scene *Signs and Wonders* compiles events scattered throughout the first half of the book of John and sets them side by side as seven signs of the divinity of Jesus. The events themselves increase in dramatic effect from the first, changing water into wine, to the seventh, the raising of Lazarus. The rise of events allows for the scene to build musically, including the extended choral effects ranging from a straightforward telling

about the wine at the wedding at Cana to the overlapping vocal sounds coalescing around the text in the story of walking on water, to the shared narration of the ensemble preparing for the resurrection of Lazarus. In the original gospel, the events are not necessarily organized to create a rising action; whereas the dramatic needs of the Passion require such an organization.

The preparation of *The Proposal* was a different process; Mr. Seward wrote the original version of the libretto and Ms. Mazzonelli edited and revised it. Since there was no source material, the conversations around the creation of the libretto primarily focused on two questions. How to clarify multiple singers portraying one character and how to organize a whirlwind of thoughts in one person's head into a dramatic action. In *Eve* the singers portray aspects of her thoughts. In *Sam*, the librettists decided to base his inner thoughts on two other actual men who would show up at the end to collect him from the bar. However, the common question in both acts was portray a conflict that is essentially an inner monologue. Following the model mentioned in the first chapter, *Three Tall Women*, the concept of conversation between different aspects of self emerged as the primary method.

Subsequent discussions included how to intermingle forward moving action with a cyclical thought pattern. For example, in *Eve* when the same issue resurfaces again and again such as the proposal of marriage, how to maintain interest in the conflict without becoming too repetitious. The balance that was ultimately struck is a specifically collaborative one since both writers felt a sense of satisfaction and dissatisfaction with the outcome — as is typical of the collaborative process.

The Rose Prologues opened up different possibilities since the libretto was written by the composer. In this circumstance, the libretto was only partially completed in advance of composition. The composer worked from a scenario and began with some text. However, during the compositional process at times music preceded text while at other times text preceded music. This method offers more liberty to the composer than working with a previously completed libretto. While in many respects this process is more composer

driven, collaboration comes into play when interacting with the soprano. The work was written with the performers in mind and consequently, the soprano offered some word substitutions which would allow for clearer diction, particularly in high or rapid passages.

Compositional Process

One of the biggest issues in a hybrid form is the compositional process. Historically, opera has been a composer driven form while the Broadway theatre more often functions in a collaborative environment. The compositional process for the portfolio used both collaboration and a composer driven process. In a certain sense all of the works in the portfolio are composer driven since the composer invited Ms. Mazzonelli to collaborate on the texts for *The Passion of John* and *The Proposal*. Though she had previously indicated an interest in working on such projects, the composer's decision to work with a collaborator fundamentally changed the outcome of the works. In contrast to *The Rose Prologues* where the text and music were created together, the libretti for the other two works were created in advance.

As such, the compositional process included broad ideas about the music while preparing the libretti, but the preparation of the text also influenced many musical choices. For example, the composer had in mind a setting to the prologue to the gospel of John before working with the librettist. Ultimately much of the original language was left unchanged. As opposed to the events surrounding the last supper where the composer did not have as strong of a musical impression prior to preparing the libretto, so the the collaborators structured the libretto from a production point-of-view which ultimately helped shape the form of the music.

In *The Proposal* ideas about the sound of the acts preceded the creation of the libretto. *Eve* would be a more earnest and, in certain ways, honest struggle with the decisions in hand, while *Sam* would use a more buffo approach. This decision was possible because by the time the audience sees Sam they know that Eve will accept his proposal even though he does not. Without the "will she or won't she" tension, comedy is really the only approach to take. *Eve* was created prior to *Sam*, so the motives at play in both operas

existed previous to the creation of the libretto for *Sam* and influenced its shape. Later revisions in *Eve* allowed this motivic sharing to work both ways.

The *Rose Prologues* began with the creation of *The Troubadour* under the name *Nimue* to be performed in the Edinburgh Fringe Festival in 2007. The composer had met soprano Patrice Boyd while they performed together in a production of David Bell's *The Phantom of the Opera* (adapted from the music of Tchaikovsky) in a summer production in Michigan in 1993. Subsequently, the two had collaborated on additional projects including *...And Piano Make Three* an opera for two singers, one of whom plays the piano, which is a part of the trilogy of one-acts entitled *Les Dames à trois...et piano*. The work premiered in 2000 in Chicago and the separate one-acts went on to subsequent productions in various locations in the United States. *...And Piano Make Three* was performed as a part of the requirements for Ms. Boyd's DMA in Vocal Performance from City University of New York. When the decision was made to take *...And Piano Make Three* to Edinburgh, *Nimue* was discussed as a curtain-raiser to create a more complete performance.

Following the performances in Edinburgh, the composer wanted to follow-up ideas in the libretto with an examination of music and the arts. As the rest of the work took shape, he remained in conversation with Ms. Boyd along with the producer, Mr. Tarpley Mott. Understanding the vocal parameters of his own voice along with that of Ms. Boyd allowed him to create the subsequent work in a different mix of a composer-driven and collaborative process. When rehearsing drafts of the separate operas, Ms. Boyd would at times request changes to create a better fit for her voice. Ultimately a published score might include both options with one offered as an ossia staff. However, once the recording is released, future performers may be inclined to sing it as it was originally performed.

In this case, one further collaboration took place and that is with the conductor, Gregory Buchhalter, who brought an immense amount of experience in the opera to the ultimate interpretation and recording of the work. Such collaboration is only possible through

good-will on the parts of everyone involved since oftentimes performers are nervous performing in front of the composer just as the composer may be nervous about the performers. When the composer is also performing, there can be a certain tension between a conductor's interpretation and the composer's as a performer. Maintaining an openness to the process though can allow great things to emerge from such a collaboration.

Compositional Language

In addition to the composition process, the musical language has been different between the Broadway theatre and the opera house. While operatic scores have at times drawn upon folk melodies, more often melodies were composed specifically for the opera house. Often in Italy, those popular melodies would make their way onto the streets and be sung by people while they worked. While other European cultures can point to similar dissemination of melody, reactions to operatic excess also formed. One example in English history is John Gay's *The Beggar's Opera* (1728), which deliberately flouted operatic convention by using folk song melodies with English language texts in a story about criminals and the underclass. Though an English tradition of Italian opera continued in Britain, a nativist theatrical development, such as the ballad opera form, took root as well.[24]

The English language theatre took root in the new world as well and became one of the influences of the contemporary Broadway theatre. Beyond the many examples of Ballad opera, such as R*obin Hood* (1730), *The Restoration of King Charles II* (1732), and *The Devil to Pay* (1731) in the eighteenth-century, the nineteenth-century works of William S. Gilbert and Arthur Sullivan developed out of the same tradition mixing satire and operatic forms.[25] The continuing popularity of these and other works at the beginning of the twentieth-century in New York contributed to the mix of genres that gave rise to Tin Pan

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[24] Hume, Robert D. "Beggar's Opera, The." *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 16, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/O002751.

[25] Price, Curtis and Robert D. Hume. "Ballad opera." *The New Grove Dictionary of Opera*. *Grove Music Online*. *Oxford Music Online*. Oxford University Press, accessed January 16, 2014, http://www.oxfordmusiconline.com/subscriber/article/grove/music/O008384.

Alley. The history of musical development in the twentieth century Broadway tradition is well known.

Using this idea of mixing genres has allowed the composer to pull from many sources in the portfolio. Use of Robert Burn's poetry as a direct quote or an inspiration in *The Rose Prologues* has allowed for tune like settings in certain places such as the end of the *The Pursuit*. Straightforward melodies may also be found in the two other works, for example the aria *Little Children* in *The Passion of John*, and some of the more buffo sections in *Sam*. The excitement of *The Capture* may not invite singing along, but the rhythmic form is familiar along with the use of canon in *Celebrate, Adulate, Jubilate!*

Contemporary opera is again searching for a new musical language to renew the form in the present, scores from the Broadway theatre offer some options. Tonal idioms have influenced such scores as André Previn's *A Streetcar Named Desire* or Philip Glass' *Satyagraha* (1980), but without tonal function. In certain respects, rhythmic drive replaces functional harmony as the primary impetus of the score. The language of *The Rose Prologues* allows rhythm in many cases to replace tonal function since the harmonic language does not allow for it, but the theatrical form practically demands it. The harmonic palette opens up once the music establishes the parameters of its centricity and centricity can then begin to function as structural harmony previously did. A hybrid form should be free to draw upon any influence which seems appropriate to the story being told. Once the tie between structural harmony and theatrical form is weakened or broken, harmonic language in the commercial theatre can open up new territories for research.

Broadening the Palette for Storytelling

For the composer, a hybrid form broadens the possibilities for the writing of melody and harmony. Based on character traits, a melody may employ long or short lines; be rhythmically active or spin out in more sustained rhythmic values; or use an expanded range as large as two octaves. While certain traditional operatic roles will always need very specific kinds of natural voices, most performers in the future will be trained to work

in many areas along this spectrum as singing actors able to match their voices to the demands of the role.

The development of harmonic trends in the Broadway theatre will likely follow a similar path to that of melodic development. The composer who most famously picked up on exciting harmonic development in the post-war period was Leonard Bernstein. He used jazz substitutions, extended chords, and clusters and many other elements of jazz harmony, particularly in the score for *West Side Story*. The combination of rhythm and harmony created an excitement in that music which has not often been matched even into the present. Bernstein drew on the same resources in other scores such as *Trouble In Tahiti* (1952), *Wonderful Town* (1953), and *Candide* (1956), but none match the excitement of *West Side Story*.

While at the moment many Broadway scores follow the harmonic traditions of the common-practice period while John Adams and Philip Glass move away from them in the opera house, a future hybrid form should allow dramatic works to establish their own musical terms of storytelling the way concert music currently does. Especially given the availability of orchestral timbres either synthesized, mediated or acoustic, the future is wide open. Especially if rhythmic practice maintains consistency with the past, pitch exploration can range fairly widely.

Further harmonic possibilities open up in extended choral techniques, some modeled on the work of John Adams, others venturing further by finding that balancing point between in an ensemble between using soloists who can feature a solo voice or combinations of solo voices as well as a mass of sound. Such practices are explored in *The Passion of John*, specifically in the opening *Prologue* or in the *Last Supper* scene. Combinations of homophonic and heterophonic writing allow communication of text to alternate with pure musical sound shaping both the dramatic and the musical structure of a given scene, again driving the story forward.

Throughout the Golden Age of the Broadway Theatre as defined from 1945 through 1960, the make-up of the orchestra was relatively standard. Composers rarely did their own orchestrations — with the exception of Leonard Bernstein — and a Broadway sound became very familiar to and expected by audiences. This sound was achieved through music houses that orchestrated and copied parts for new shows. The Broadway sound is a bright, reedy orchestration using minimal strings, a strong rhythm sections (piano, bass, and drums) with woodwind answers to main phrases, brass accents, and horn thumb lines.

The sound continued into the sixties, but gave way to electric instruments with a rock sound many shows. Similarly sounds in the present may open up to future works if the Broadway sound is allowed to change. Economics suggest smaller groups may be possible, such as a piano quintet or a flute, guitar, cello and percussion. Though limited in their own ways, electronic enhancement and extended techniques can create a soundscape from small ensembles that has been previously unknown. Some contemporary composers already experiment with combining different kinds of ensembles in the pit, such as a jazz band with an orchestra. One option demonstrated in all three works in the portfolio is the ability to use a small ensemble as both soloists — or solo sounds — and together in multiple combinations.

In summation, movement to a hybrid form would open abundant possibilities in melody, harmony and timbre. Recent opera history suggests that some form of triadic harmony offers more commercial potential, though not necessarily functional harmony. If this is a limitation, it still leaves open a great deal of possibility for harmonic experimentation. Better yet, in the future such exploration may lead to a new path for non-triadic harmony.

Conclusion

While no one knows for sure where the future will take the music theatre, a convergence of opera and musical theatre is certainly underway in contemporary practice. Macarthur Genius Award winner Claire Chase, the artistic director of the International Contemporary Ensemble said in a lecture given at Columbia College Chicago in the spring of 2013 that "the barriers have fallen" all music is available to the composer without pejorative

judgment. Anything is possible now. Convergence of rhythmic, melodic, and harmonic practice may only be the beginning for a new form of music theatre that can speak to a generation of plugged-in listeners. For example, can live performance even still work with such an audience? Perhaps, the idea of live performance becomes itself an element of a blended performance. Already this idea flourishes in concert as singers sing with their deceased colleagues (or family members). *Avenue Q* (2002) uses adult style "Sesame Street" film segments as a part of its live performance.

The style of vocal production, which may ultimately come to be the popular choice, may not yet be common practice. It may be related to microphone technology that does not yet exist. The singer, Stephanie Blythe, said in an open talk at the National Opera Association convention in January of 2013 in New York City that although opera is not amplified in live performance, given the work that singers do to develop their vocal mechanism as an amplifier, she finds it frustrating that ultimately it is the sound of the wig microphone that provides the entire soundtrack for the High Definition broadcast which reaches many more people than any one live performance. Perhaps future vocal production will be interdependent with increasingly improving microphone technology.

Similarly, orchestral instruments that may become vital to a hybrid form in the future may not yet be invented. While hard to imagine, the contemporary orchestra is a product of technological developments with regard to each of its instruments. As new materials and processes became available, instrument building began to incorporate them. Why should the present be different? Is a laptop computer an instrument? Yet, many ensembles are currently performing concerts playing laptops with all kinds of sound options. What else lies in store for the theatre pit and how might composers take advantage of these new options?

The proposed hybrid form addressed in this chapter will be born over a lengthy period of time by composers, performers, and producers trying out many new ideas. The accompanying portfolio of compositions is a part of the process. The most exciting aspect

of our point in history is this wealth of possibility, this changing of definitions — what is "live" performance — and this abundance of imagination. Let us go tell our story.

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Appendix One

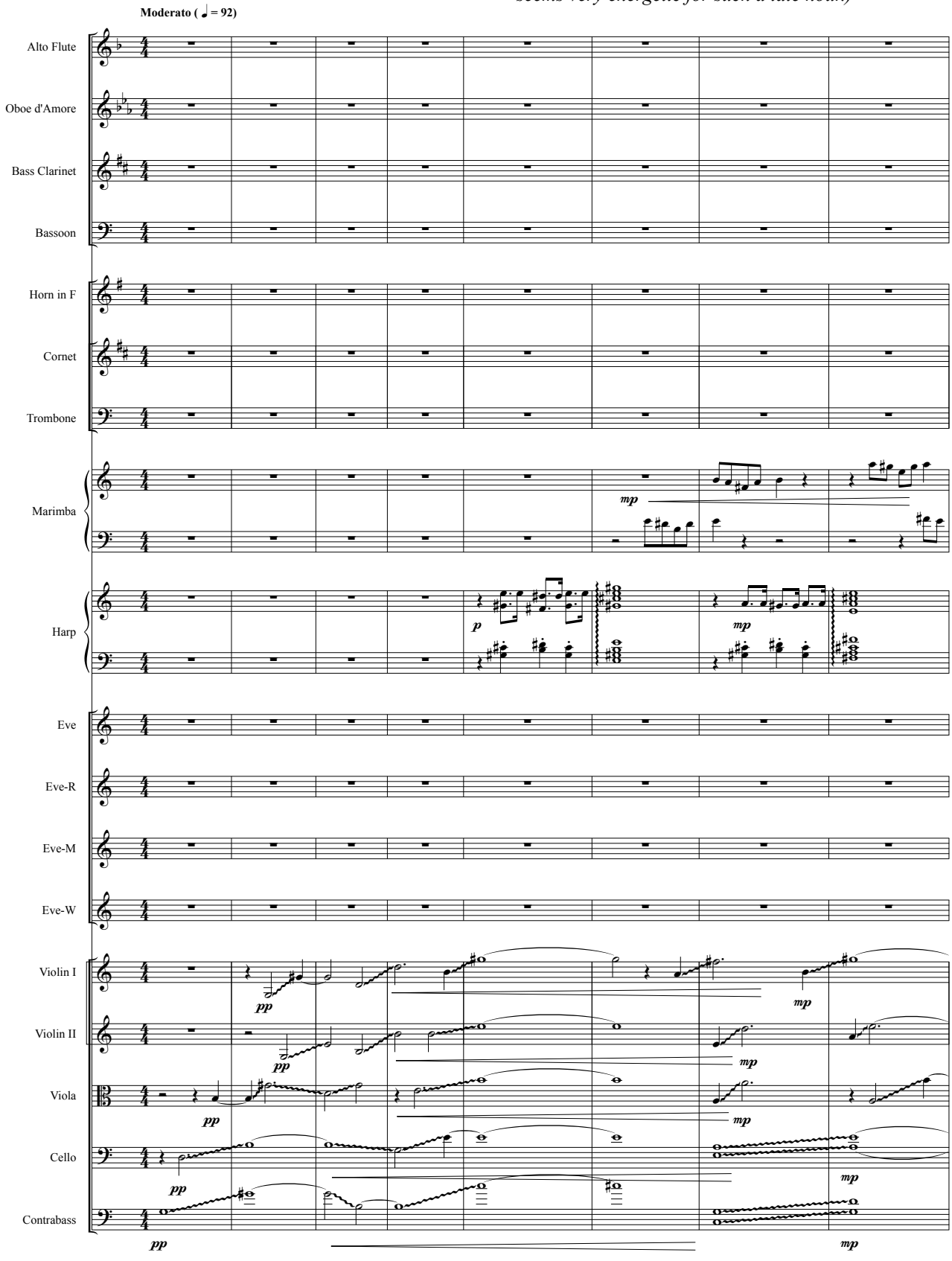
The Proposal

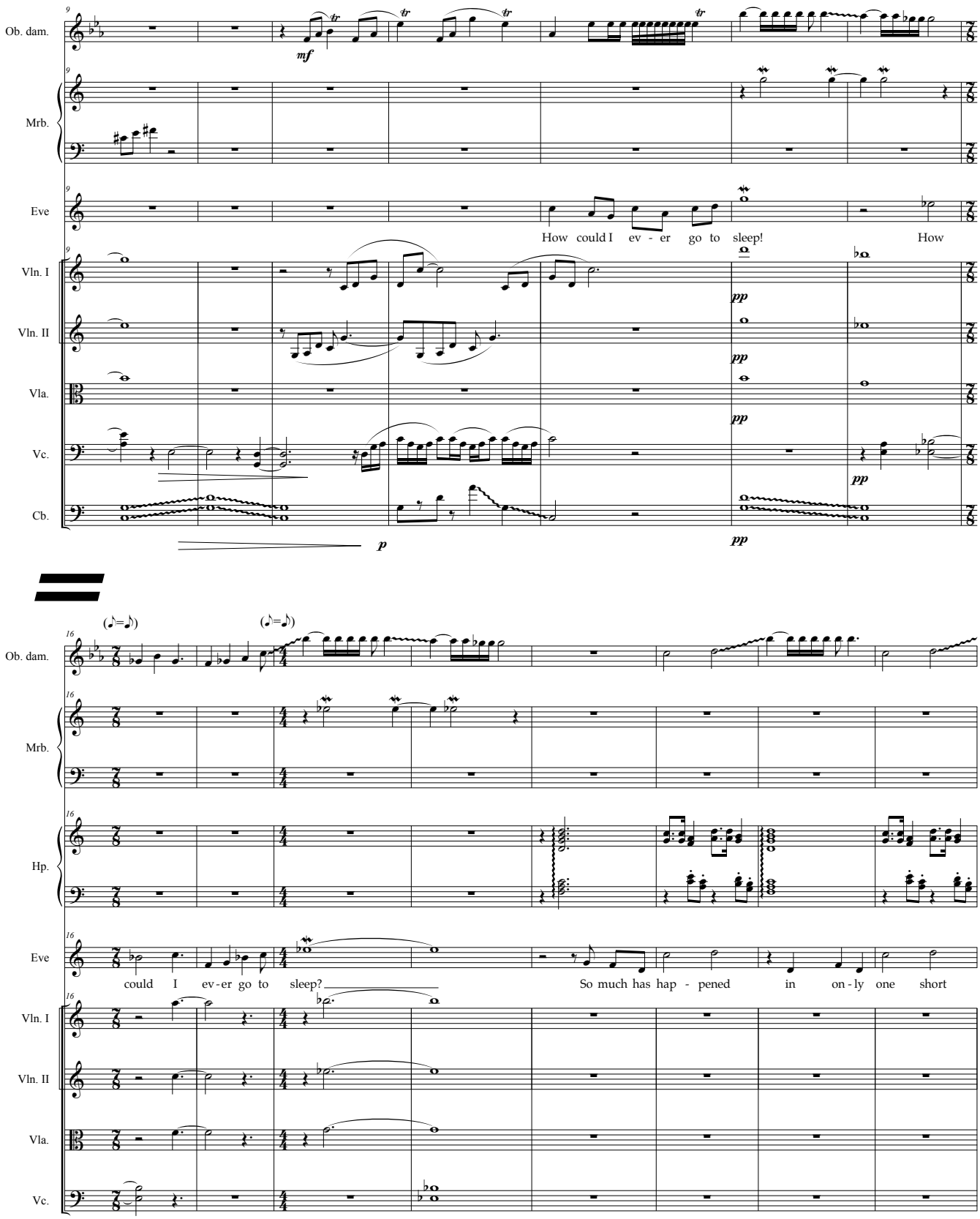
SCORE SAMPLE

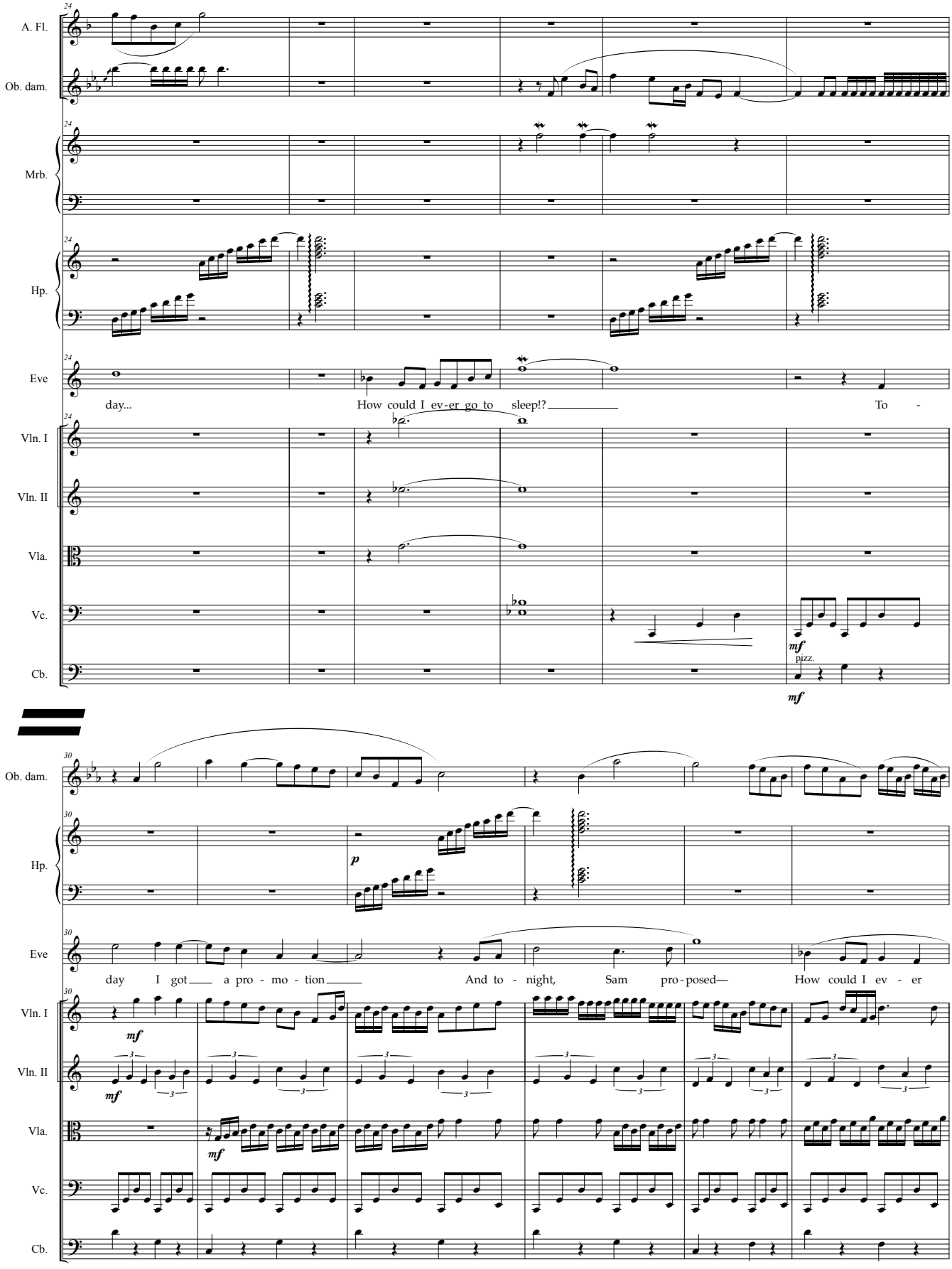
Act I: Eve

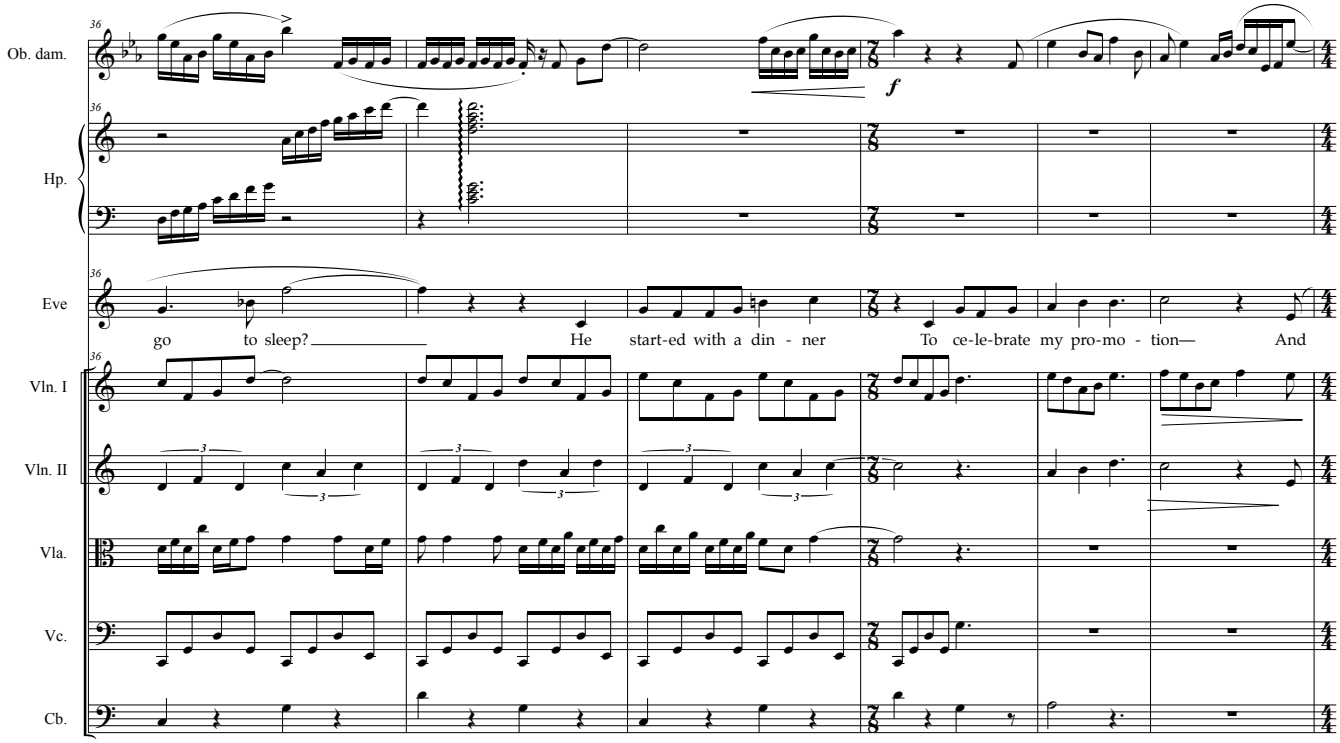
Libretto by Joan Mazzonelli and Philip Seward
Music by Philip Seward

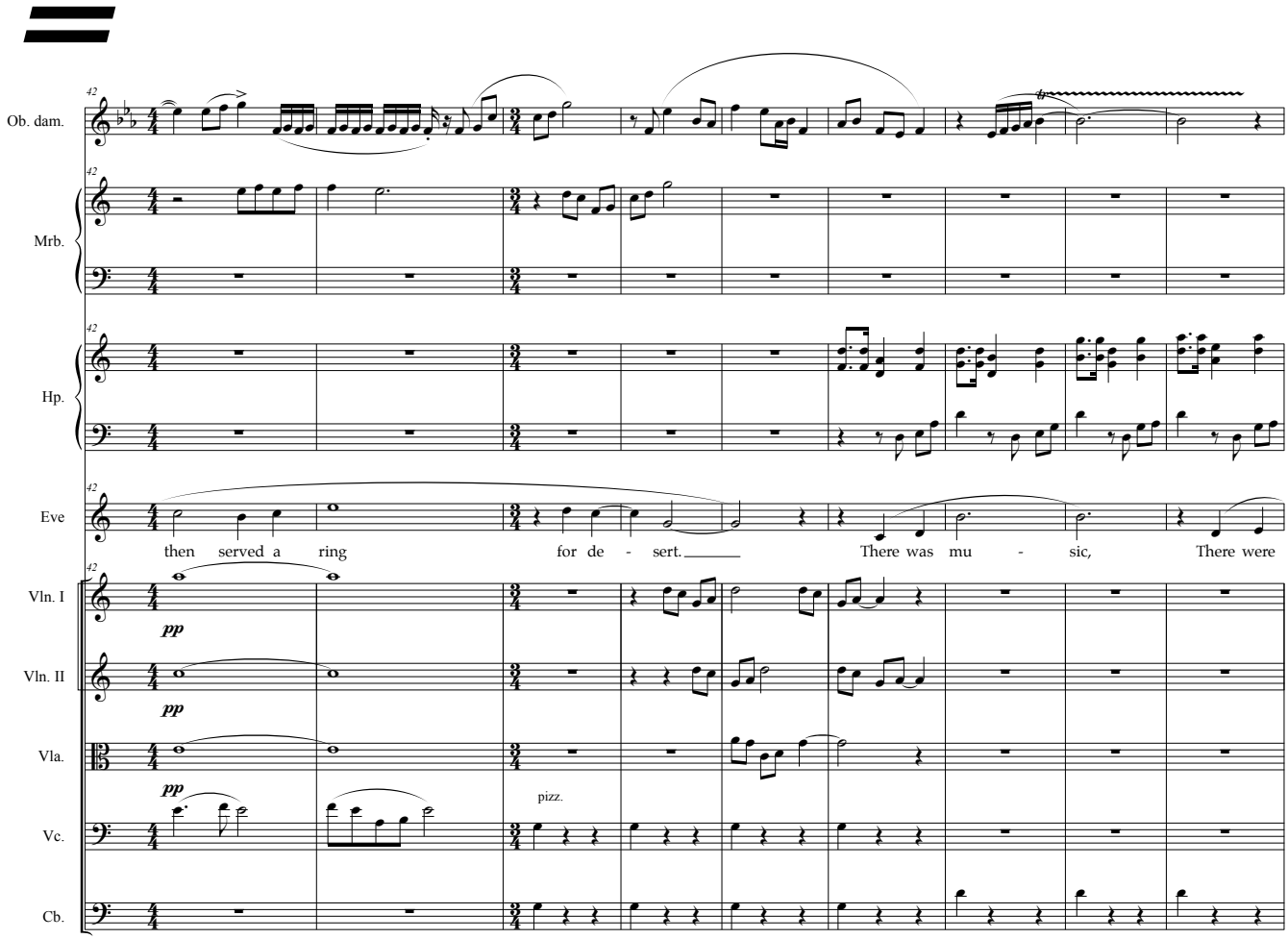
(The opera opens in Eve's bedroom as she is preparing for bed. She has a consistent, but mundane routine of carefully hanging her clothes up, placing items in the hamper, brushing her hair, etc. She seems very excited as she works through her bedtime preparations. Though it is a Saturday night and the hour is late, she seems very energetic for such a late hour.)

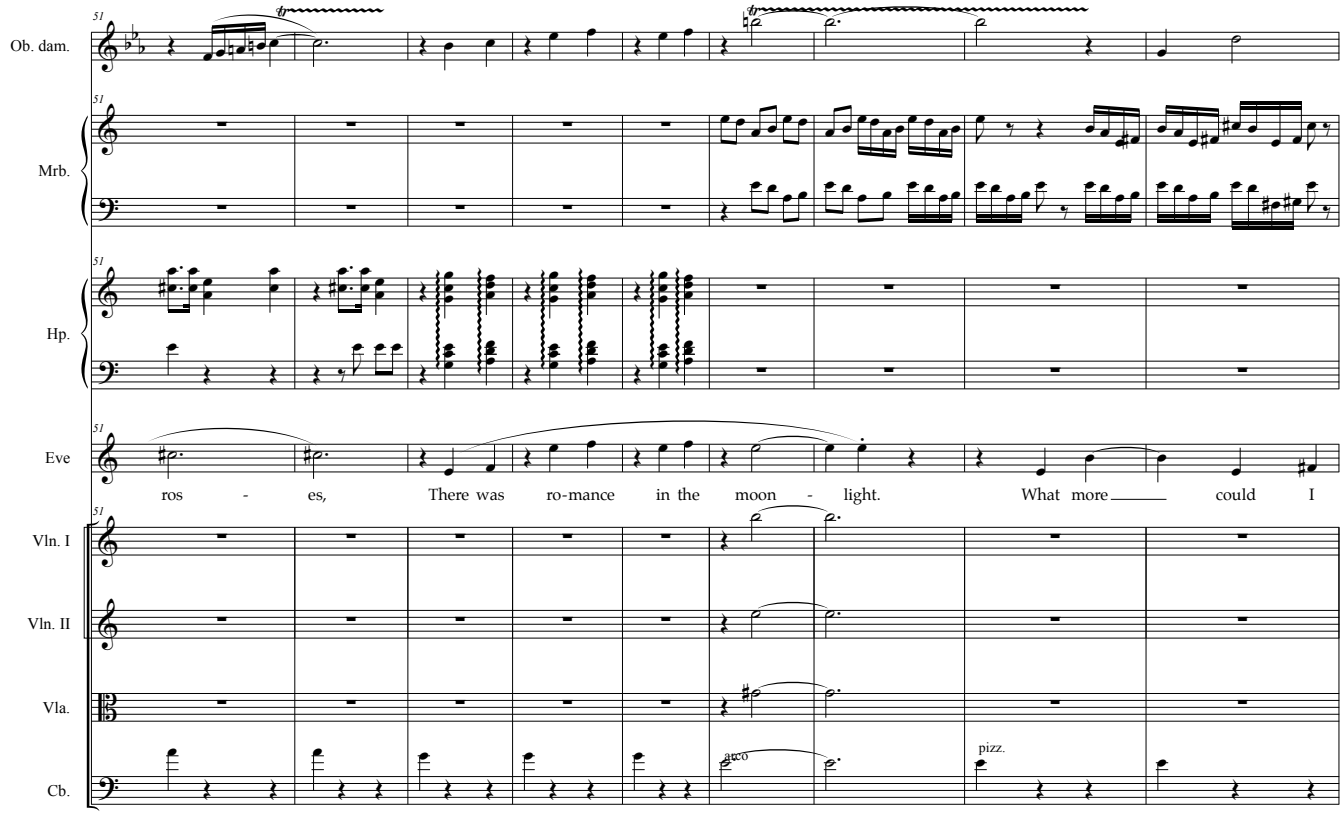


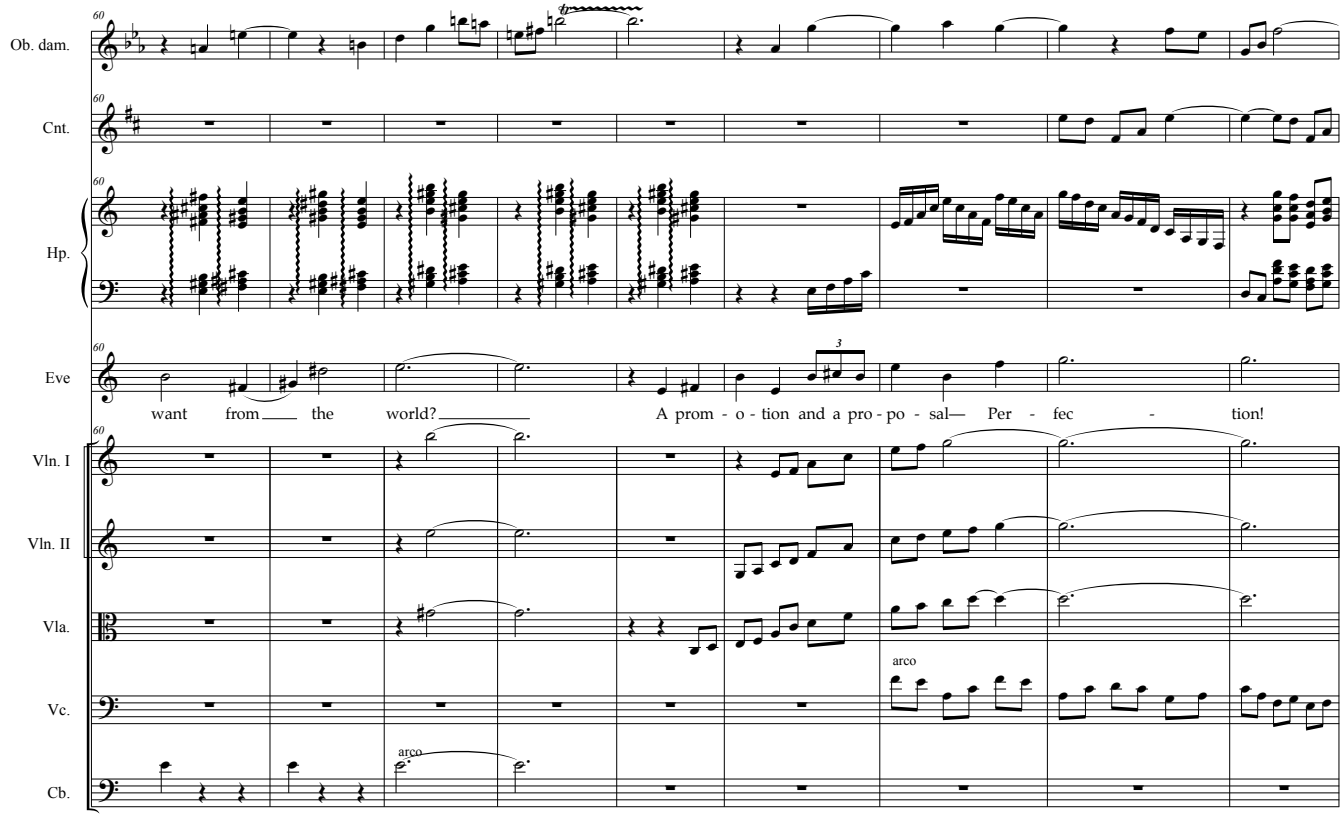

Ob. dam.
Mrb.
Eve
Vln. I
Vln. II
Vla.
Vc.
Cb.
How could I ev - er go to sleep! How
mf
pp
p
(♪=♪)
Hp.
could I ev-er go to sleep?
So much has hap - pened in on - ly one short

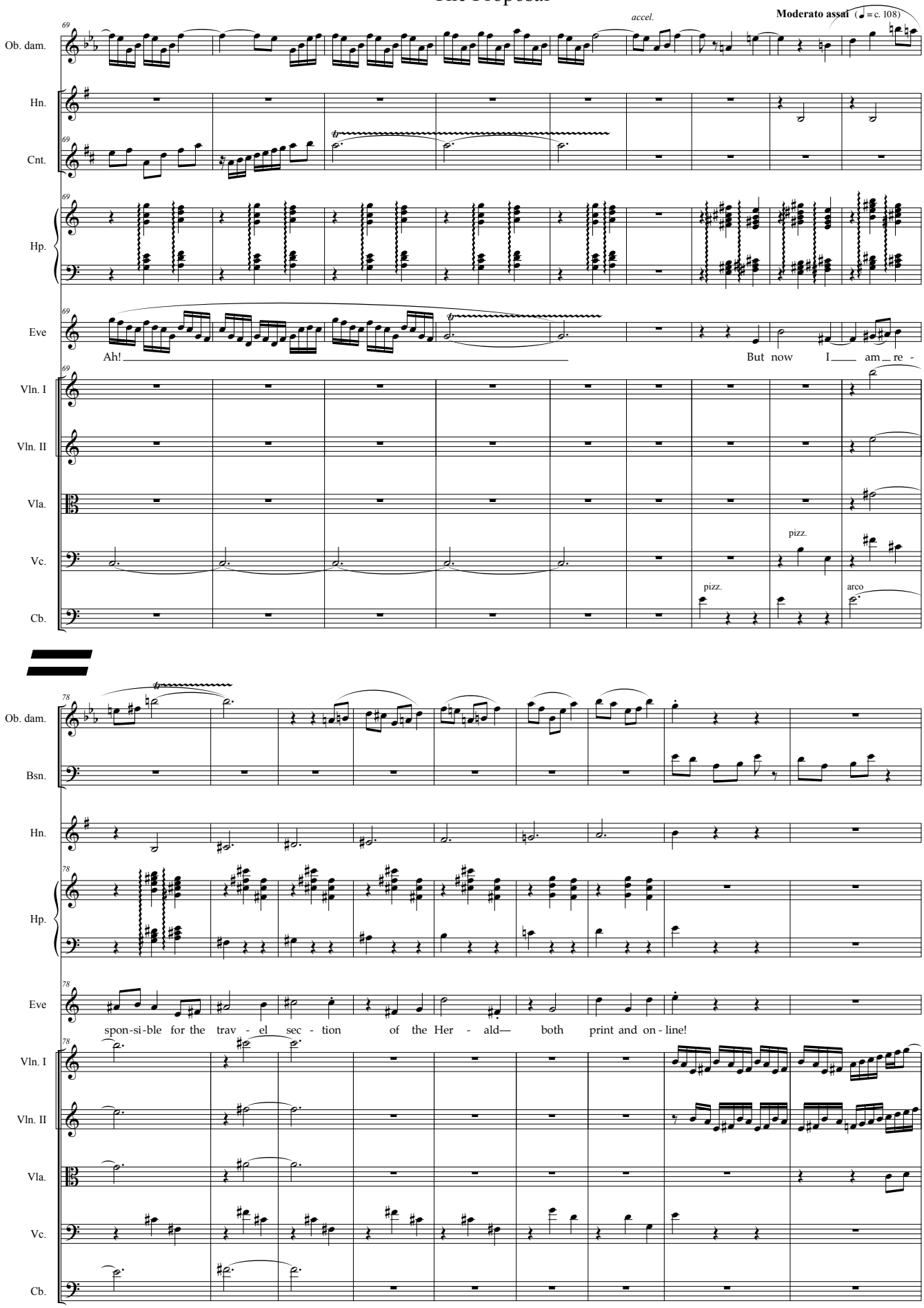

A. Fl.
Ob. dam.
Mrb.
Hp.
Eve
day... How could I ev-er go to sleep!? To -
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
pizz.
mf
Ob. dam.
Hp.
p
Eve
day I got a pro - mo - tion And to - night, Sam pro-posed— How could I ev - er
Vln. I
mf
Vln. II
mf
Vla.
mf
Vc.
Cb.

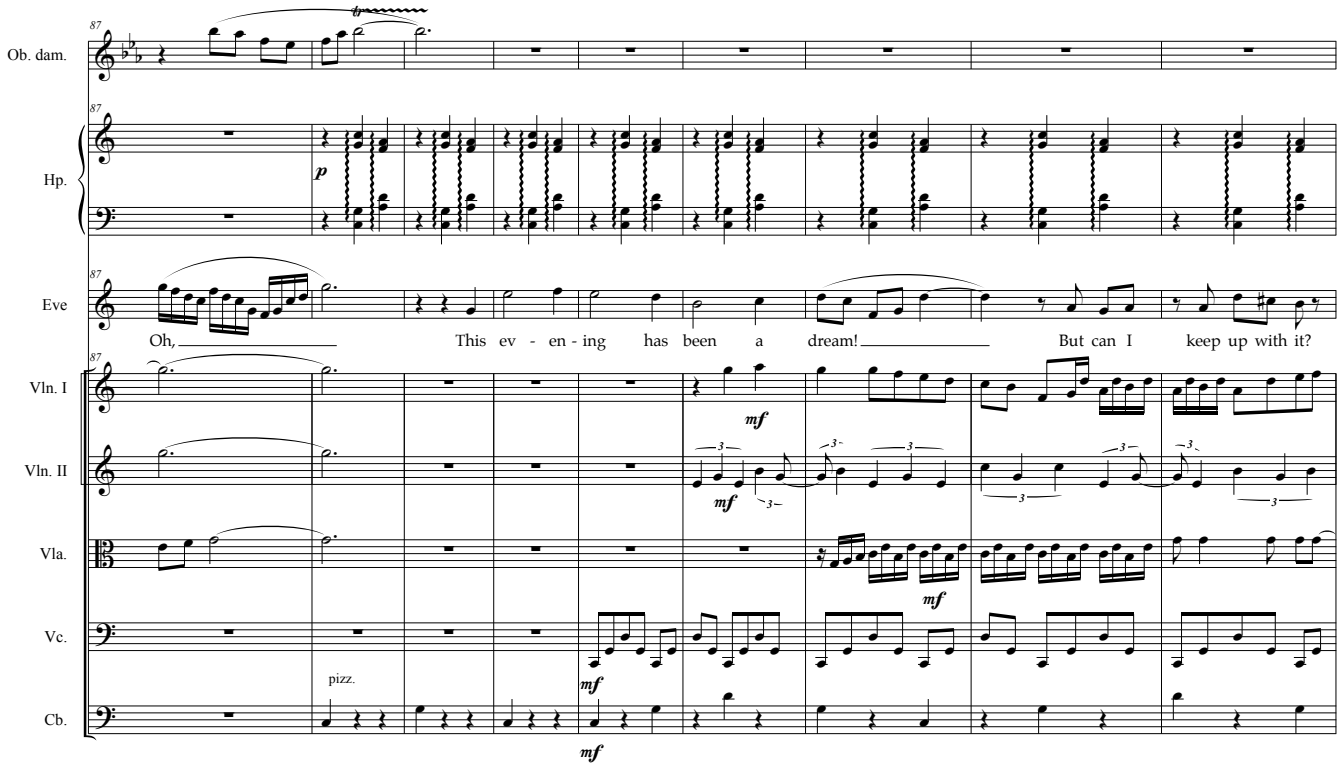

Ob. dam.
Hp.
Eve
go to sleep? He start-ed with a din - ner To ce-le-brate my pro-mo - tion— And
Vln. I
Vln. II
Vla.
Vc.
Cb.
f

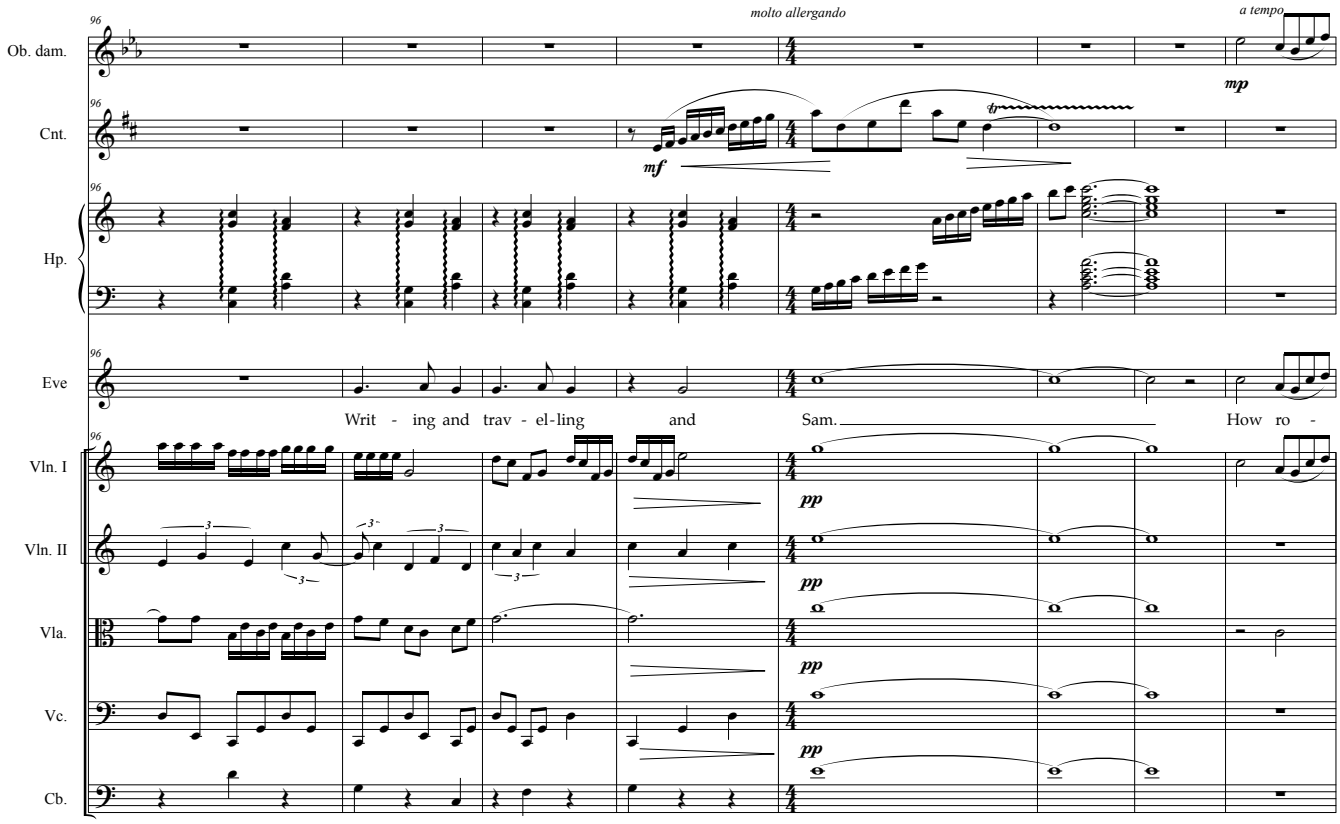

Ob. dam.
Mrb.
Hp.
Eve
then served a ring for de - sert. There was mu - sic, There were
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
pizz.


51
Ob. dam.
Mrb.
Hp.
Eve
ros - es, There was ro-mance in the moon - light. What more could I
Vln. I
Vln. II
Vla.
Cb.
arco
pizz.

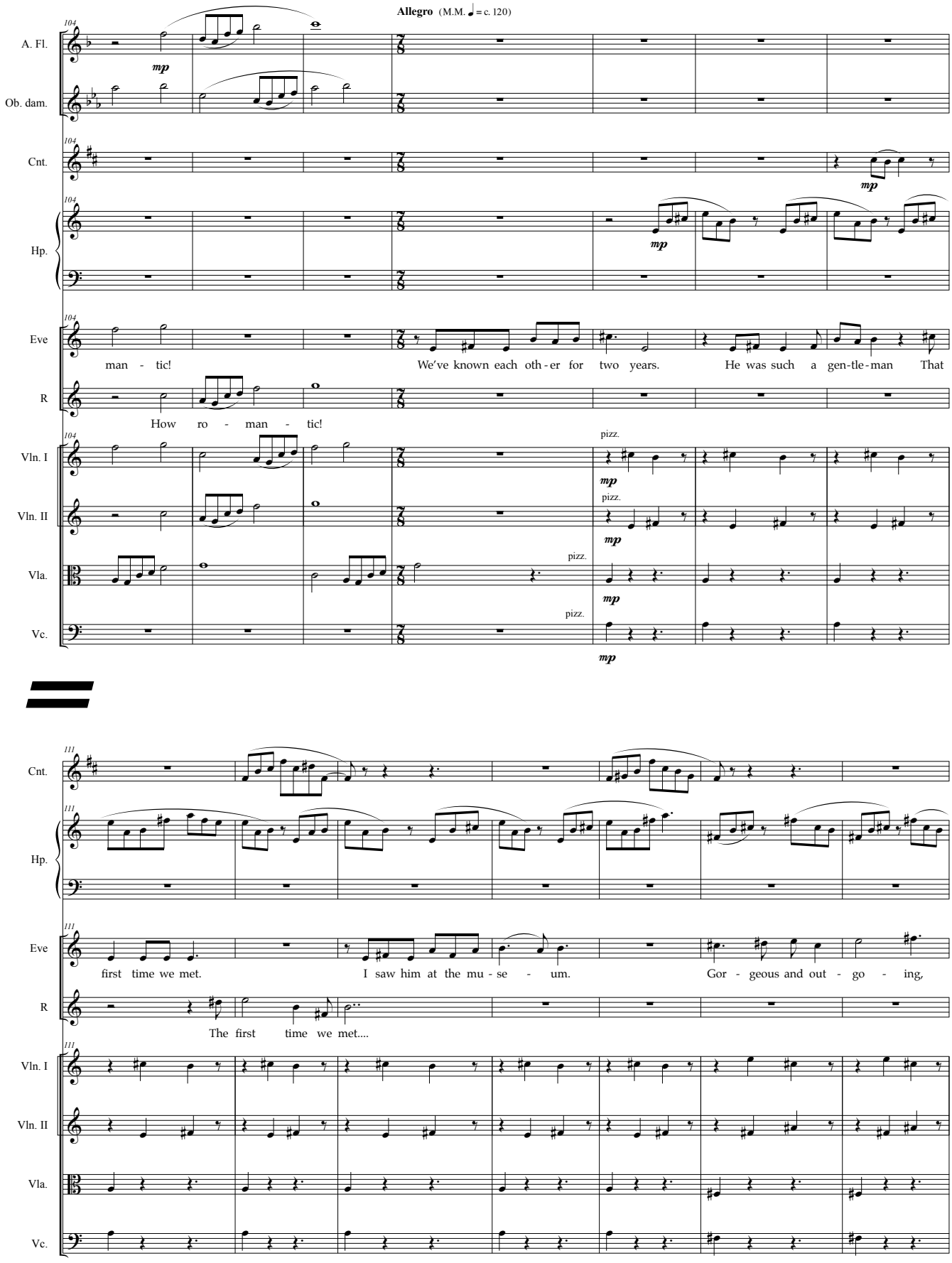

60
Ob. dam.
Cnt.
Hp.
Eve
want from the world? A prom - o - tion and a pro - po - sal— Per - fec - tion!
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
arco

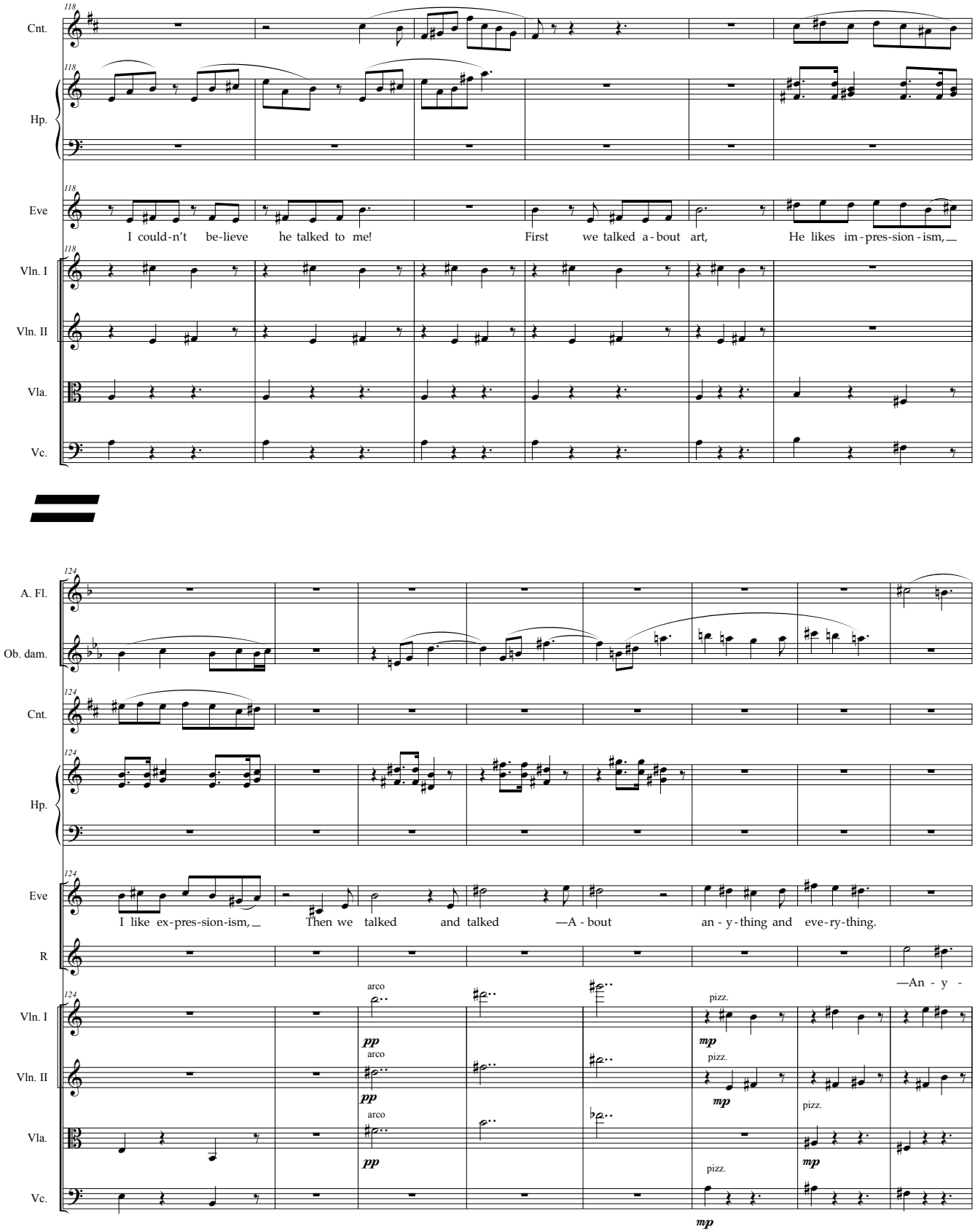

Moderato assai (♩= c. 108)
accel.
Ob. dam.
Hn.
Cnt.
Hp.
Eve
Ah!
But now I am re -
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
pizz.
arco
Bsn.
spon-si-ble for the trav - el sec - tion of the Her - ald— both print and on - line!

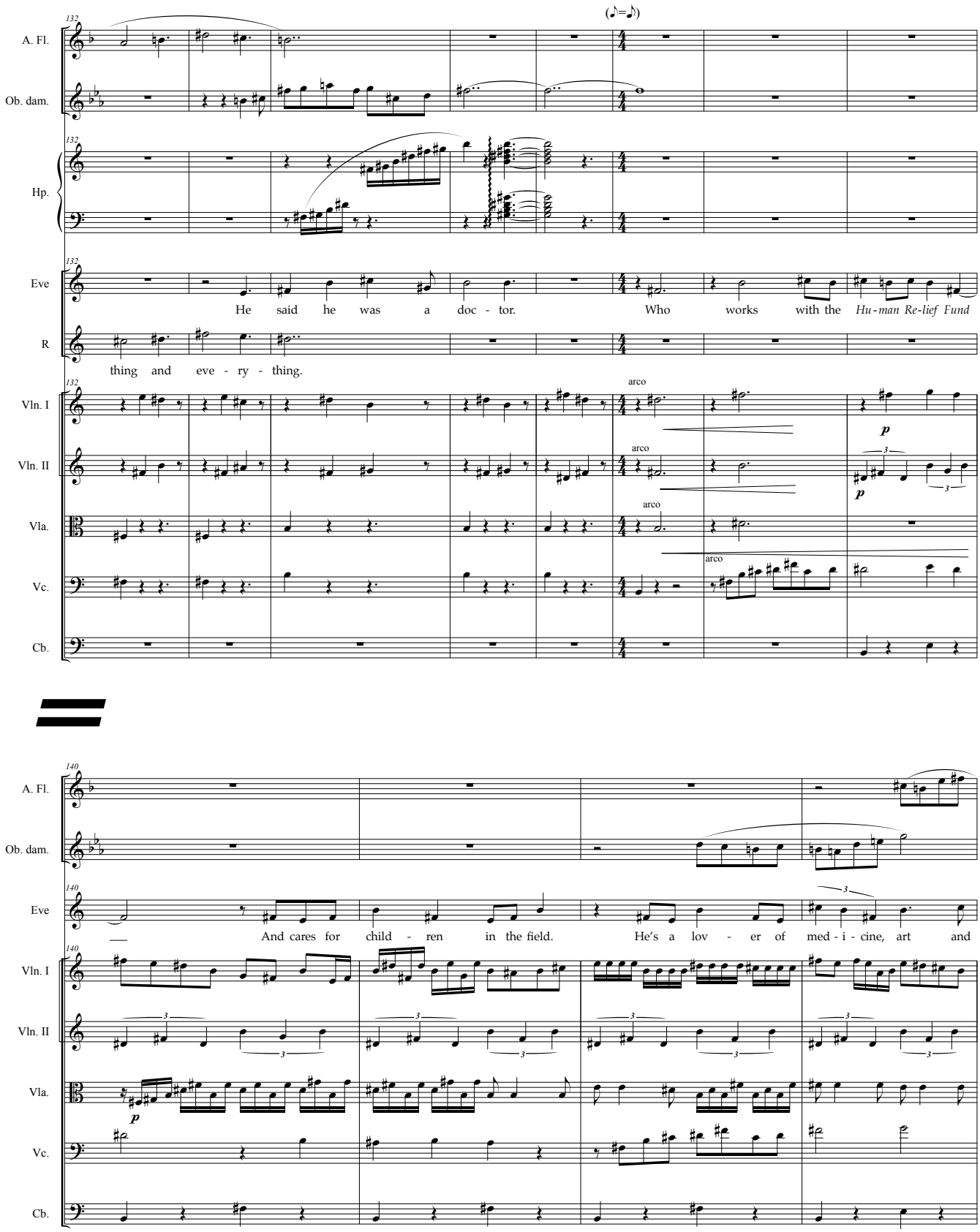

87
Ob. dam.
Hp.
Eve
Oh, This ev - en - ing has been a dream! But can I keep up with it?
Vln. I
Vln. II
Vla.
Vc.
Cb.
pizz.
mf
p

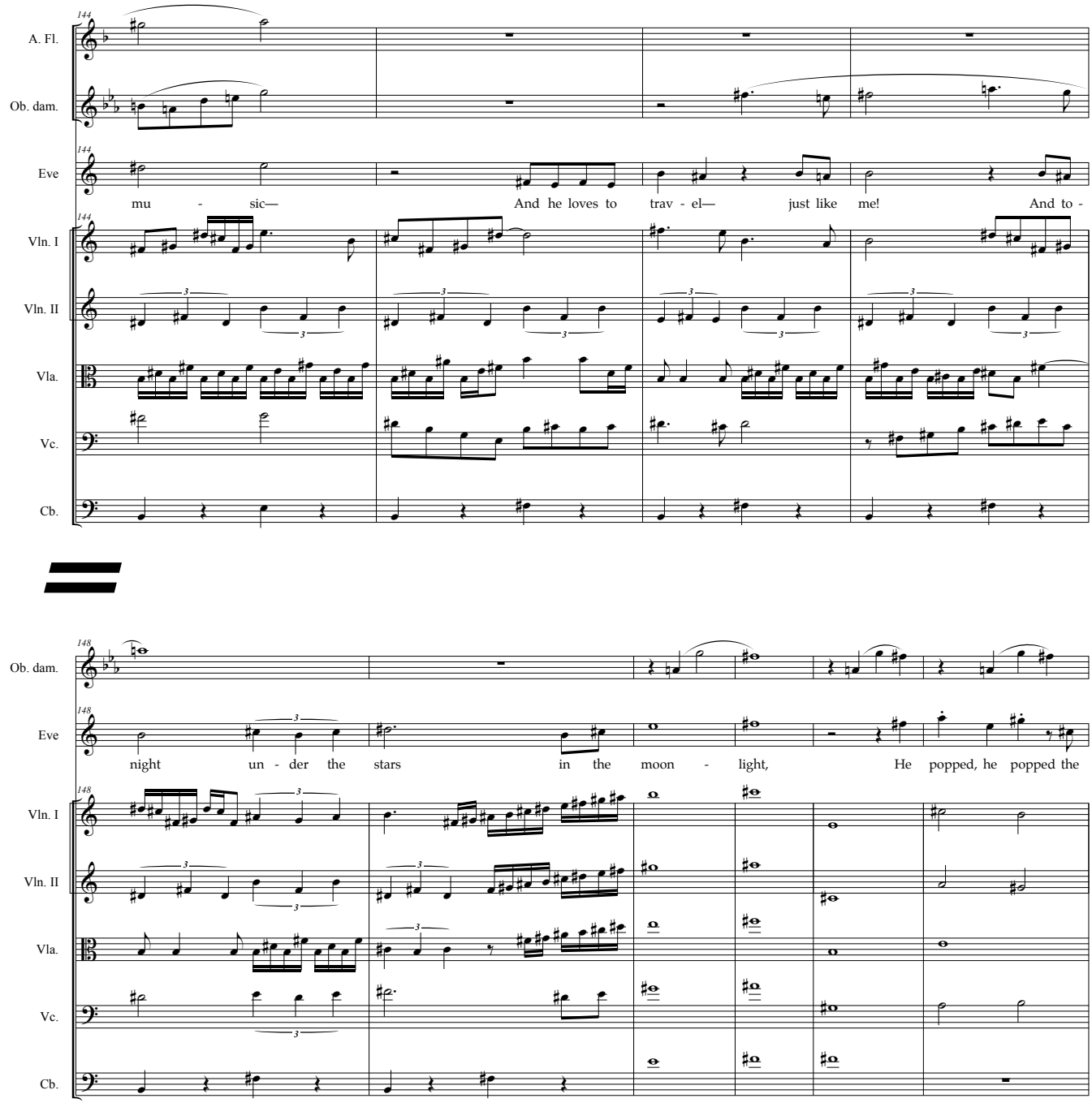

96
molto allergando
a tempo
Ob. dam.
Cnt.
Hp.
Eve
Writ - ing and trav - el-ling and Sam. How ro -
Vln. I
Vln. II
Vla.
Vc.
Cb.
mf
mp
pp

(Eve-R appears suddenly and echos)

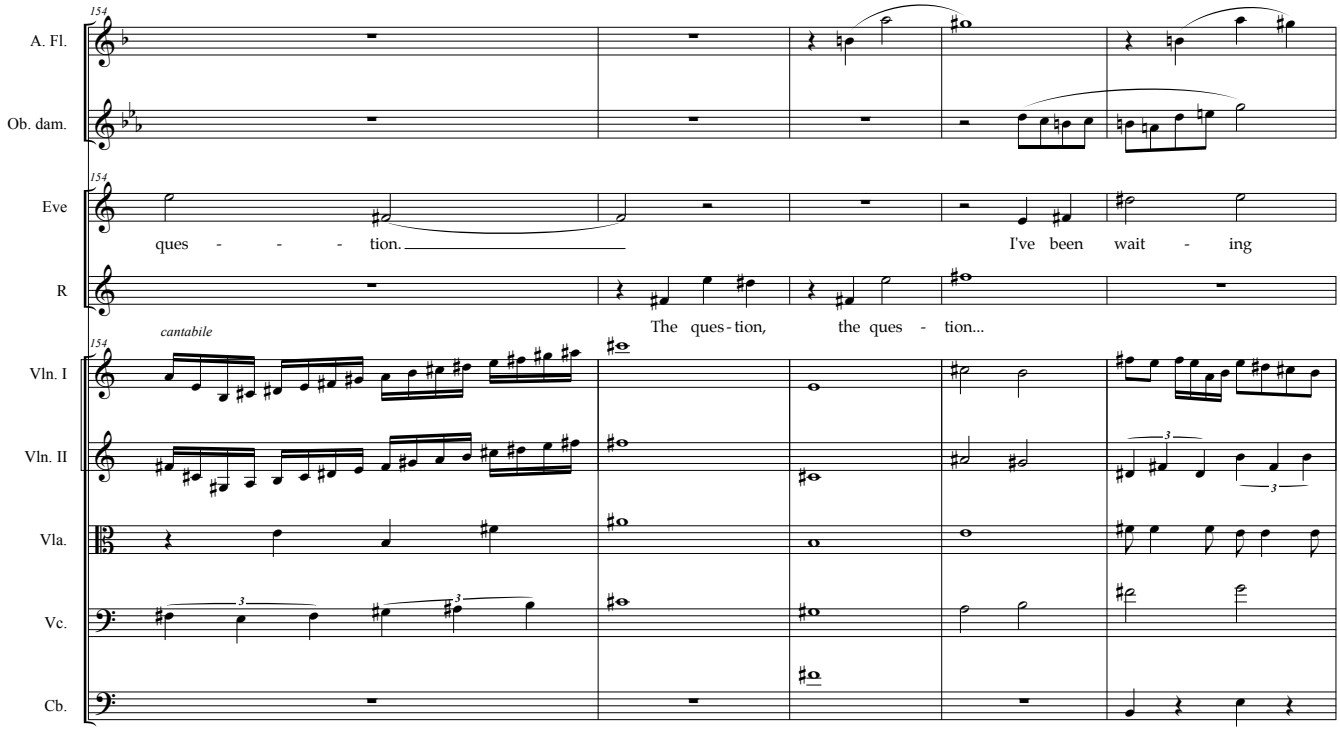


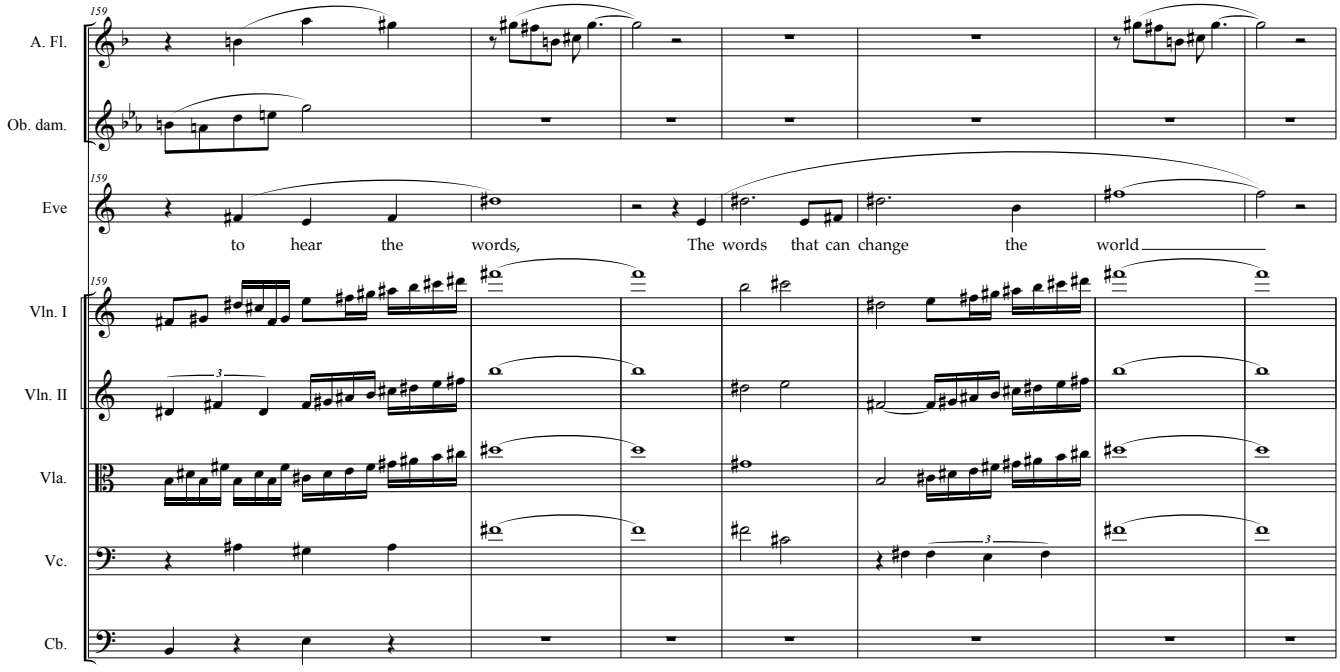

118
Cnt.
Hp.
Eve
I could-n't be-lieve he talked to me! First we talked a-bout art, He likes im-pres-sion-ism,
Vln. I
Vln. II
Vla.
Vc.
124
A. Fl.
Ob. dam.
Cnt.
Hp.
Eve
I like ex-pres-sion-ism, Then we talked and talked —A-bout an-y-thing and eve-ry-thing.
R
—An-y-
Vln. I
Vln. II
Vla.
Vc.
arco
pp
pizz.
mp

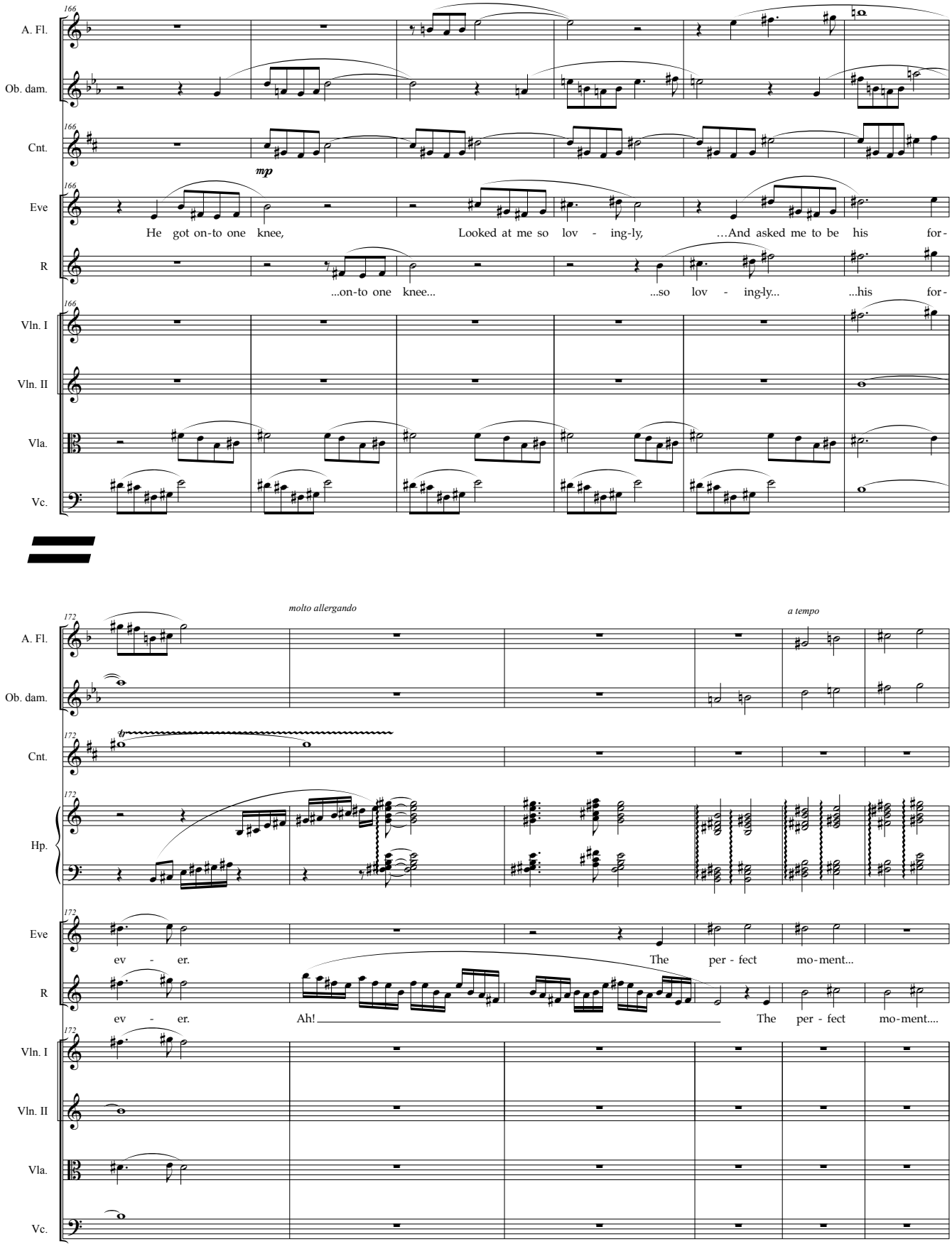

132
(♪=♪)
A. Fl.
Ob. dam.
Hp.
Eve
He said he was a doc - tor. Who works with the Hu-man Re-lief Fund
R
thing and eve - ry - thing.
Vln. I
Vln. II
Vla.
Vc.
Cb.
arco
p
140
And cares for child - ren in the field. He's a lov - er of med - i - cine, art and

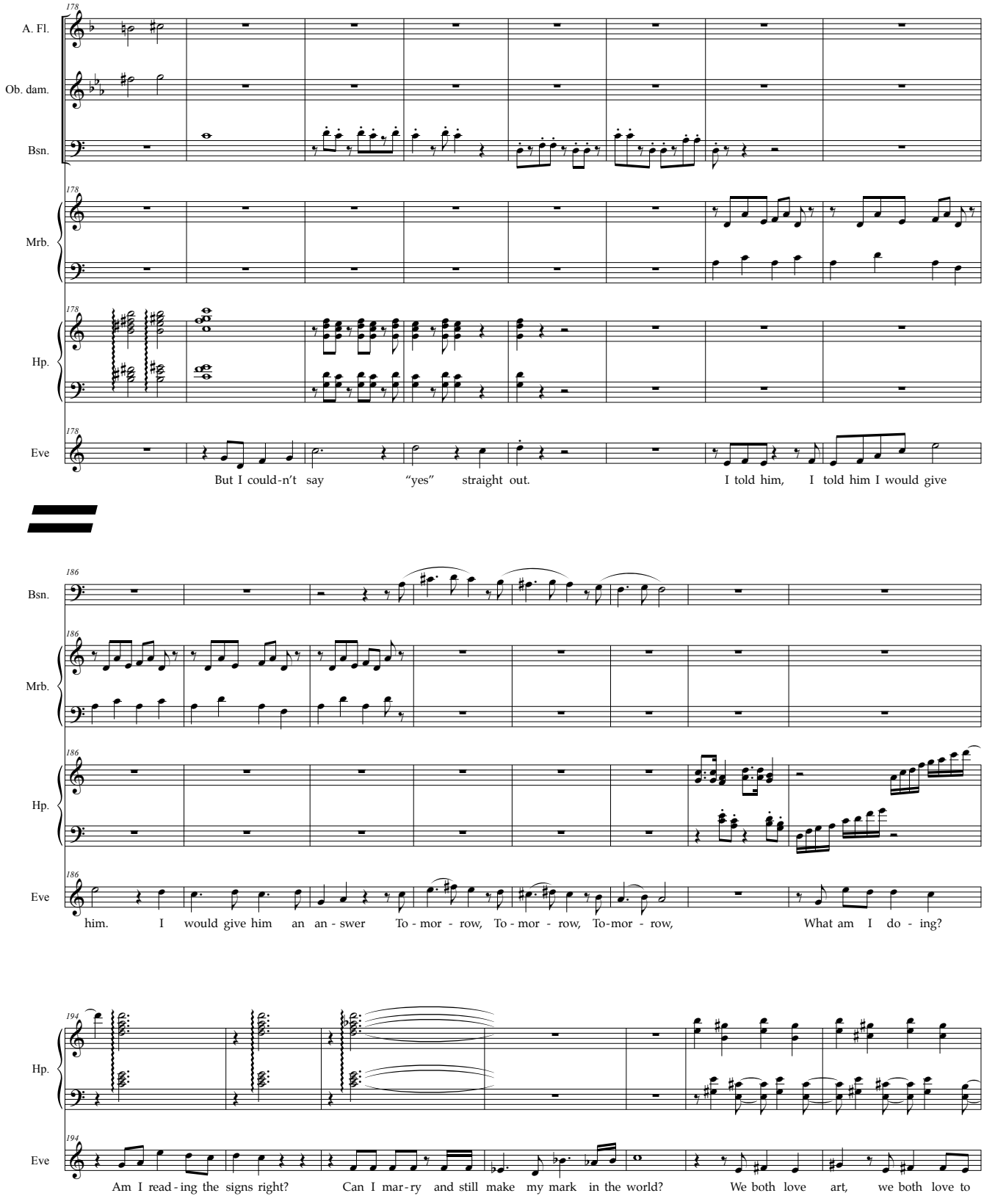

144
A. Fl.
Ob. dam.
Eve
mu - sic—
And he loves to trav - el— just like me!
And to -
Vln. I
Vln. II
Vla.
Vc.
Cb.
148
Ob. dam.
Eve
night un - der the stars in the moon - light,
He popped, he popped the
Vln. I
Vln. II
Vla.
Vc.
Cb.

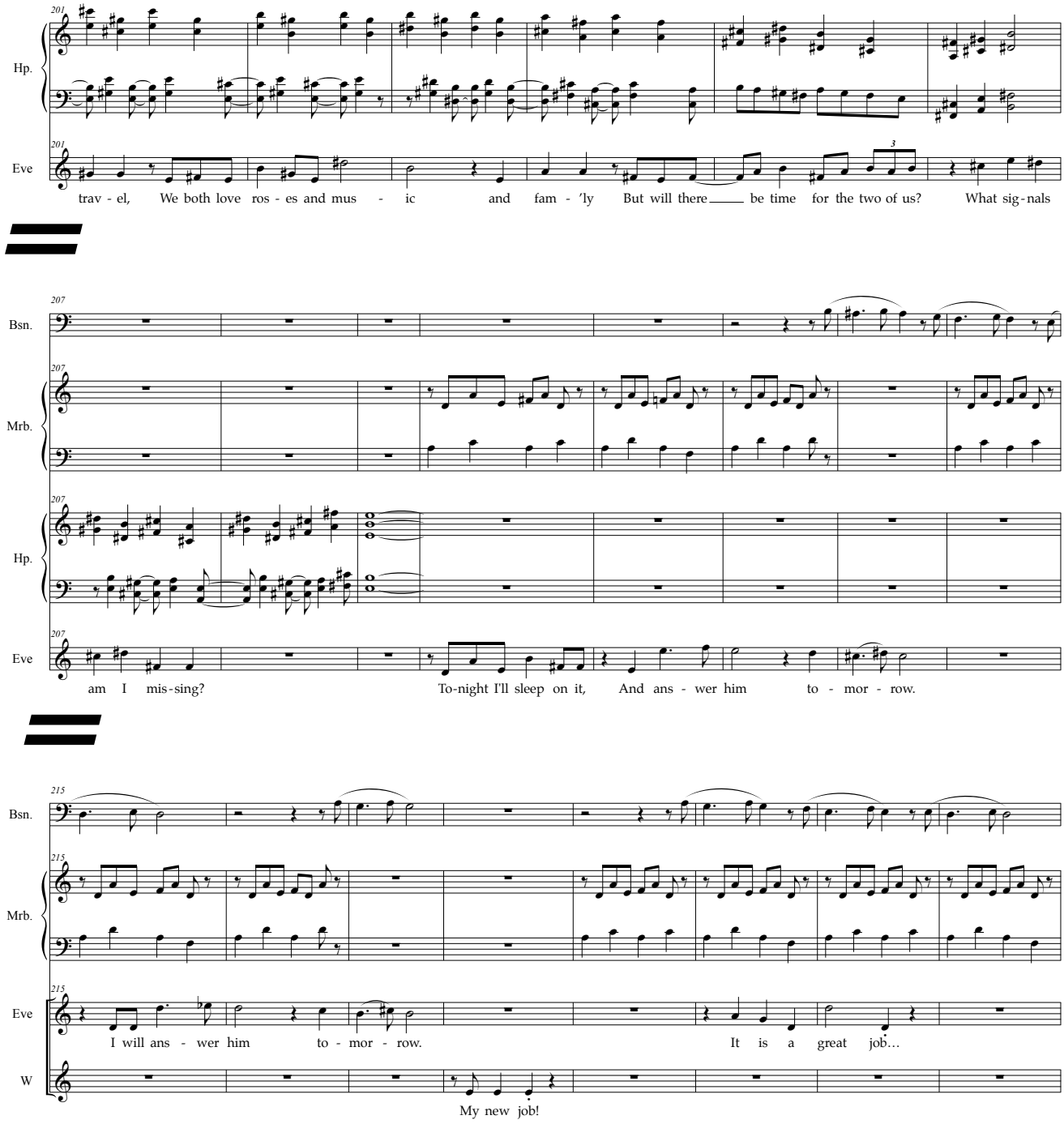
(The other personas of Eve begin to whisper "The question")

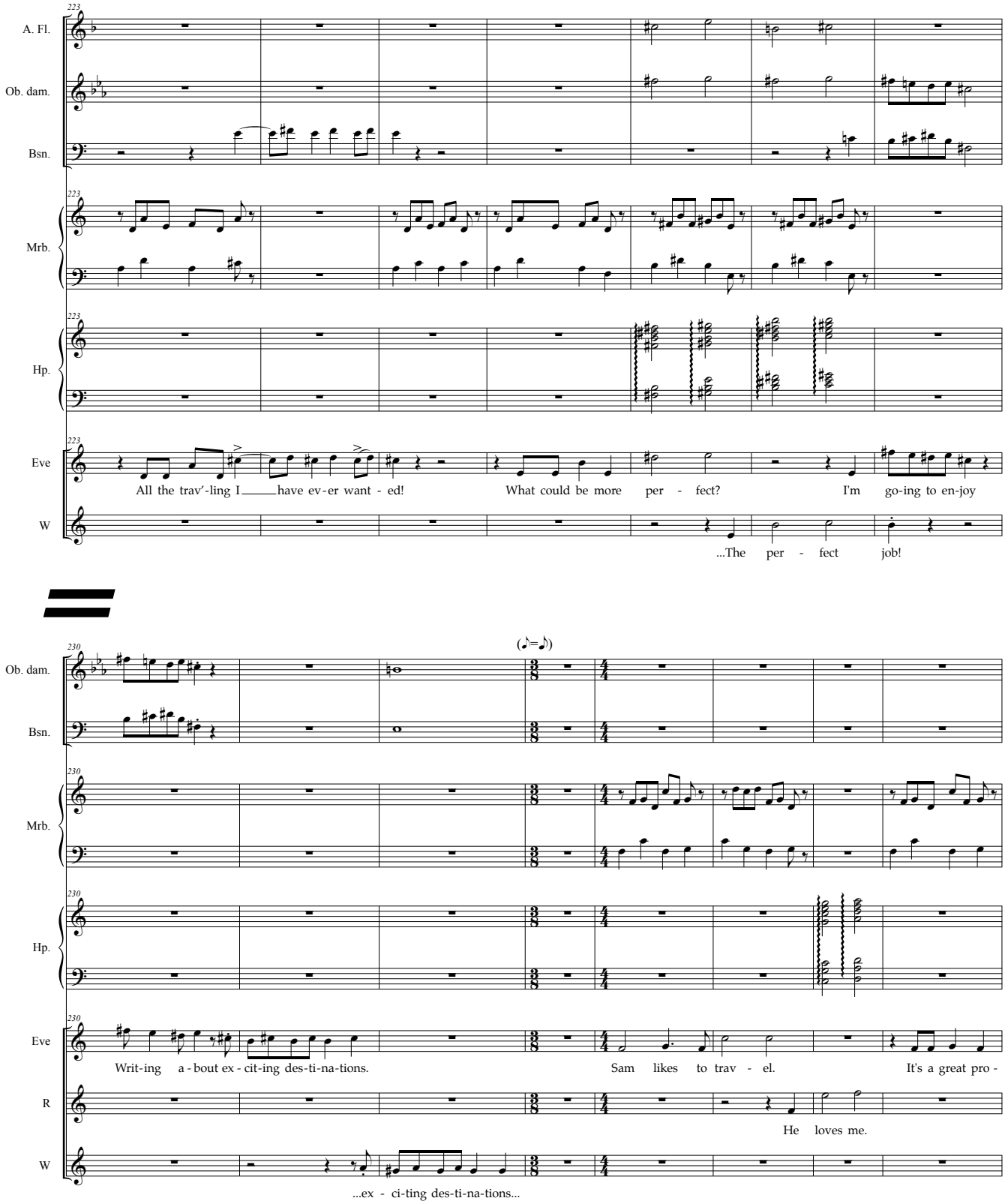


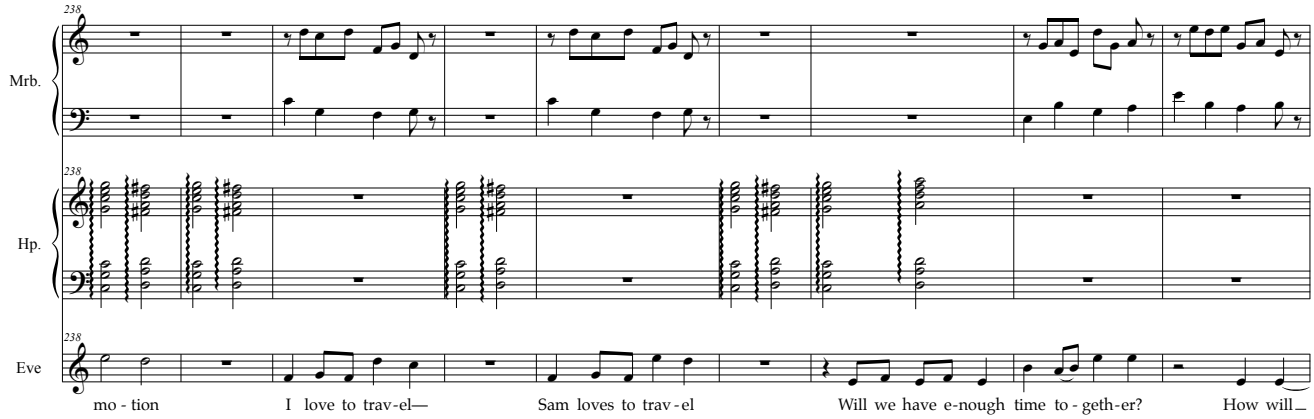


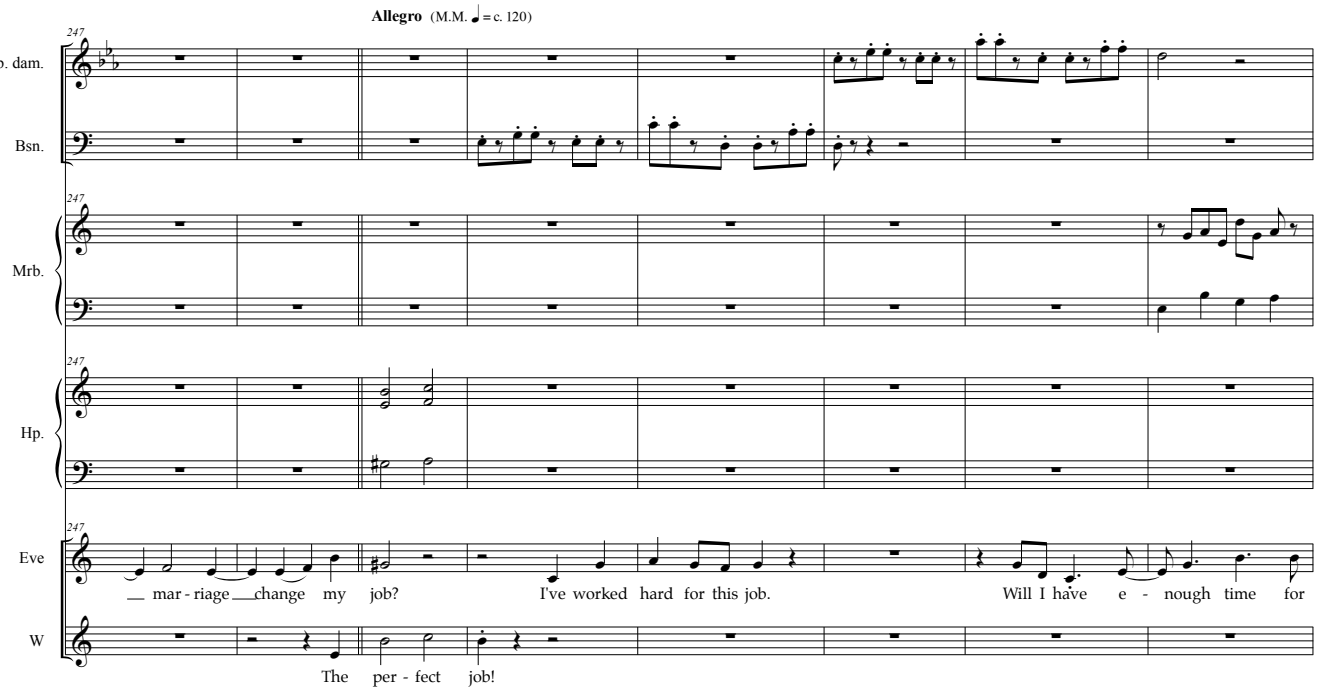

166
A. Fl.
Ob. dam.
Cnt.
mp
Eve
He got on-to one knee,
Looked at me so lov - ing-ly,
…And asked me to be his for-
R
...on-to one knee...
...so lov - ing-ly...
...his for-
Vln. I
Vln. II
Vla.
Vc.
172
molto allergando
a tempo
Hp.
ev - er.
The per - fect mo-ment...
ev - er.
Ah!
The per - fect mo-ment....

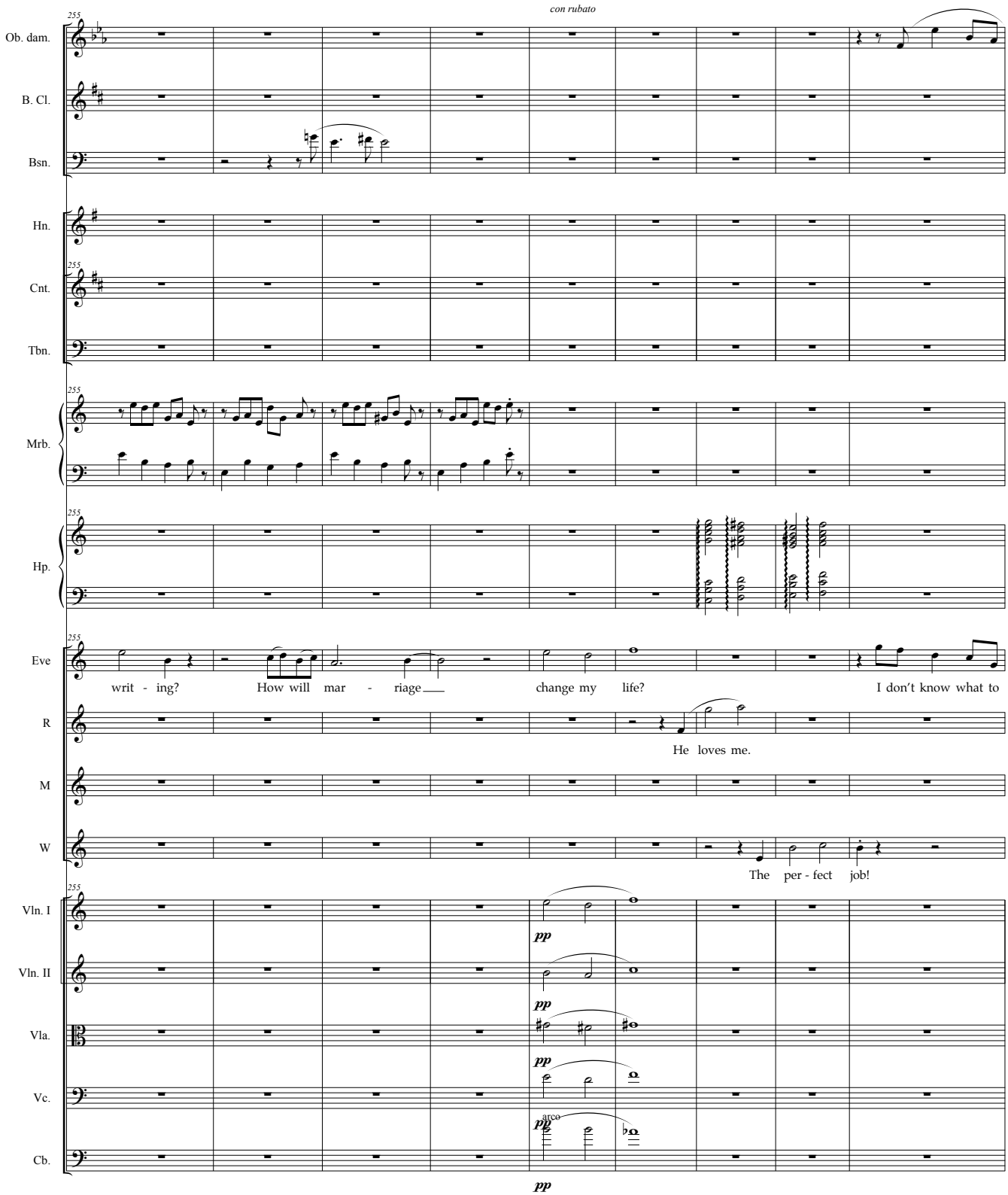

178
A. Fl.
Ob. dam.
Bsn.
Mrb.
Hp.
Eve
But I could-n't say "yes" straight out. I told him, I told him I would give
186
Bsn.
Mrb.
Hp.
Eve
him. I would give him an an - swer To - mor - row, To - mor - row, To-mor - row, What am I do - ing?
194
Hp.
Eve
Am I read - ing the signs right? Can I mar - ry and still make my mark in the world? We both love art, we both love to

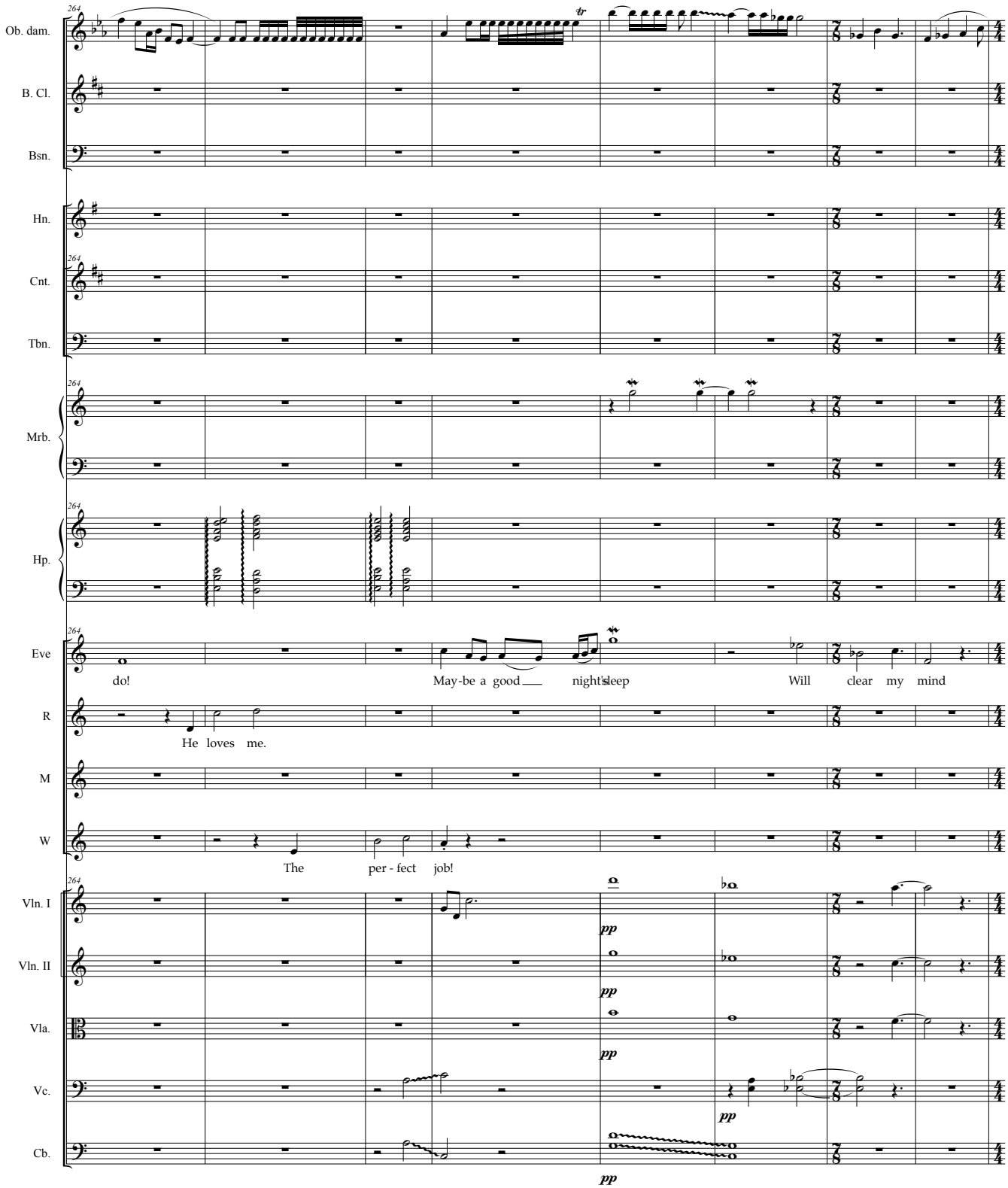

201
Hp.
Eve
trav - el, We both love ros - es and mus - ic and fam - 'ly But will there be time for the two of us? What sig-nals
207
Bsn.
Mrb.
Hp.
Eve
am I mis-sing? To-night I'll sleep on it, And ans - wer him to - mor - row.
215
Bsn.
Mrb.
Eve
W
I will ans - wer him to - mor - row. It is a great job...
My new job!

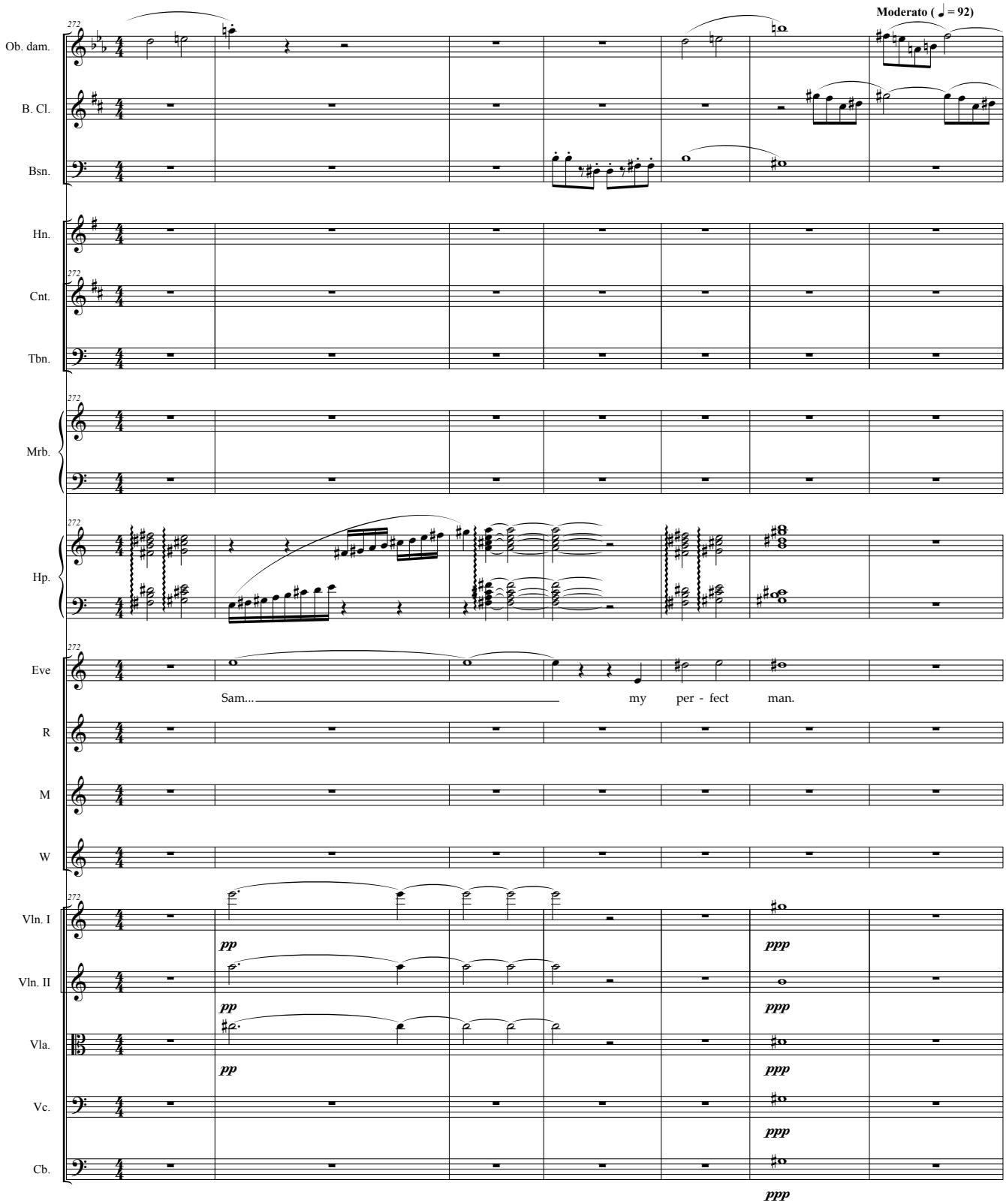

223
A. Fl.
Ob. dam.
Bsn.
Mrb.
Hp.
Eve
All the trav'-ling I have ev-er want - ed!
What could be more per - fect?
I'm go-ing to en-joy
W
...The per - fect job!
230
(♪=♪)
Ob. dam.
Bsn.
Mrb.
Hp.
Eve
Writ-ing a - bout ex - cit-ing des-ti-na-tions.
Sam likes to trav - el.
It's a great pro -
R
He loves me.
W
...ex - ci-ting des-ti-na-tions...


238
Mrb.
Hp.
Eve
mo - tion
I love to trav-el—
Sam loves to trav - el
Will we have e-nough time to - geth-er?
How will_


Allegro (M.M. ♩= c. 120)
247
Ob. dam.
Bsn.
Mrb.
Hp.
Eve
W
__ mar - riage __change my job?
I've worked hard for this job.
Will I have e - nough time for
The per - fect job!


con rubato
Ob. dam.
B. Cl.
Bsn.
Hn.
Cnt.
Tbn.
Mrb.
Hp.
Eve
writ - ing? How will mar - riage change my life? I don't know what to
R
He loves me.
M
W
The per - fect job!
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
arco


Ob. dam.
B. Cl.
Bsn.
Hn.
Cnt.
Tbn.
Mrb.
Hp.
Eve
do!
May-be a good night's sleep
Will clear my mind
R
He loves me.
M
W
The per - fect job!
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp


Moderato (♩ = 92)
Ob. dam.
B. Cl.
Bsn.
Hn.
Cnt.
Tbn.
Mrb.
Hp.
Eve
Sam...
my per - fect man.
R
M
W
Vln. I
Vln. II
Vla.
Vc.
Cb.
pp
ppp

Appendix Two

The Passion of John

SCORE SAMPLE

The Passion of John

Music by Philip Seward, Text adapted from the
New Revised Standard Version of the *Gospel of John*

1. Prologue [1]

— In The Beginning

(The stage opens in darkness. As the chime sounds, the Speaker appears in a pool of light. In the darkness outside the light, we hear the voices begin. The singers and instrumentalists appear apart from each other in stationary spots. The atmosphere should suggest anticipation of a story about to be set into motion. As the performers take on the characters in the story, they should move to "inhabit" a space for that particular scene. If a scrim is available upstage, abstract projections may be used to suggest the various scenes, but the focus should remain on the "storytelling" nature of the presentation. Except for the Speaker, the performers may use limited articles of clothing to suggest a particular character. If so, these articles might be present in the initial tableau, so that all the elements of the story are present at the beginning as if waiting to be put into play.)

[Ensemble]

Ad lib.

(Speaker enters with the strike of the chime.)

Chime

Chimes

(let ring)

*(The voices stop with the entrance of the timpani. As the sforzando decays, the **Speaker** cries out:*

(The basses begin a rapid repetition below gradually increasing in volume with the repetition. For multiple basses, the repetition should be at differing tempos, allowing the text to go out of sync.)

B.

In the be - gin - ning was the Word

(The tenors begin a rapid repetition below gradually increasing in volume and sliding the pitch upward over time to A. The text should go out of sync with the other singers.)

(15 seconds) T.

(glissando)

In the be - gin - ing was the Word

(The sopranos, mezzos, and altos begin a rapid repetition below gradually increasing in volume and sliding the pitch upward over time to the indicated notes. The text should go out of sync with the other singers.)

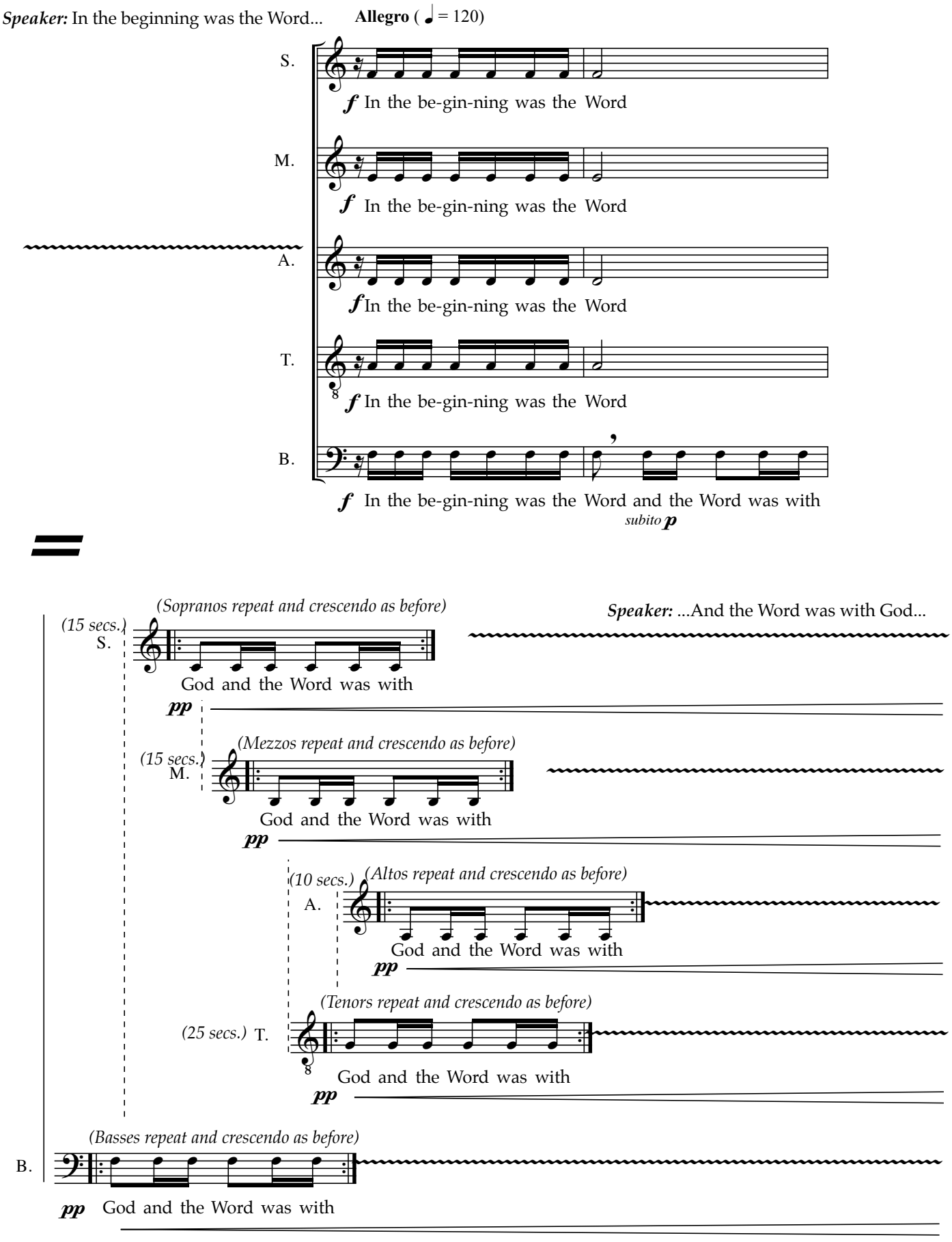
(30 seconds) S.

(glissando)

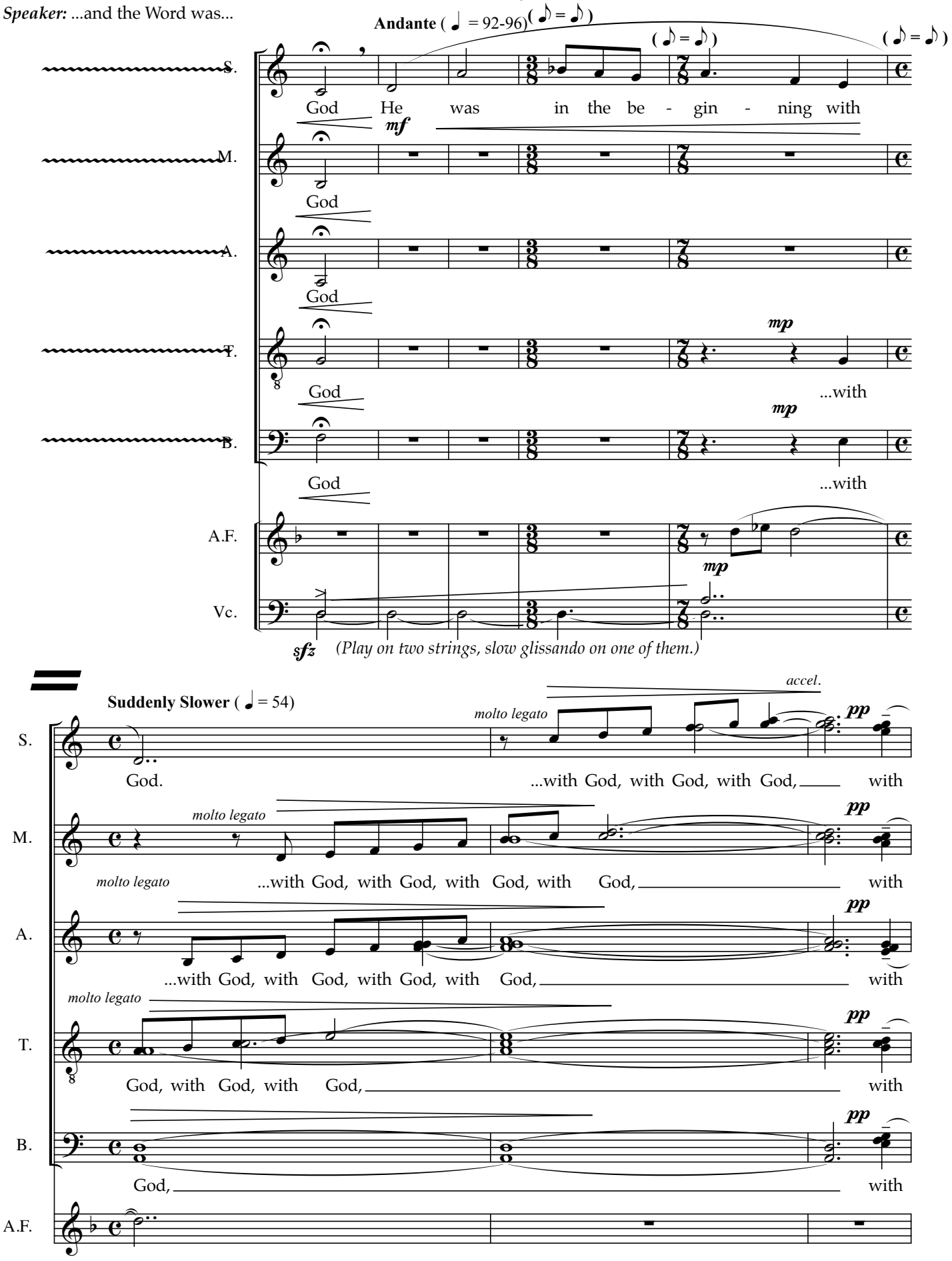
In the be - gin - ing was the Word

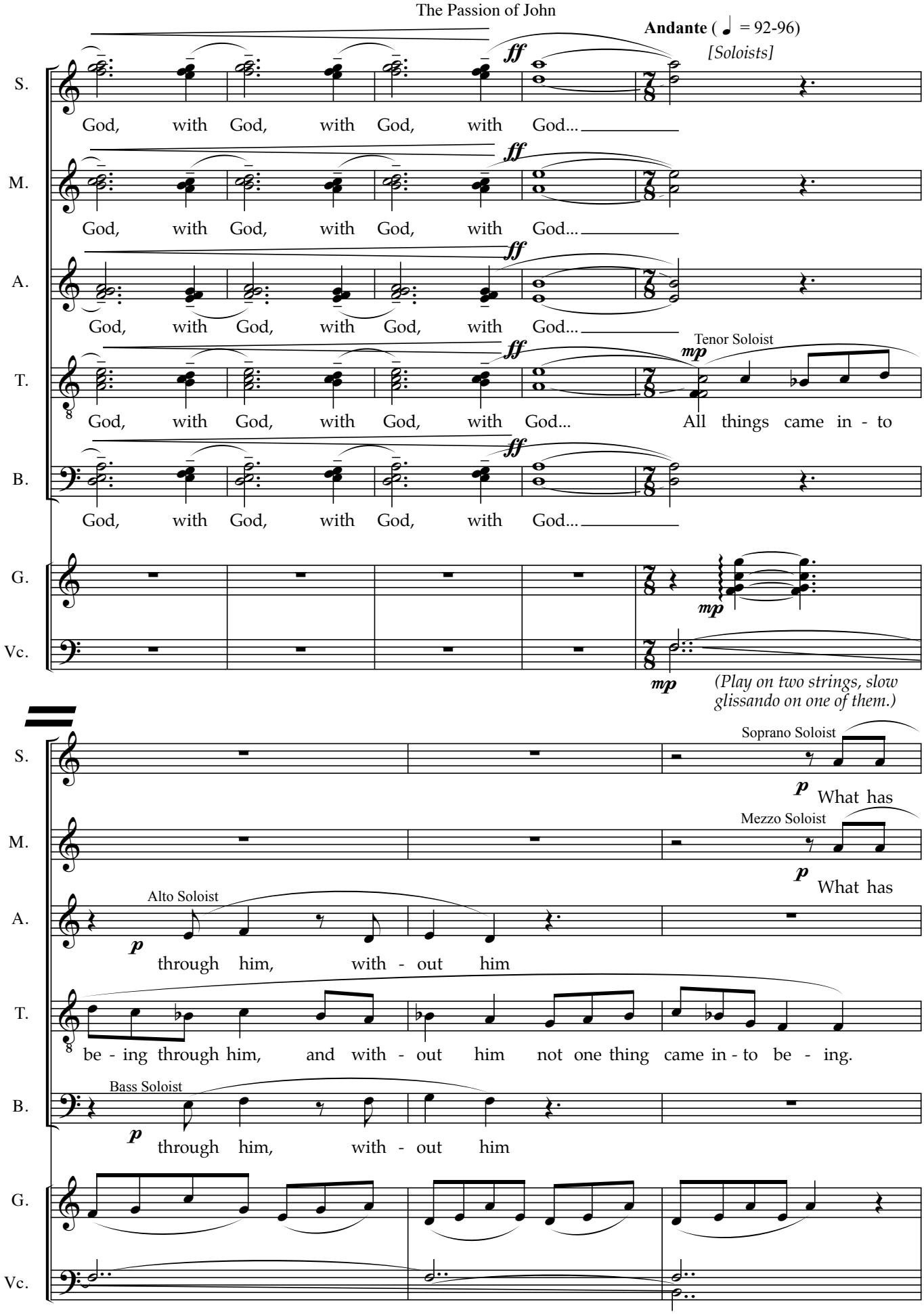
Timpani roll continue under the Speaker and stop with the next choral entrance.)

Timp.


Speaker: In the beginning was the Word...
Allegro (= 120)
S.
f In the be-gin-ning was the Word
M.
f In the be-gin-ning was the Word
A.
f In the be-gin-ning was the Word
T.
f In the be-gin-ning was the Word
B.
f In the be-gin-ning was the Word and the Word was with
subito p
(Sopranos repeat and crescendo as before)
(15 secs.)
S.
God and the Word was with
pp
Speaker: ...And the Word was with God...
(Mezzos repeat and crescendo as before)
(15 secs.)
M.
God and the Word was with
pp
(10 secs.)
(Altos repeat and crescendo as before)
A.
God and the Word was with
pp
(Tenors repeat and crescendo as before)
(25 secs.)
T.
God and the Word was with
pp
(Basses repeat and crescendo as before)
B.
pp God and the Word was with

Speaker: ...and the Word was...




Andante (♩ = 92-96)
[Soloists]
S.
M.
A.
T.
B.
G.
Vc.
God, with God, with God, with God...
Tenor Soloist
All things came in - to
(Play on two strings, slow glissando on one of them.)
Soprano Soloist
What has
Mezzo Soloist
What has
Alto Soloist
through him, with - out him
be - ing through him, and with - out him not one thing came in - to be - ing.
Bass Soloist
through him, with - out him

[Ensemble]

Cantabile (♩ = ♩)

S. come in - to be - ing in Him was life. mf The

M. come in - to be - ing in Him was life. mf The

A. mf The

T. p and the life was the light of all peo - ple. mf The

B. mf The

C. Mark Tree

A.F. mp

G. mp

allargando

S. light shines in the dark-ness, and the dark-ness has not o-ver - come it.

a tempo

M. light shines in the dark-ness, and the dark-ness did not o-ver - come it.

A. light shines in the dark-ness, and the dark-ness did not o-ver-come it.

T. light shines in the dark - ness, and the dark-ness did not o-ver - come it. p ...o-ver-

B. light shines in the dark-ness, and the dark-ness did not o-ver - come it.

Timp. Timpani

p f mp

A.F. mp

(Remove the mouthpiece and blow air through the body of the instrument.)

Vc. ff mp

(The tenors begin, followed by the basses — everyone out of sync with each other. After the sound is established for twenty seconds, the sopranos and mezzos enter in sync with one another repeating their phrase at a slower tempo than the men. The voices crescendo until the timpani cuts them off with a sforzando strike and roll. The Speaker speaks over the timpani. Immediately following the alto soloist enters as John.)

S. *(10 Seconds)* — *mf* Light shines in the dark-ness... The

M. — *mf* Light shines in the dark-ness... The

T. — come it, o-ver-come it, o-ver

B. *(10 Seconds)* — *mp* come it, o-ver-come it, o-ver

— There Was A Man Named John

Speaker: There was a man sent from God,

Alto *(as John)*: **Andante con rubato** (♩ = 80)

A. — *mf* whose name was John. — *mf* He came as a wit-ness

Timp. — Timpani — Mark Tree — *sfz*

A.F. — *mp*

G. — *mp*

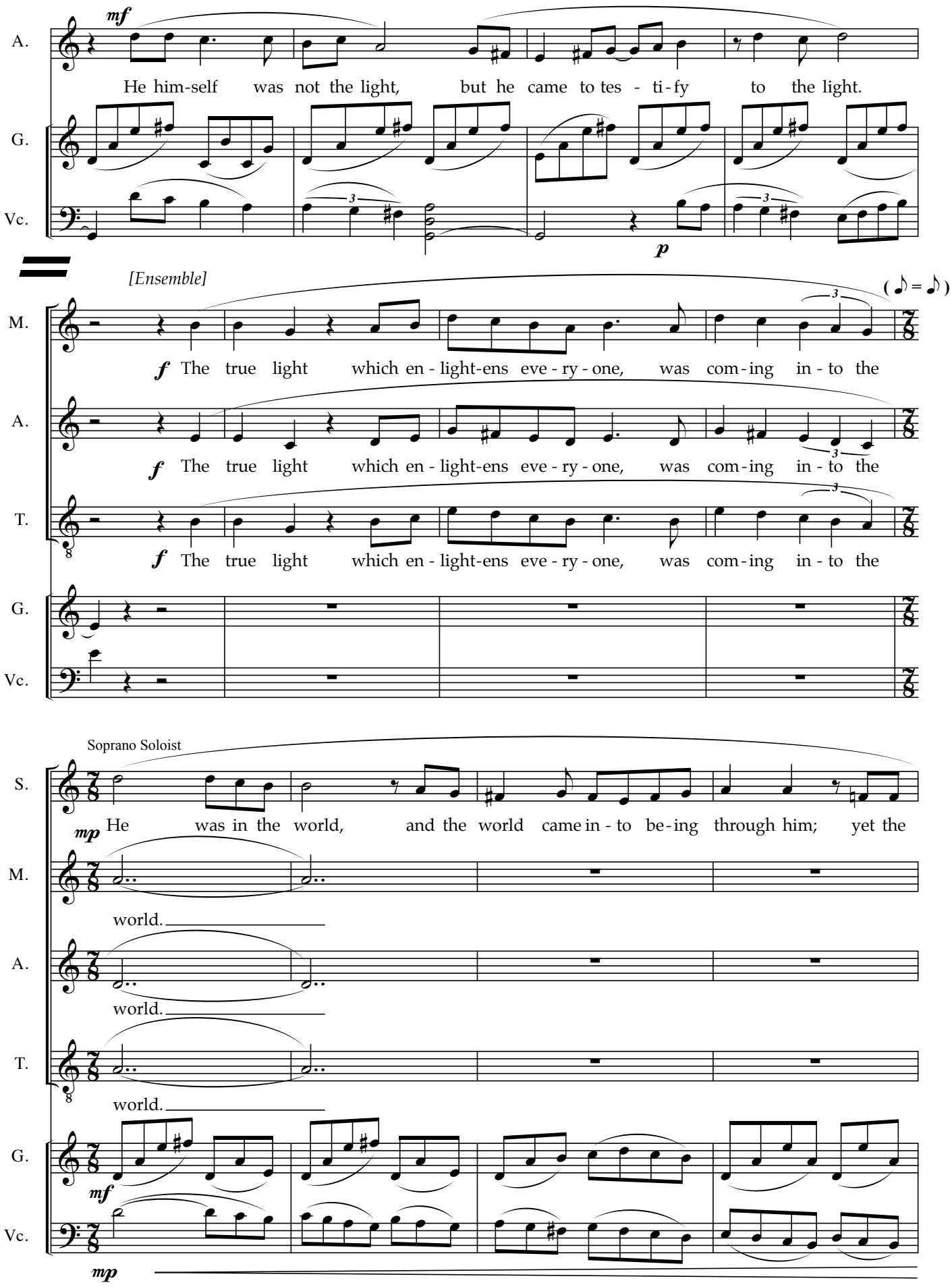
Vc. — *pp* — *p*

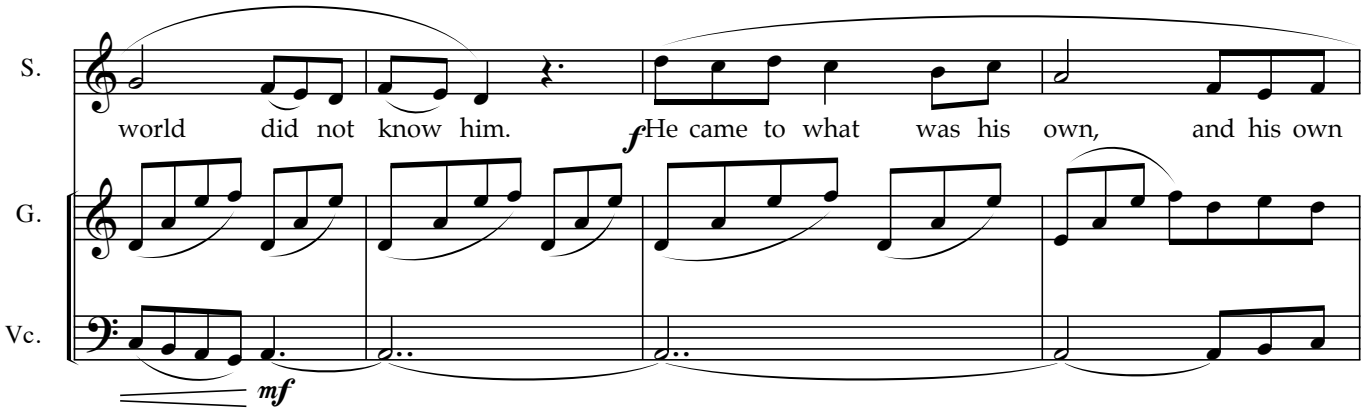
(Play on two strings, slow glissando on one of them.)

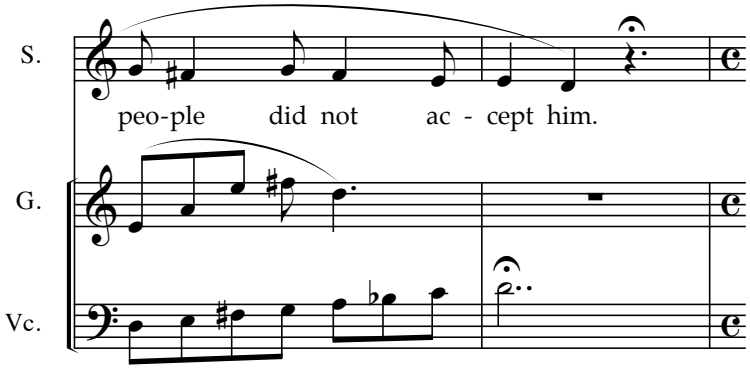
A. — to tes-ti-fy to the light, so that all might be-lieve through him.

G.

Vc. — *p* — *p*

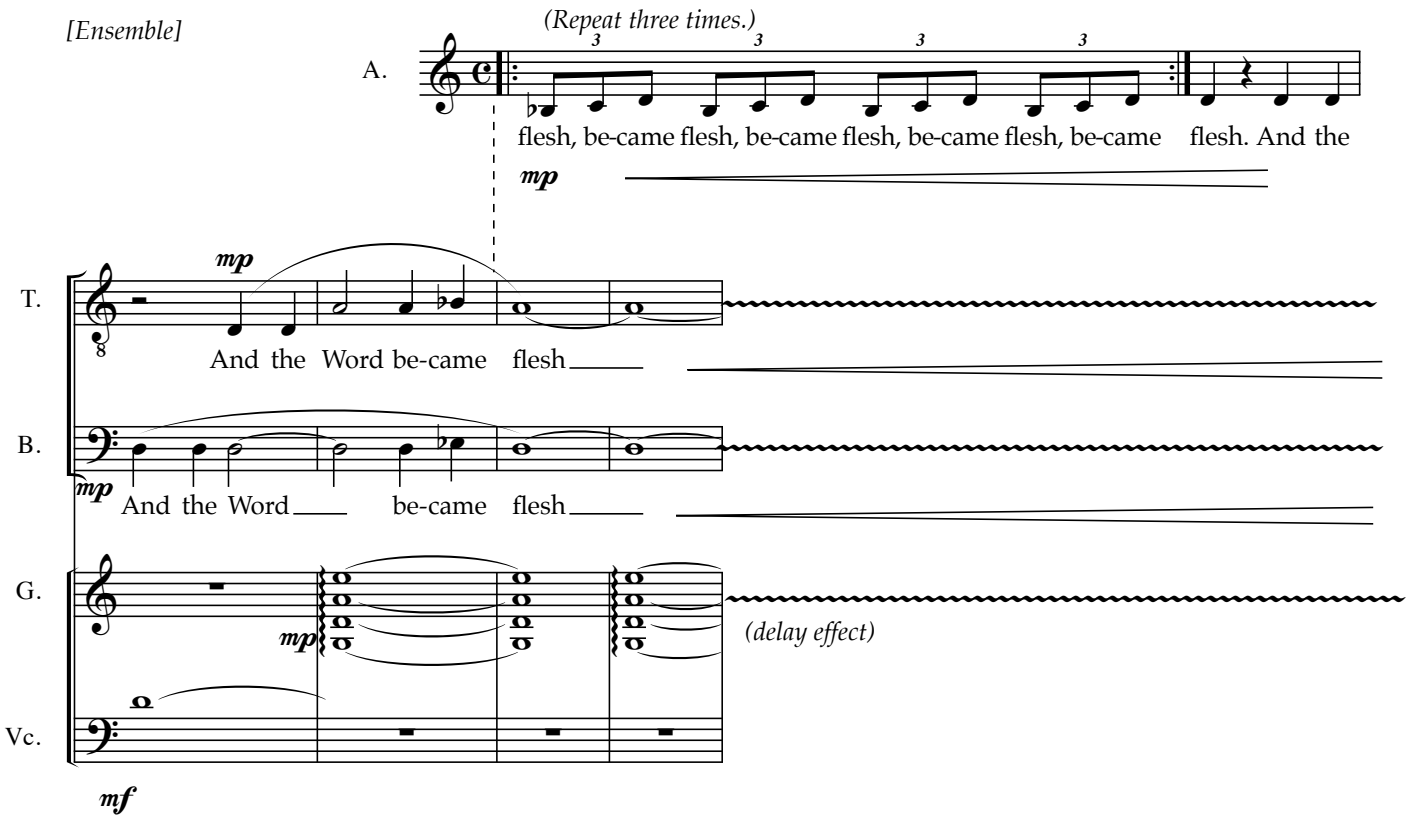

A.
mf
He him-self was not the light, but he came to tes - ti - fy to the light.
G.
Vc.
p
[Ensemble]
(♪ = ♪)
M.
f The true light which en - light-ens eve - ry - one, was com - ing in - to the
A.
f The true light which en - light-ens eve - ry - one, was com - ing in - to the
T.
f The true light which en - light-ens eve - ry - one, was com - ing in - to the
G.
Vc.
Soprano Soloist
S.
mp He was in the world, and the world came in - to be - ing through him; yet the
M.
world.
A.
world.
T.
world.
G.
mf
Vc.
mp

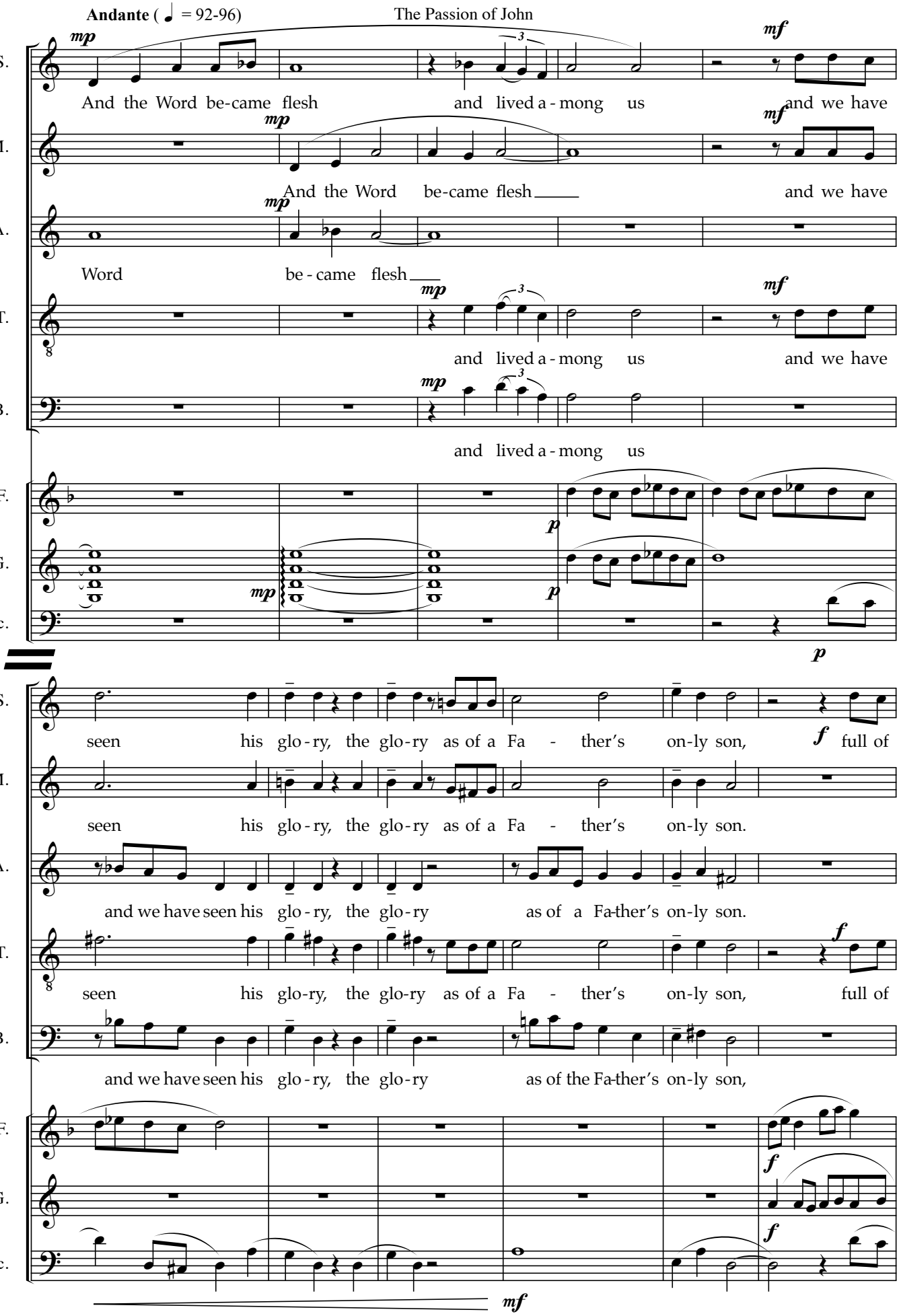




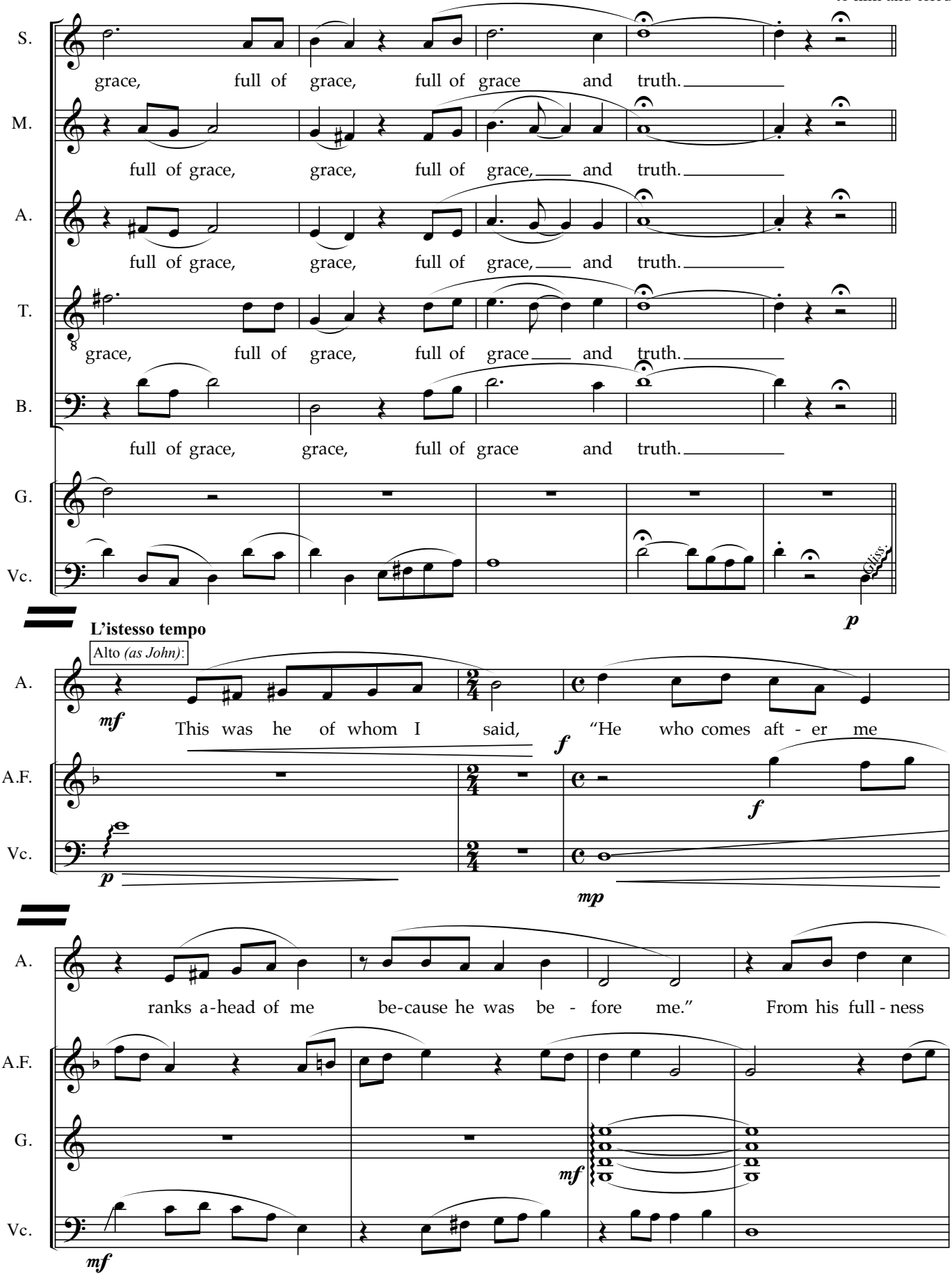
Speaker: But to all who received him, who believed in his name, he gave power to become children of God, who were born, not of blood or of the will of the flesh or of the will of man, but of God.

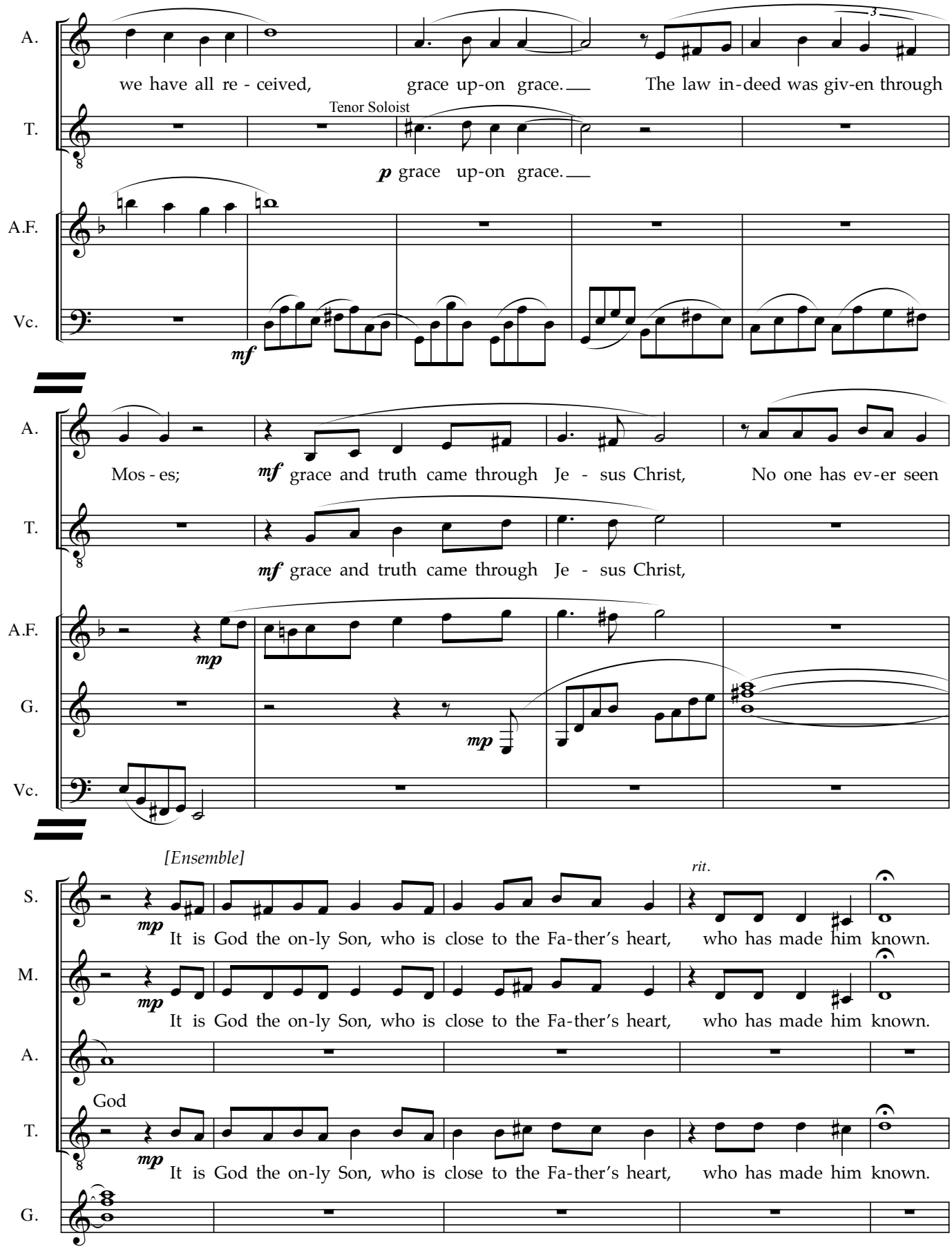
[Ensemble]



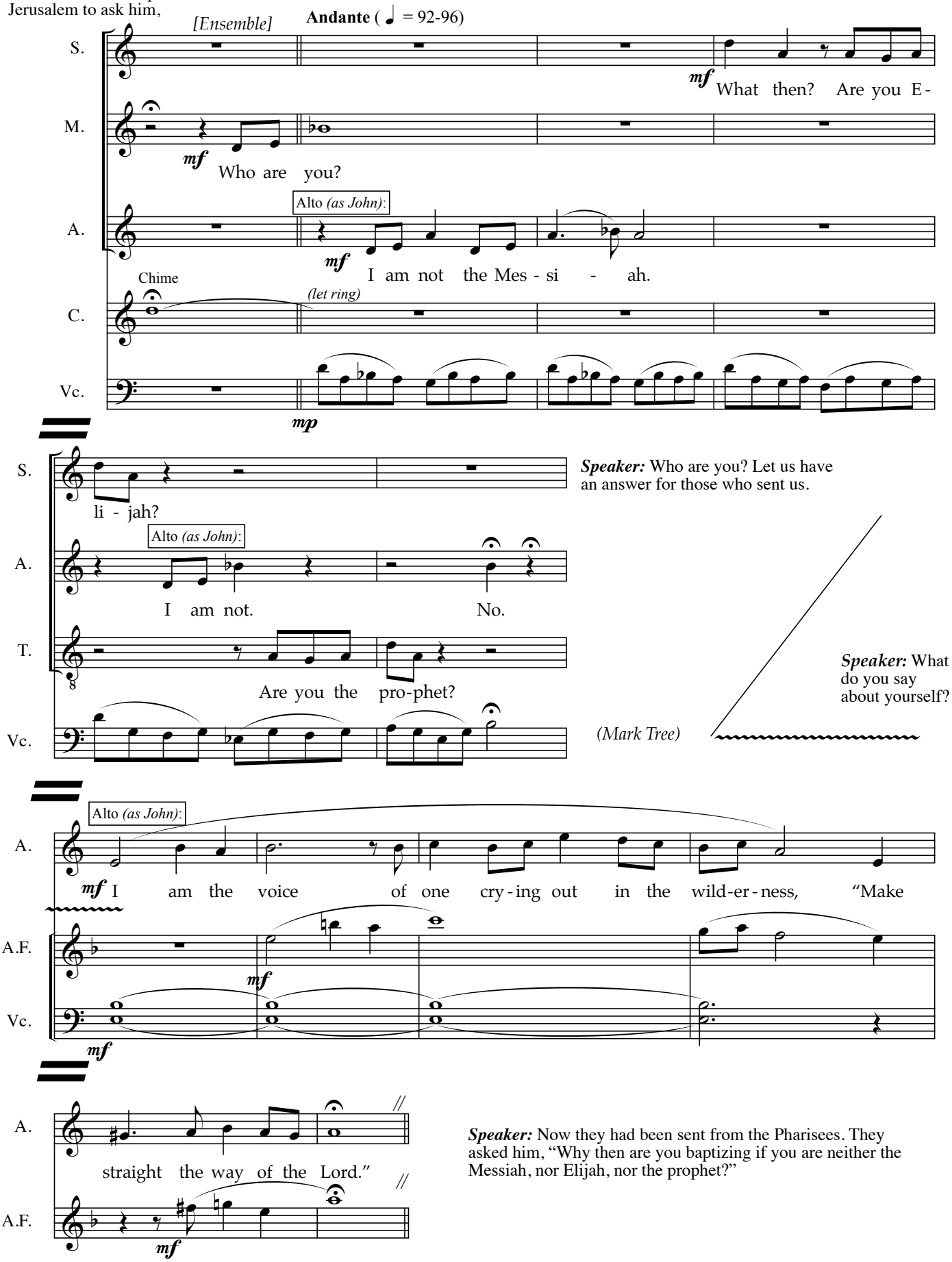

Andante (= 92-96)
S.
M.
A.
T.
B.
A.F.
G.
Vc.
mp
mf
p
f
And the Word be-came flesh and lived a-mong us and we have
And the Word be-came flesh and we have
Word be-came flesh
and lived a-mong us and we have
and lived a-mong us
seen his glo-ry, the glo-ry as of a Fa - ther's on-ly son, full of
seen his glo-ry, the glo-ry as of a Fa - ther's on-ly son.
and we have seen his glo-ry, the glo-ry as of a Fa-ther's on-ly son.
seen his glo-ry, the glo-ry as of a Fa - ther's on-ly son, full of
and we have seen his glo-ry, the glo-ry as of the Fa-ther's on-ly son,

Speaker: John testified to him and cried out,

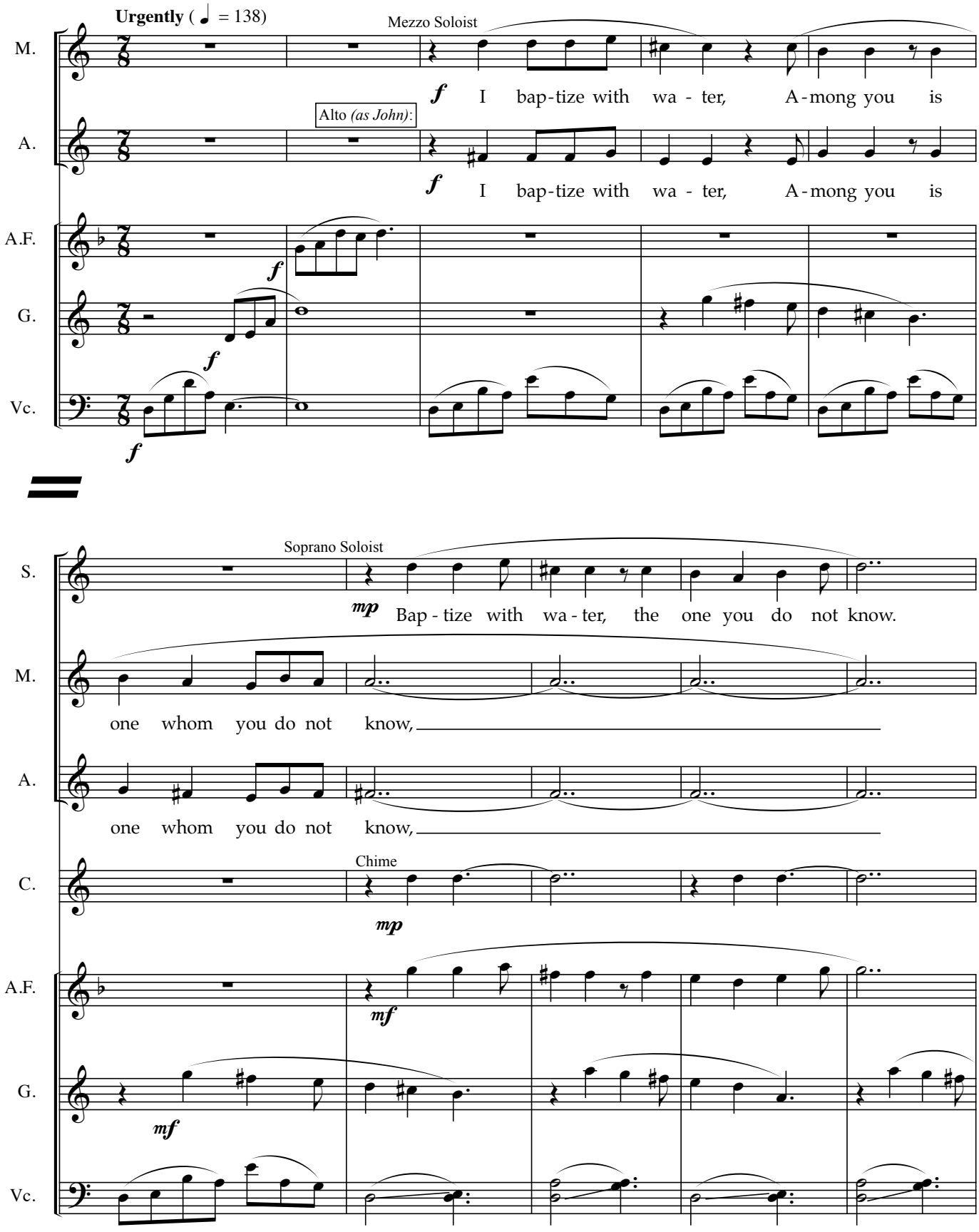



A.
we have all re - ceived, grace up-on grace. The law in-deed was giv-en through
T.
Tenor Soloist
p grace up-on grace.
A.F.
Vc.
mf
A.
Mos - es; mf grace and truth came through Je - sus Christ, No one has ev-er seen
T.
mf grace and truth came through Je - sus Christ,
A.F.
mp
G.
mp
Vc.
[Ensemble]
rit.
S.
mp
It is God the on-ly Son, who is close to the Fa-ther's heart, who has made him known.
M.
mp
It is God the on-ly Son, who is close to the Fa-ther's heart, who has made him known.
A.
God
T.
mp
It is God the on-ly Son, who is close to the Fa-ther's heart, who has made him known.
G.

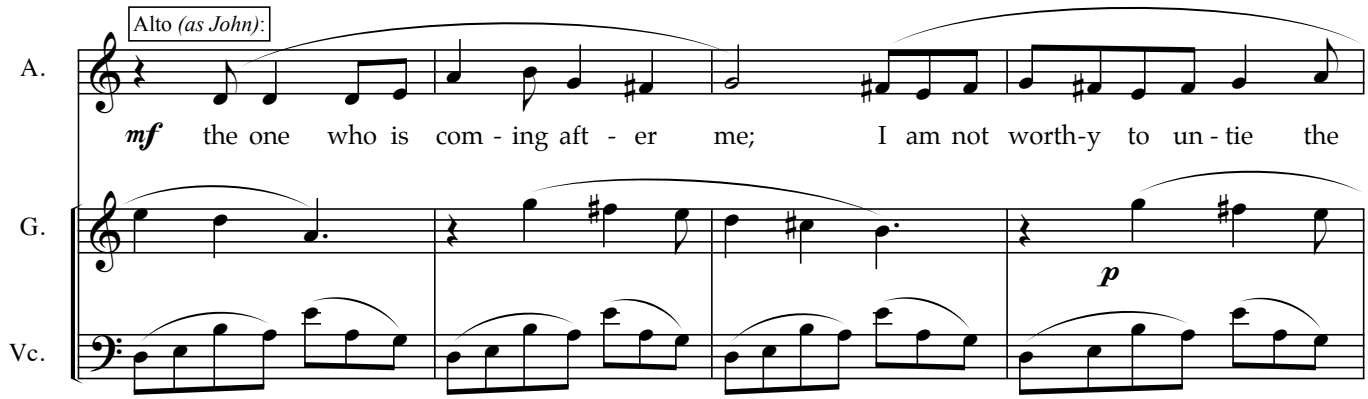
Speaker: This is the testimony given by John when the Jews sent priests and Levites from Jerusalem to ask him,



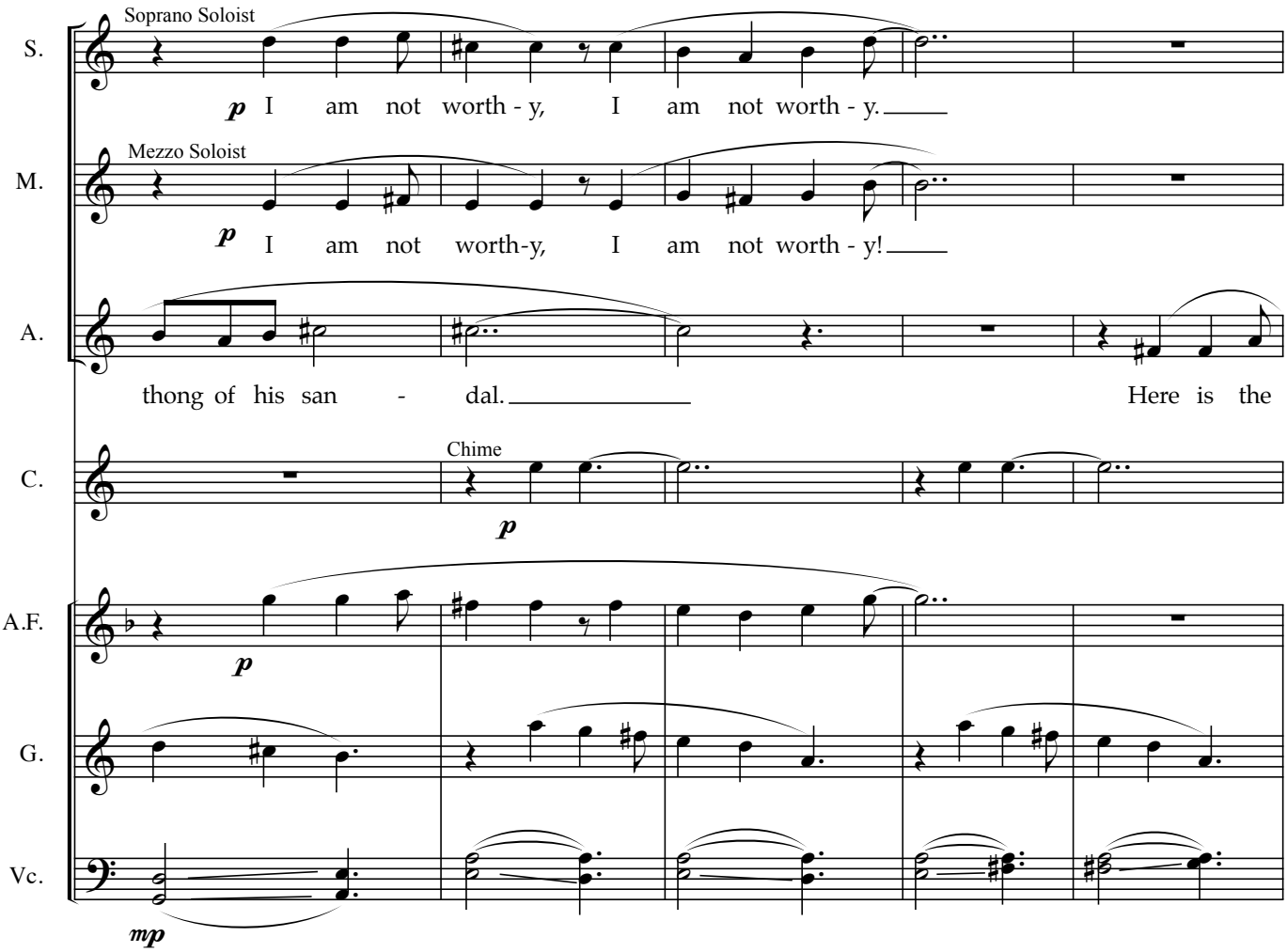
Speaker: Now they had been sent from the Pharisees. They asked him, "Why then are you baptizing if you are neither the Messiah, nor Elijah, nor the prophet?"

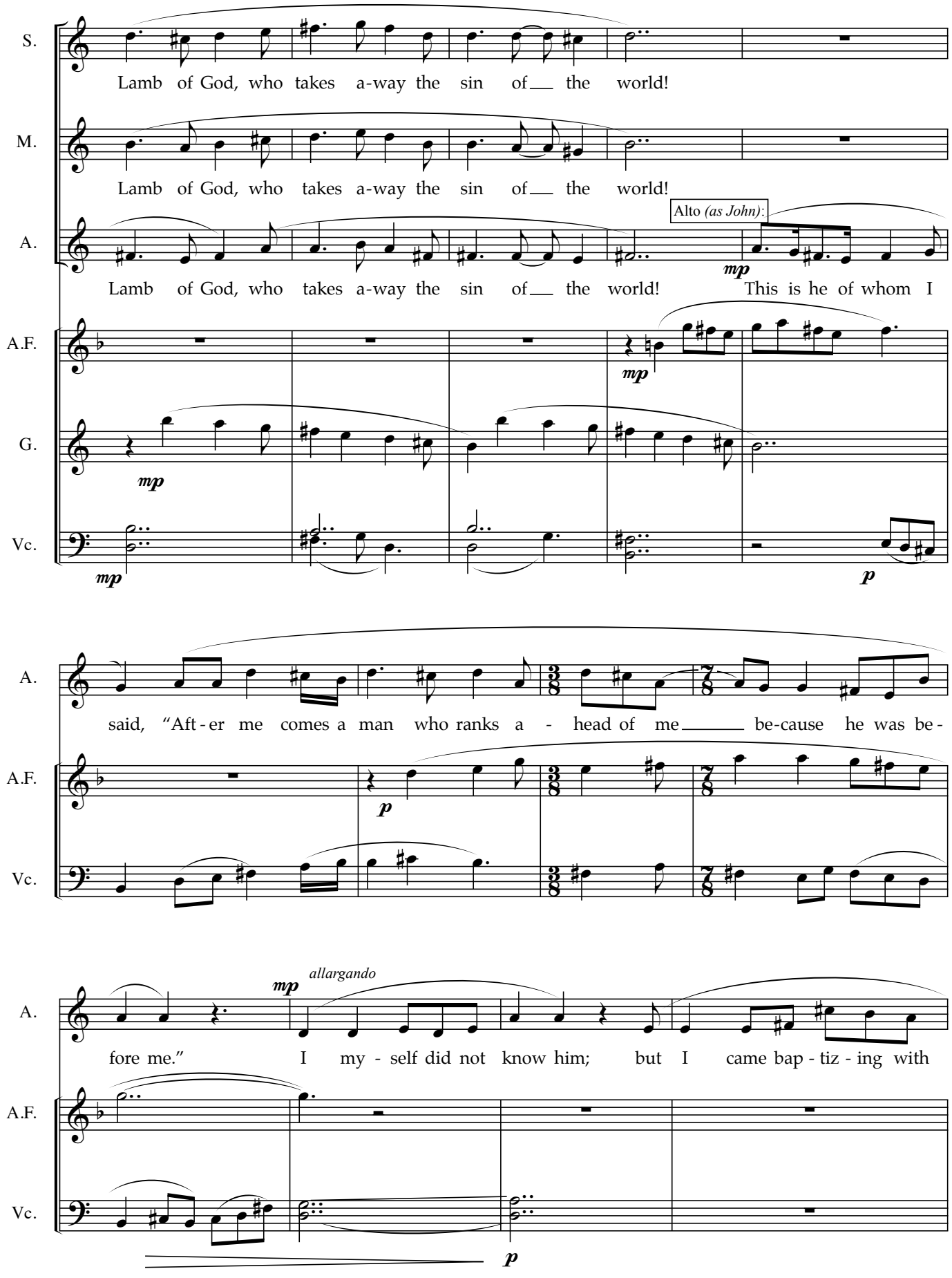

Urgently (♩ = 138)
Mezzo Soloist
M.
f I bap-tize with wa - ter, A-mong you is
Alto (as John):
A.
f I bap-tize with wa - ter, A-mong you is
A.F.
f
G.
f
Vc.
f

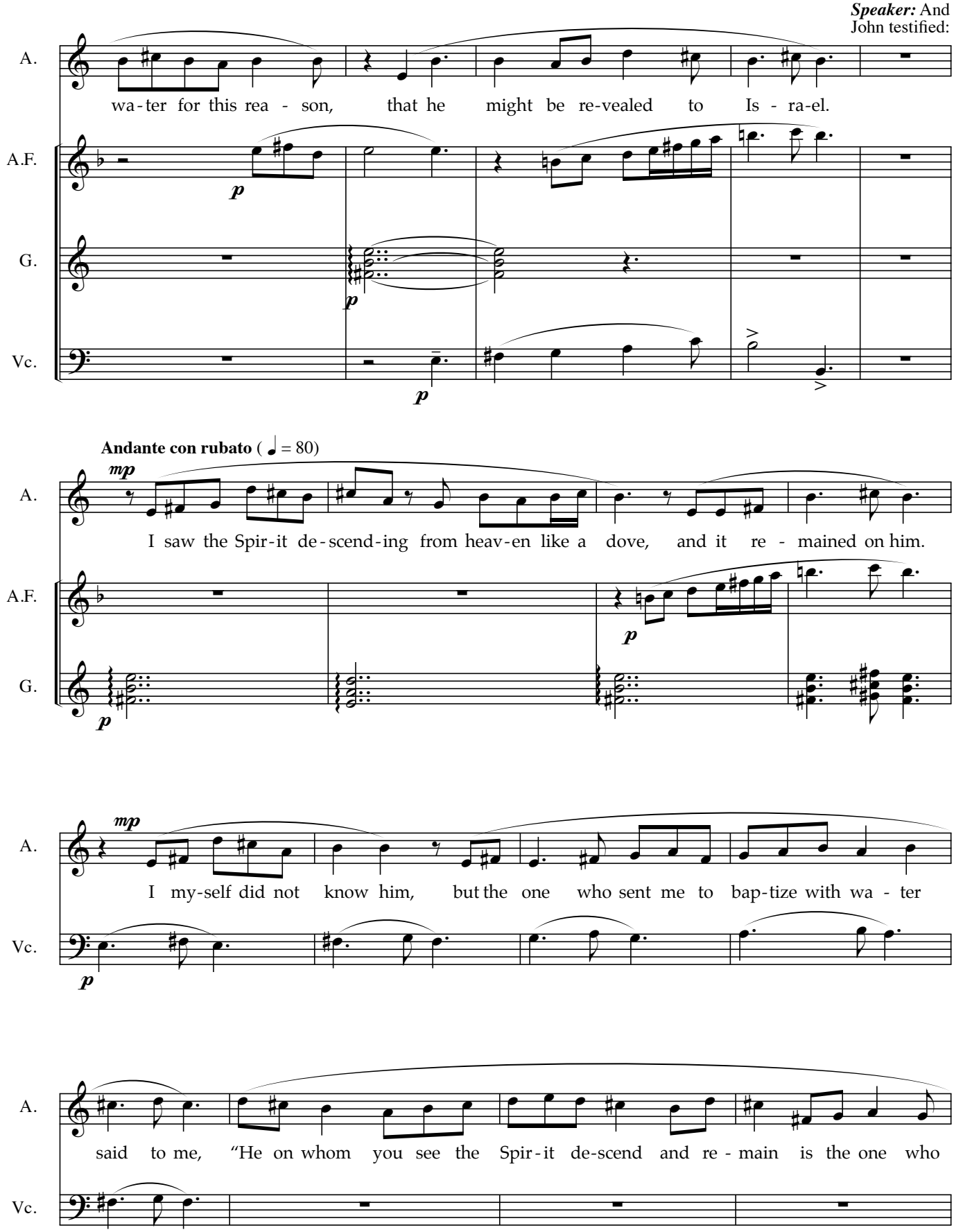
Soprano Soloist
S.
mp Bap - tize with wa - ter, the one you do not know.
M.
one whom you do not know,
A.
one whom you do not know,
Chime
C.
mp
A.F.
mf
G.
mf
Vc.

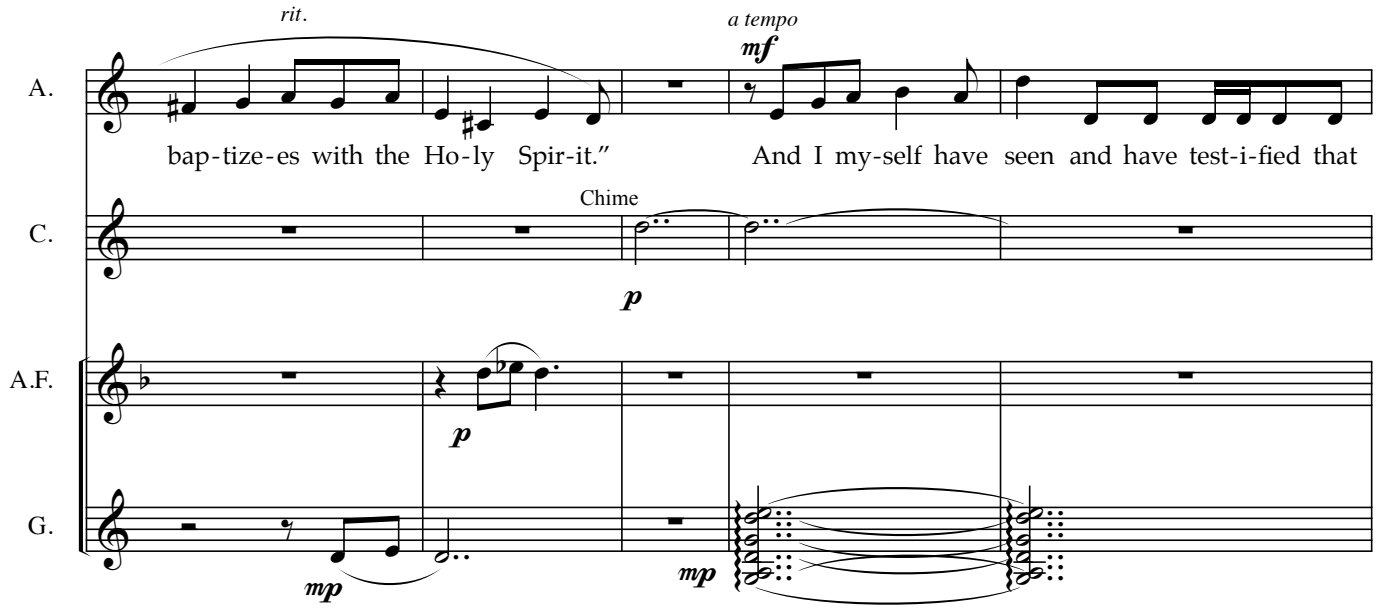


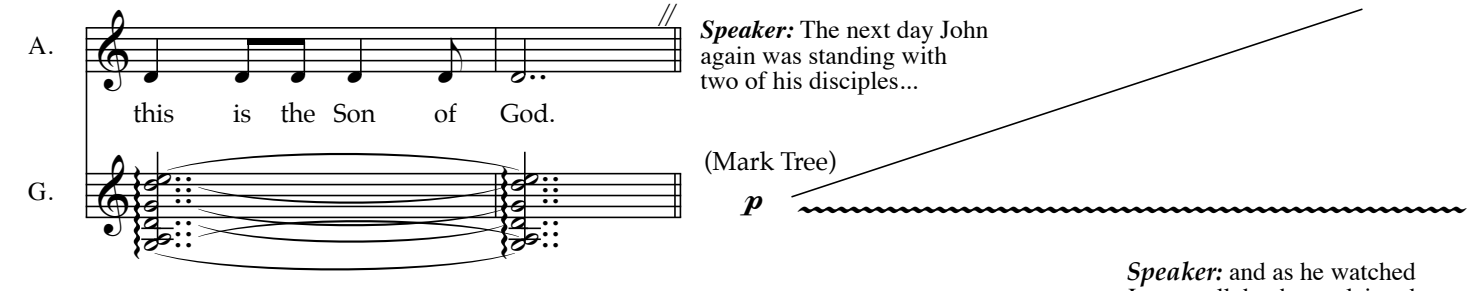
Speaker: *(Over the soprano and mezzo)* The next day
he saw Jesus coming toward him and declared,



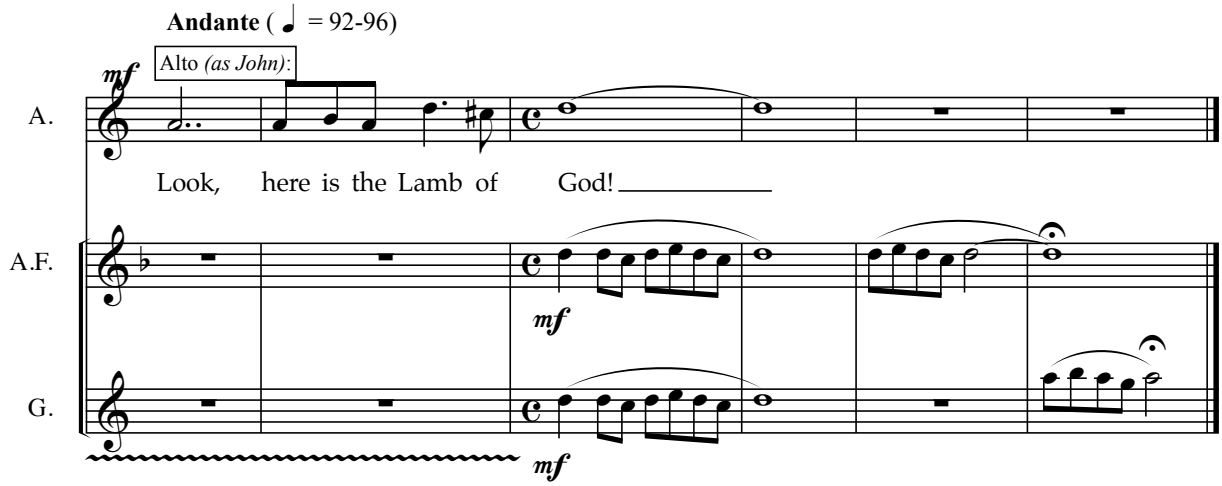

S.
Lamb of God, who takes a-way the sin of the world!
M.
Lamb of God, who takes a-way the sin of the world!
A.
Alto (as John):
Lamb of God, who takes a-way the sin of the world! This is he of whom I
A.F.
G.
Vc.
mp
p
said, "Aft-er me comes a man who ranks a - head of me be-cause he was be-
allargando
fore me." I my - self did not know him; but I came bap - tiz - ing with


Speaker: And John testified:
A.
wa-ter for this rea - son, that he might be re-vealed to Is - ra-el.
A.F.
p
G.
p
Vc.
p
Andante con rubato (♩ = 80)
mp
I saw the Spir-it de-scend-ing from heav-en like a dove, and it re - mained on him.
p
p
mp
I my-self did not know him, but the one who sent me to bap-tize with wa - ter
p
said to me, "He on whom you see the Spir-it de-scend and re - main is the one who





Speaker: and as he watched Jesus walk by, he exclaimed,



Speaker: The two disciples heard him say this, and they followed Jesus. When Jesus turned and saw them following, he said to them

Freely

S. Soprano Soloist — *mf* Rab-bi, where are you stay-ing?

Tenor *(as Jesus)*:

T. *mf* What are you look-ing for? — *mf* Come and see.

B. Bass Soloist — *mf* Rab-bi, where are you stay-ing?

Speaker: They came and saw where he was staying and they remained with him that day. One of the two who heard John speak and followed him was Andrew, Simon Peter's brother. He first found his brother Simon and said to him,

Mezzo *(as Andrew)*:

M. *mp* We have found the Mes - si - ah.

Vc. *mp*

Speaker: He brought Simon to Jesus, who looked at him and said

Tenor *(as Jesus)*:

T. *mf* You are Sim - on son of John. You are to be called Ce - phas.

A.F. *p*

Vc. *mp* *p*

Speaker: which is translated Peter.

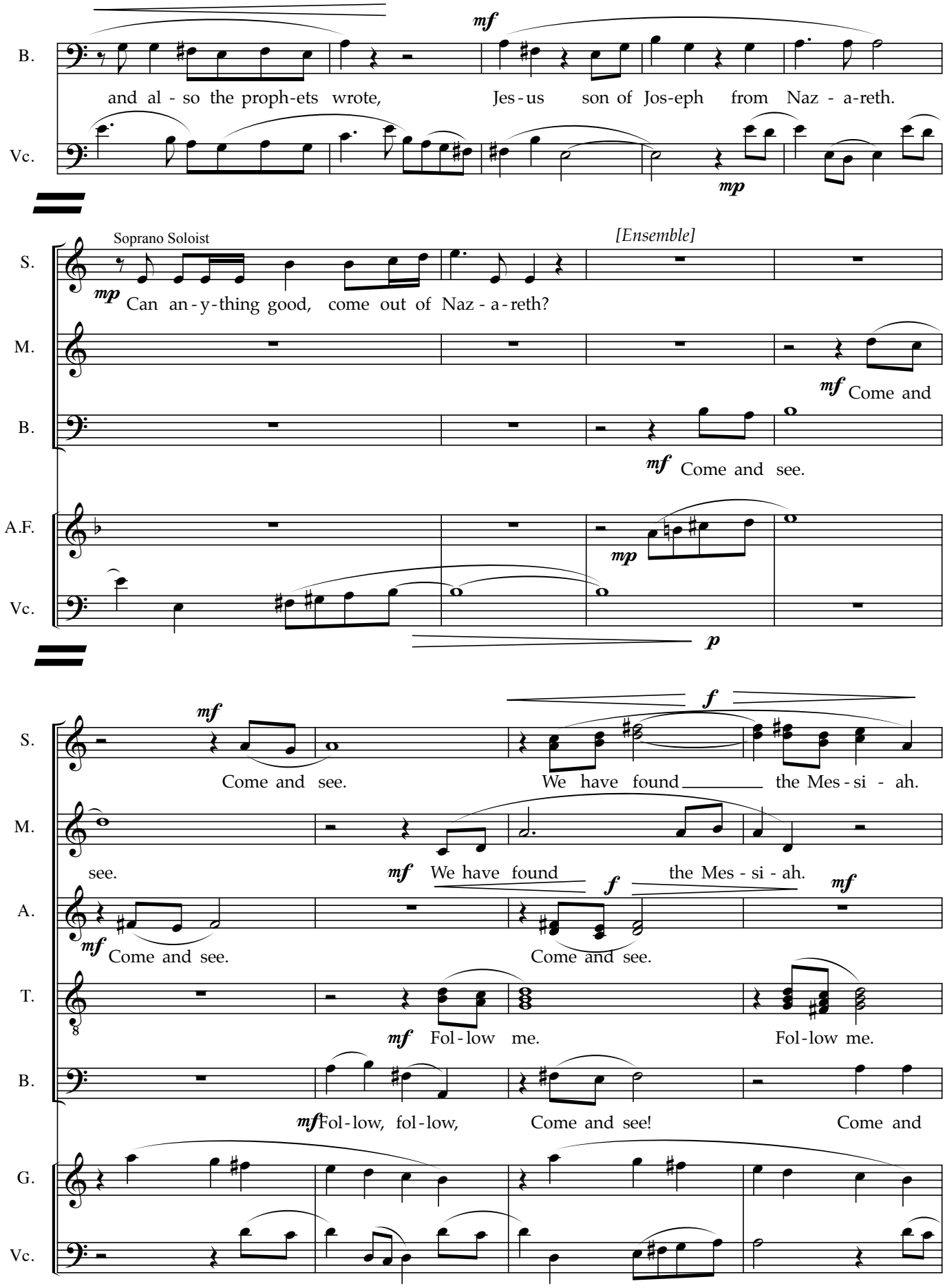
B. Bass Soloist — *p* We have found him a-bout whom Mos-es in the law

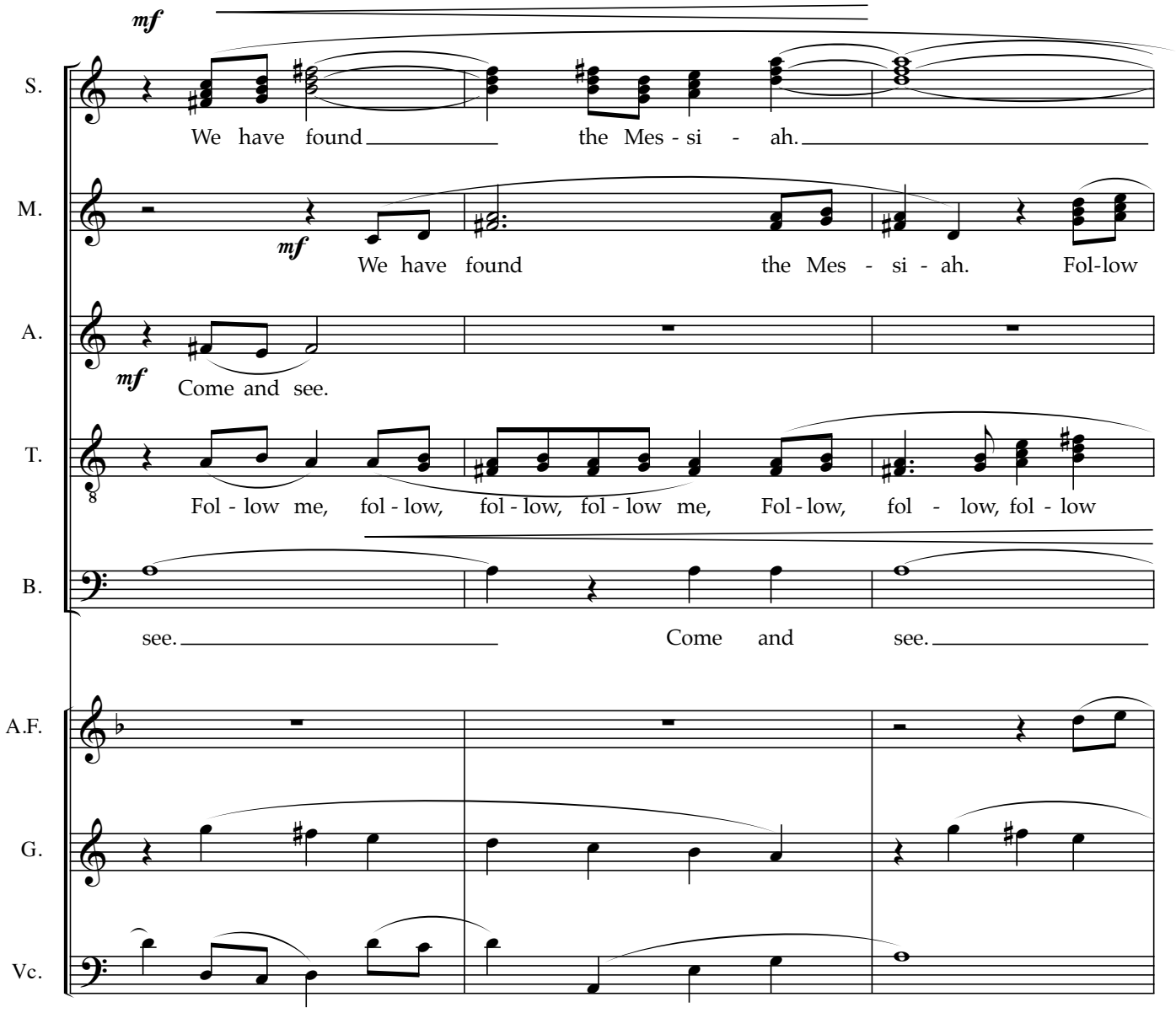
C. Chime Mark Tree — *p*

A.F. *mp*

G. *sfz*

Vc. *mp*


B.
mf
and al - so the proph-ets wrote, Jes - us son of Jos-eph from Naz - a-reth.
Vc.
mp
Soprano Soloist
[Ensemble]
S.
mp
Can an - y - thing good, come out of Naz - a - reth?
M.
mf Come and
B.
mf Come and see.
A.F.
mp
Vc.
p
mf
f
S.
Come and see.
We have found the Mes - si - ah.
M.
see.
mf We have found
f
the Mes - si - ah.
mf
A.
mf
Come and see.
Come and see.
T.
mf Fol - low me.
Fol - low me.
B.
mf Fol - low, fol - low,
Come and see!
Come and
G.
Vc.


mf
S.
We have found the Mes - si - ah.
M.
mf
We have found the Mes - si - ah. Fol-low
A.
mf
Come and see.
T.
Fol - low me, fol - low, fol - low, fol - low me, Fol - low, fol - low, fol - low
B.
see. Come and see.
A.F.
G.
Vc.

Appendix Three

The Rose Prologues
SCORE SAMPLE

An audio recording of *The Rose Prologues* is available in wide release digitally. It was recorded in the Recital Hall at Columbia College Chicago's Sherwood Conservatory of Music in Chicago, Illinois, on May 23, 2013, with the following performers:

Gregory Buchalter, conductor

Patrice Boyd, *soprano* • Philip Seward, *tenor*

Emily Nash & Beth Larson, *violin*; Bruno Vaz da Silva, *viola;* Talia Dicker, *cello;*

Lori Lyn Mackie, *piano.*

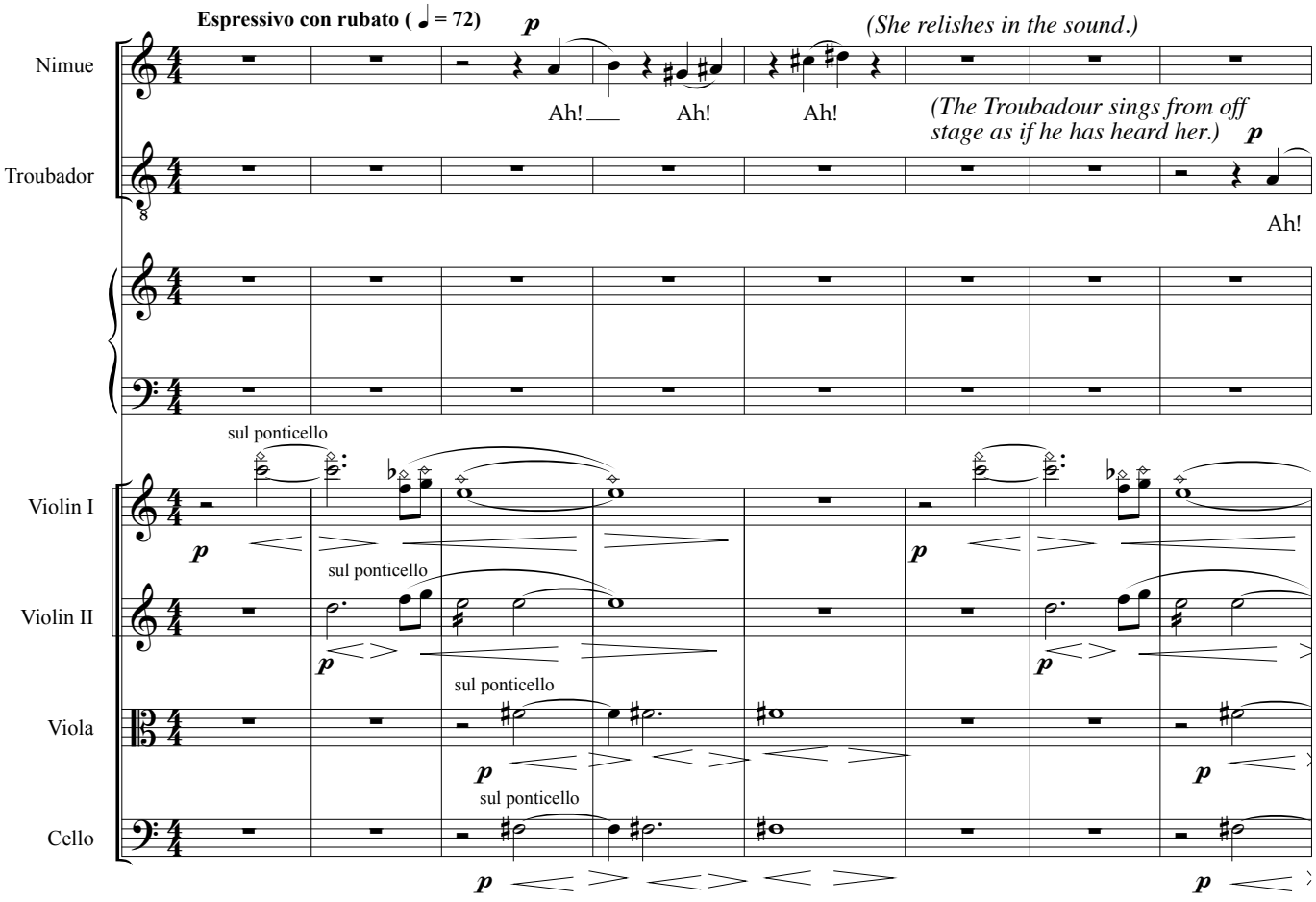
The Troubadour

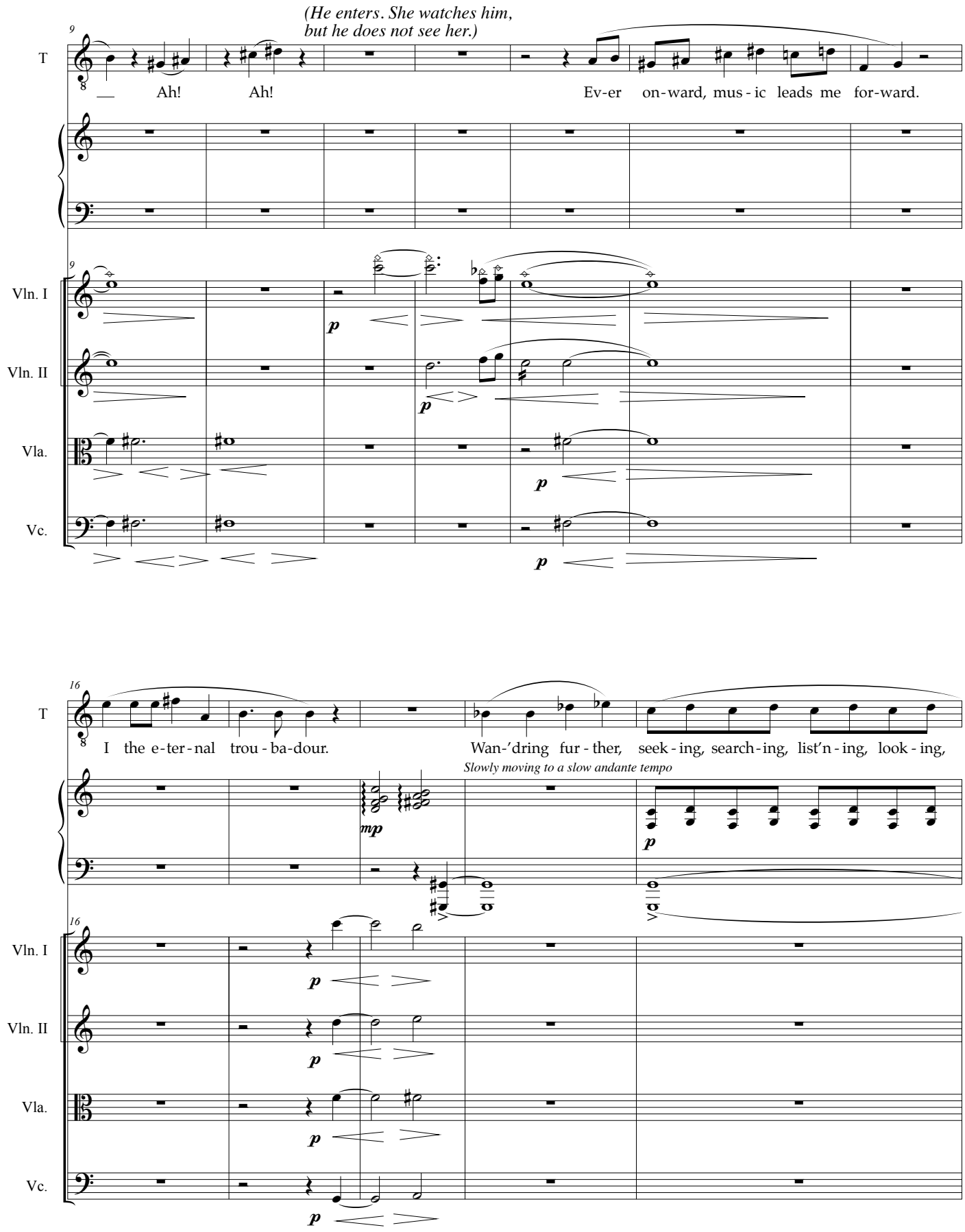
from The Rose Prologues

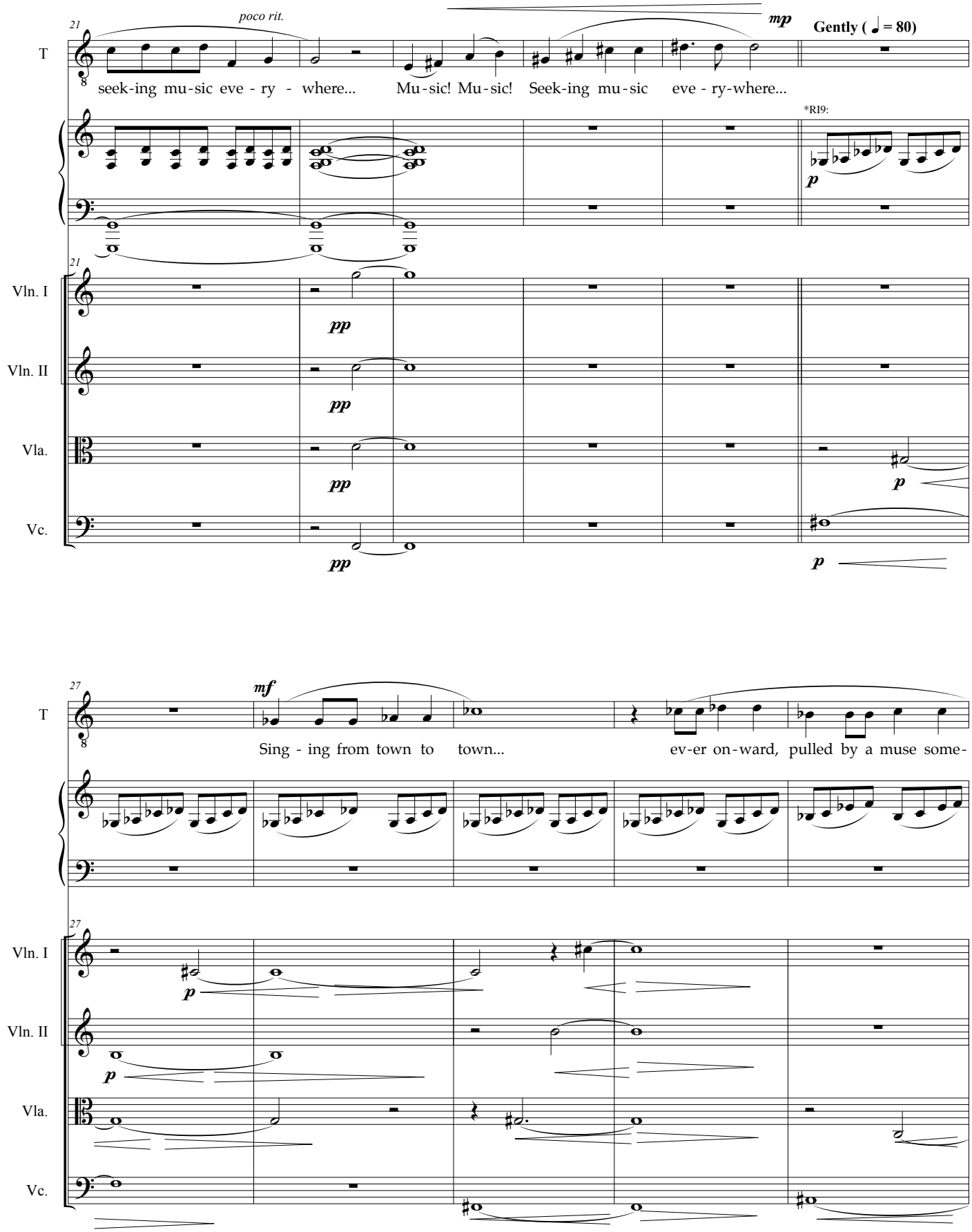
Libretto & Music by Philip Seward, Op. 87, No. 1

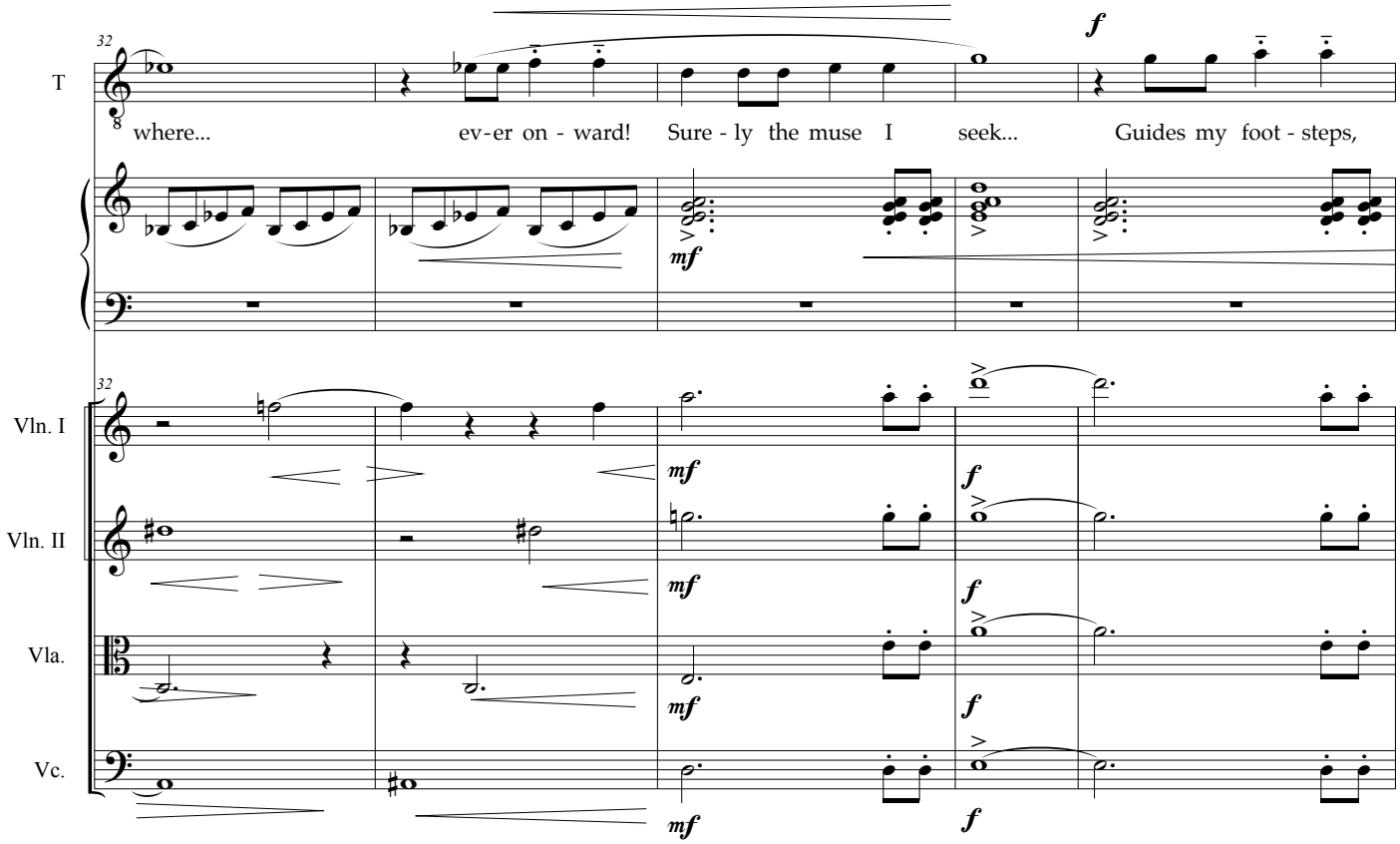
(As the lights come up, Nimue appears wandering in. She is very sensual, touching many objects, and running her hand along the body of the piano. She is simply dressed. After a moment, she reaches the front of the piano and, placing her foot on the sustain pedal, runs her fingers over the strings as if she is lightly touching the surface of the lake. She seems to coax the sound out of the instrument. Although she is visible to the audience, she is like a wood sprite, not customarily visible to humans, but extremely comfortable in her watery surroundings. Again she strums the strings as if creating ripples upon the water. In the same way when she begins to play the opening measures of the opera it is out of time, with much sustain, and answering vocally with an air of mysticism.

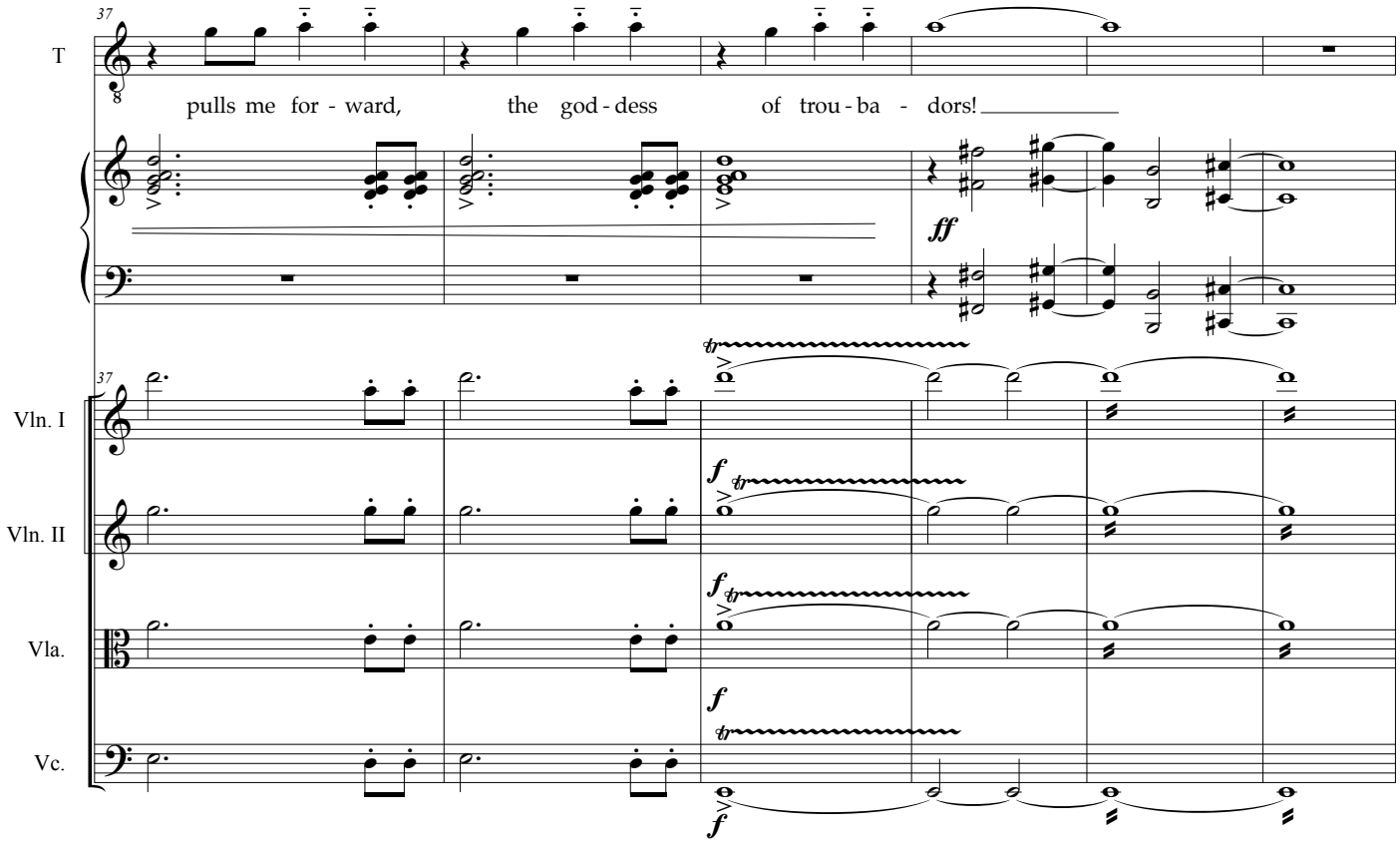
As the music begins, we hear two ad lib piano strums on open strings. They should evoke the sound of a hand brushing across the surface of water. The sustain pedal should continue to be held as the strings begin to play. The sustain pedal may be held until the first entrance of the piano played on the keys. Each time the strings are strummed within the opera, use an open pedal and hold as long as possible.)

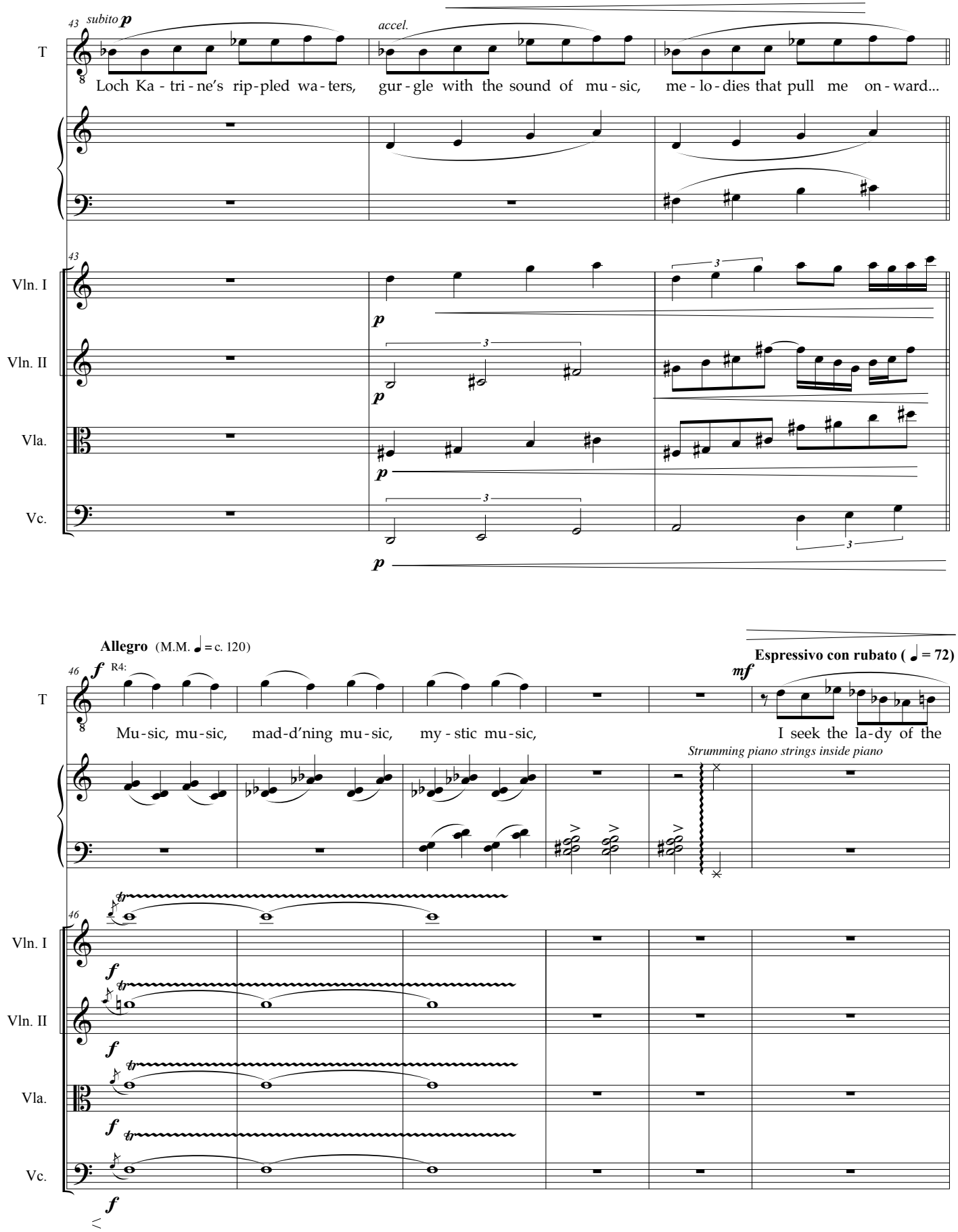


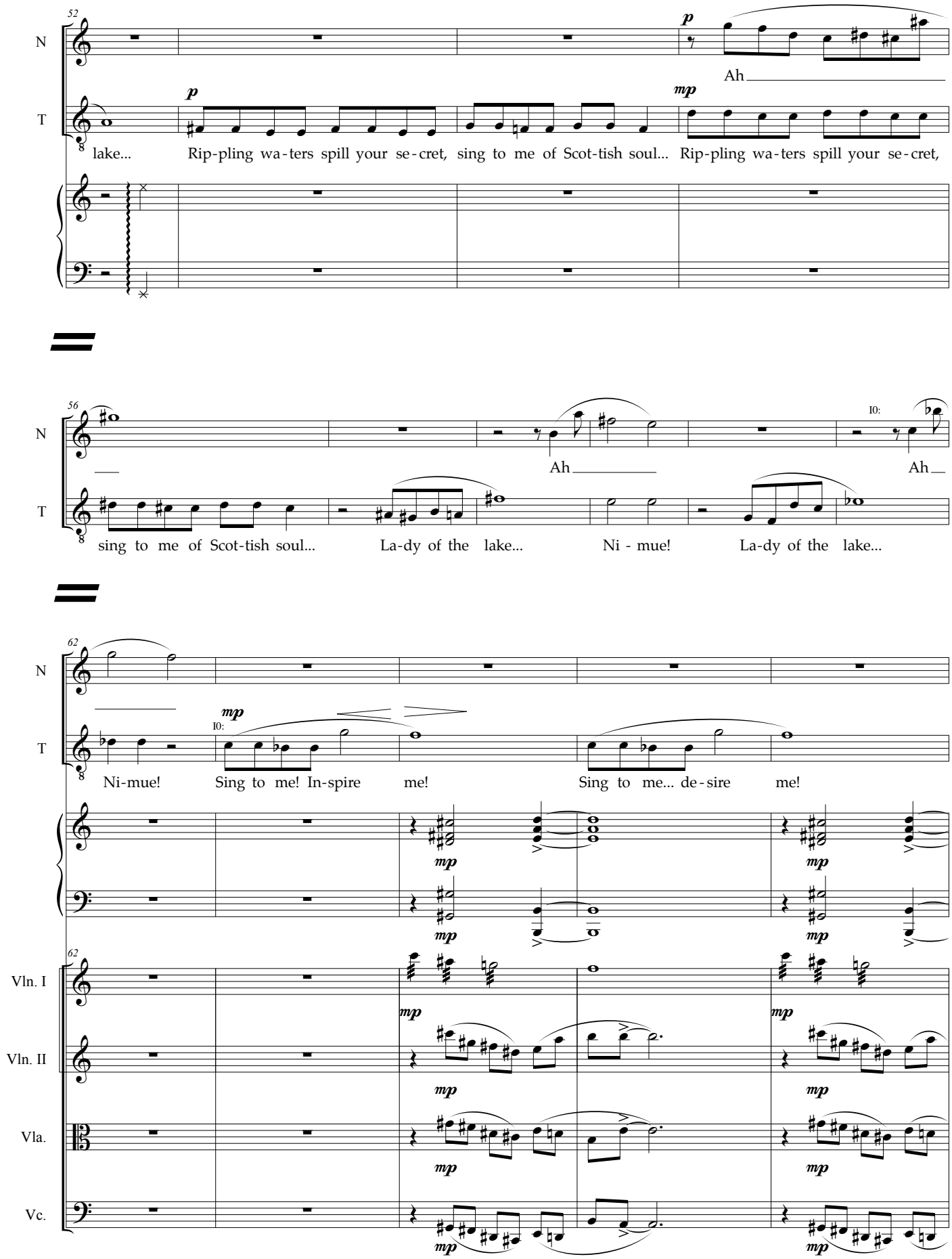

(He enters. She watches him,
but he does not see her.)
T
Ah! Ah! Ev-er on-ward, mus-ic leads me for-ward.
Vln. I
Vln. II
Vla.
Vc.
I the e-ter-nal trou-ba-dour. Wan-'dring fur-ther, seek-ing, search-ing, list'n-ing, look-ing,
Slowly moving to a slow andante tempo

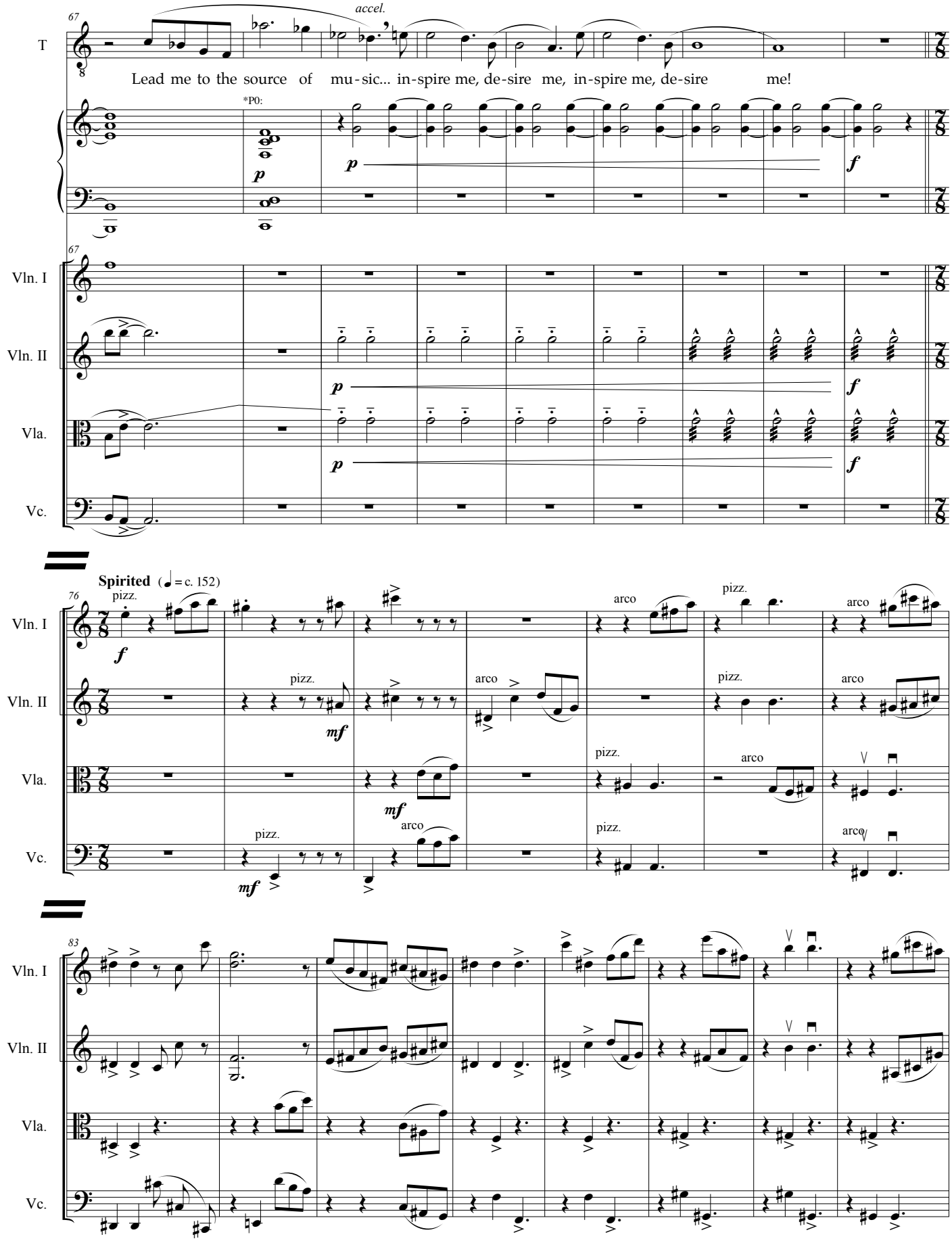

21
poco rit.
mp
Gently (♩ = 80)
T
seek-ing mu-sic eve - ry - where...
Mu-sic! Mu-sic!
Seek-ing mu-sic
eve - ry-where...
*RI9:
p
Vln. I
Vln. II
Vla.
Vc.
pp
pp
pp
pp
p
p
27
mf
Sing - ing from town to town...
ev-er on-ward, pulled by a muse some-
p
p

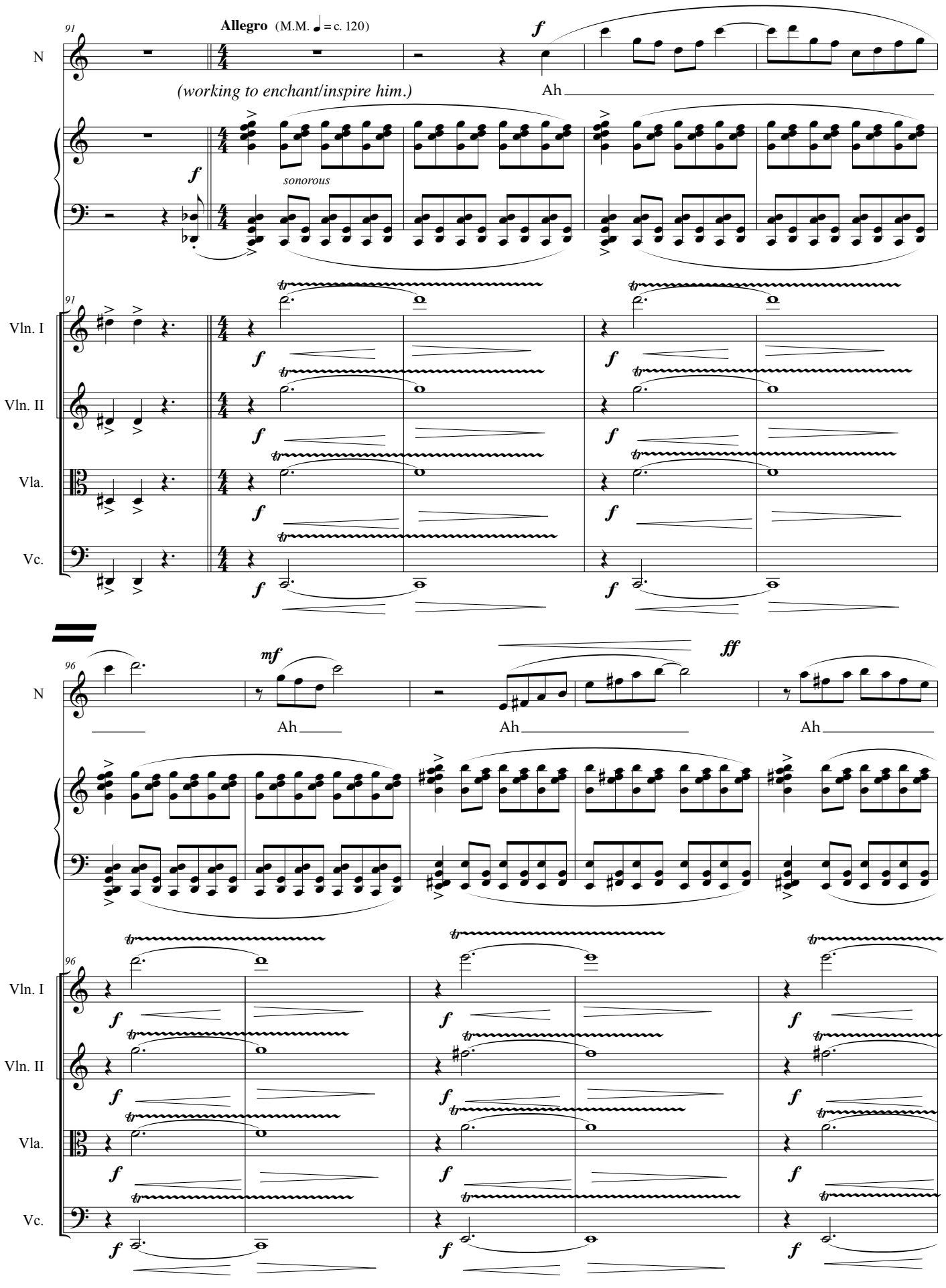

32
T
where... ev-er on - ward! Sure - ly the muse I seek... Guides my foot - steps,
f
mf
Vln. I
Vln. II
Vla.
Vc.

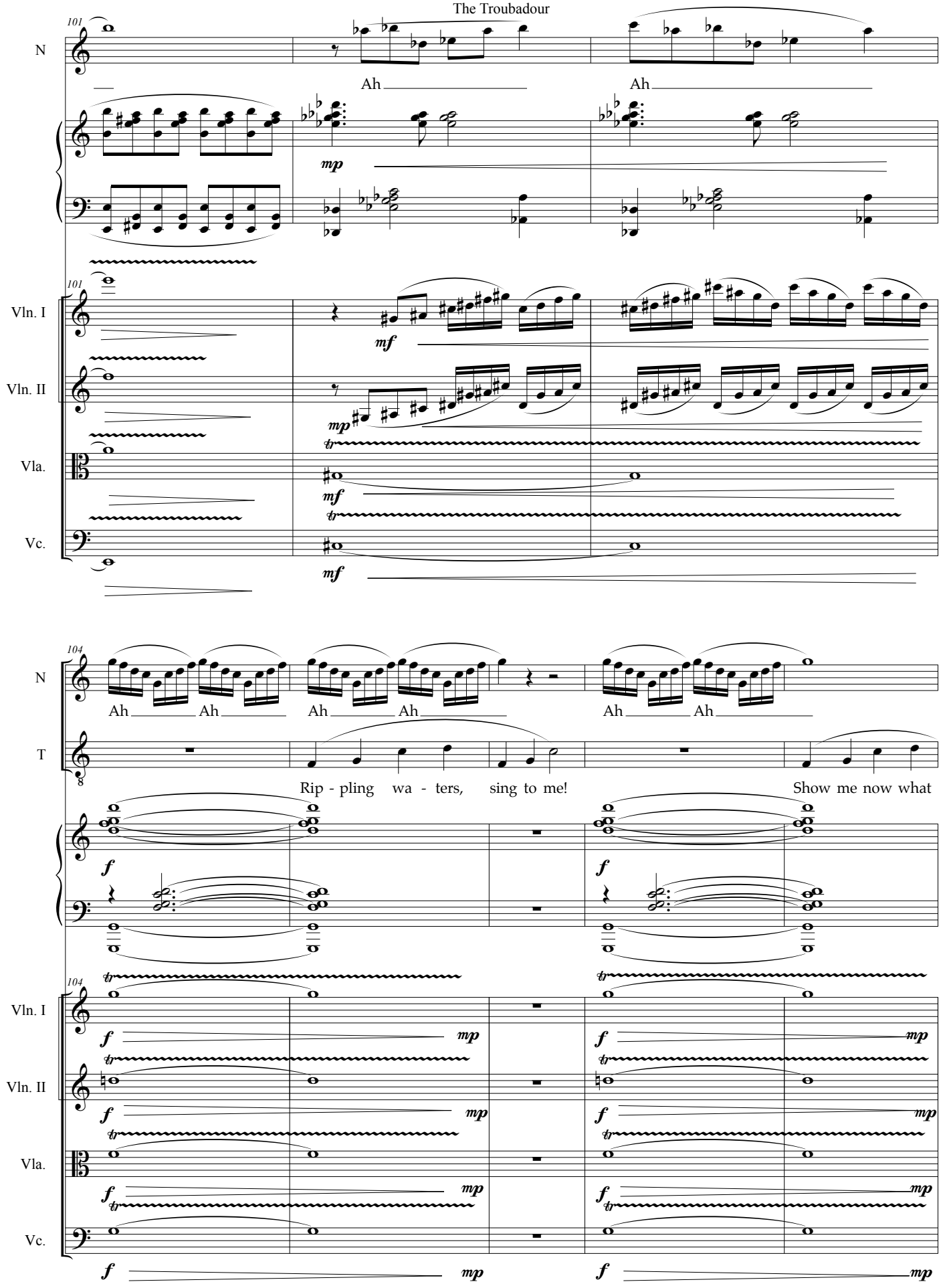

37
T
pulls me for - ward, the god - dess of trou - ba - dors!
ff
tr
f
Vln. I
Vln. II
Vla.
Vc.

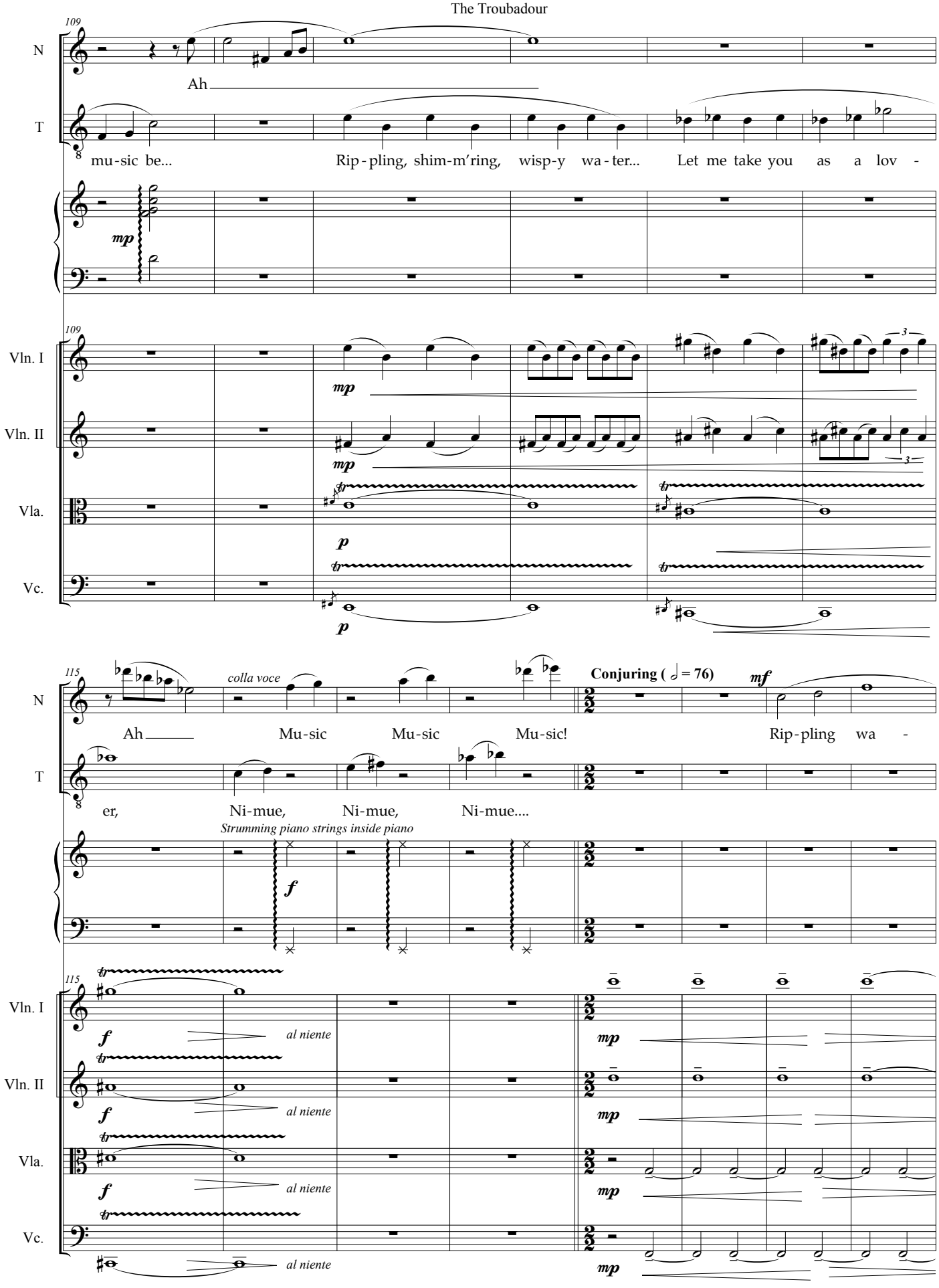

43
subito p
accel.
T
Loch Ka - tri - ne's rip-pled wa - ters, gur - gle with the sound of mu - sic, me - lo - dies that pull me on - ward...
Vln. I
Vln. II
Vla.
Vc.
Allegro (M.M. ♩ = c. 120)
46
f
R4:
Mu-sic, mu-sic, mad-d'ning mu-sic, my - stic mu-sic,
Espressivo con rubato (♩ = 72)
mf
I seek the la-dy of the
Strumming piano strings inside piano

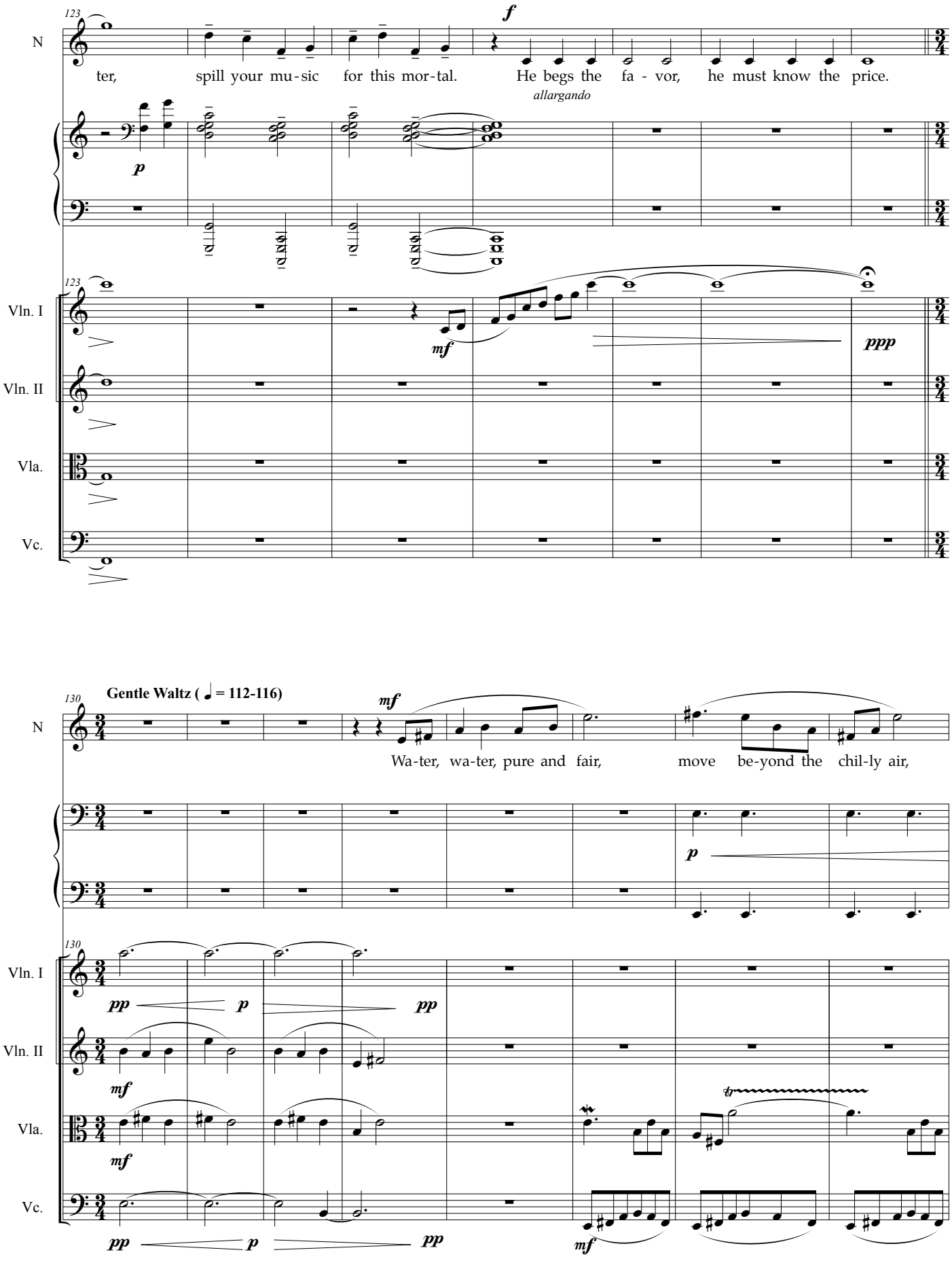

52
N
T
p
Ah
p
mp
lake... Rip-pling wa-ters spill your se-cret, sing to me of Scot-tish soul... Rip-pling wa-ters spill your se-cret,
56
I0:
Ah
Ah
sing to me of Scot-tish soul... La-dy of the lake... Ni - mue! La-dy of the lake...
62
mp
I0:
Ni-mue! Sing to me! In-spire me! Sing to me... de-sire me!
Vln. I
Vln. II
Vla.
Vc.

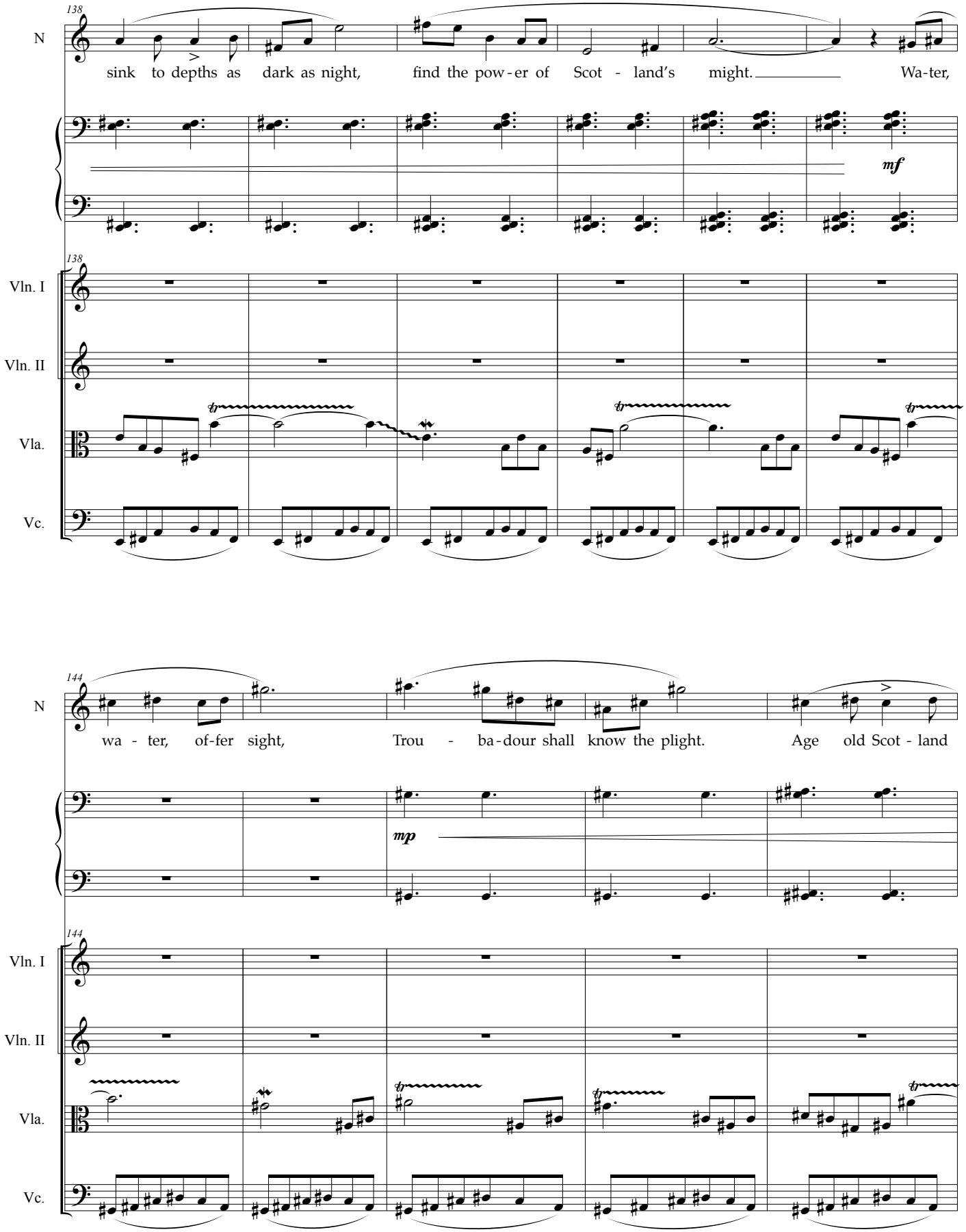

67
accel.
T
Lead me to the source of mu-sic... in-spire me, de-sire me, in-spire me, de-sire me!
*P0:
p
f
Vln. I
Vln. II
Vla.
Vc.
Spirited (♩ = c. 152)
76
pizz.
arco
mf
83

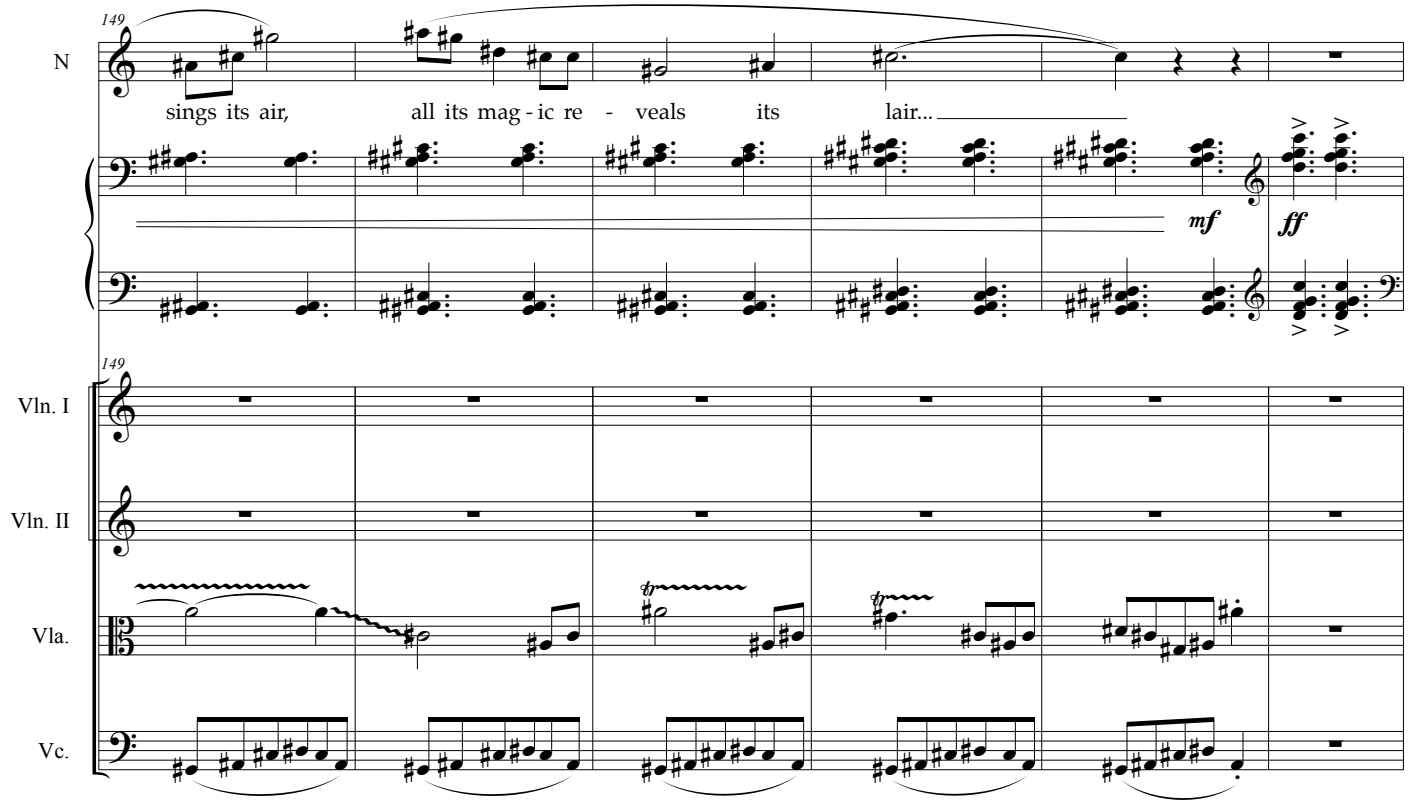

91
Allegro (M.M. ♩ = c. 120)
N
(working to enchant/inspire him.)
Ah
sonorous
Vln. I
Vln. II
Vla.
Vc.
96
mf
ff
Ah
Ah
Ah

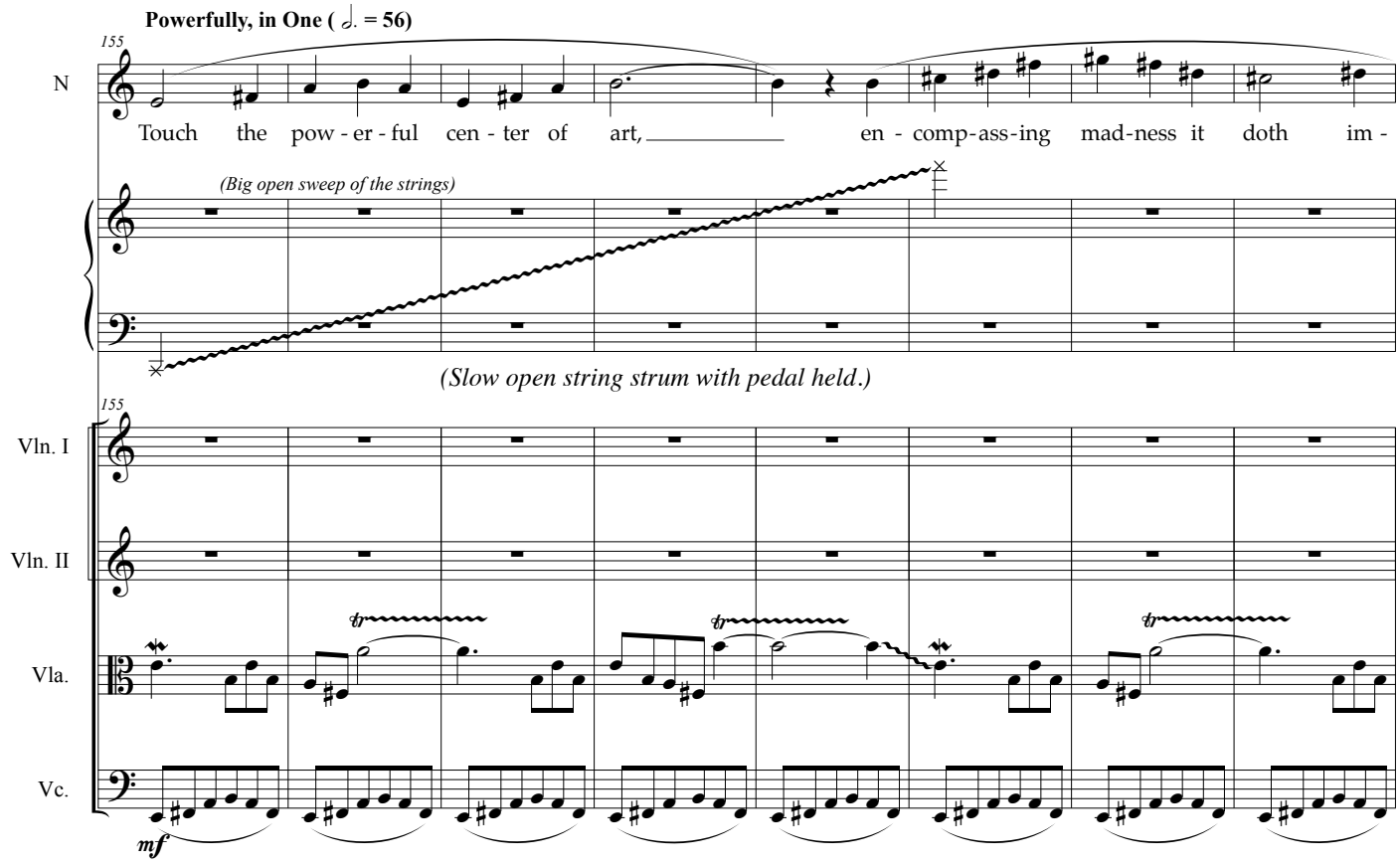

101
N
Ah
Ah
mp
101
Vln. I
mf
Vln. II
mp
tr
Vla.
mf
tr
Vc.
mf
104
N
Ah
Ah
Ah
Ah
Ah
Ah
T
Rip - pling wa - ters, sing to me!
Show me now what
f
f
104
Vln. I
f
mp
f
mp
Vln. II
f
mp
f
mp
Vla.
f
mp
f
mp
Vc.
f
mp
f
mp

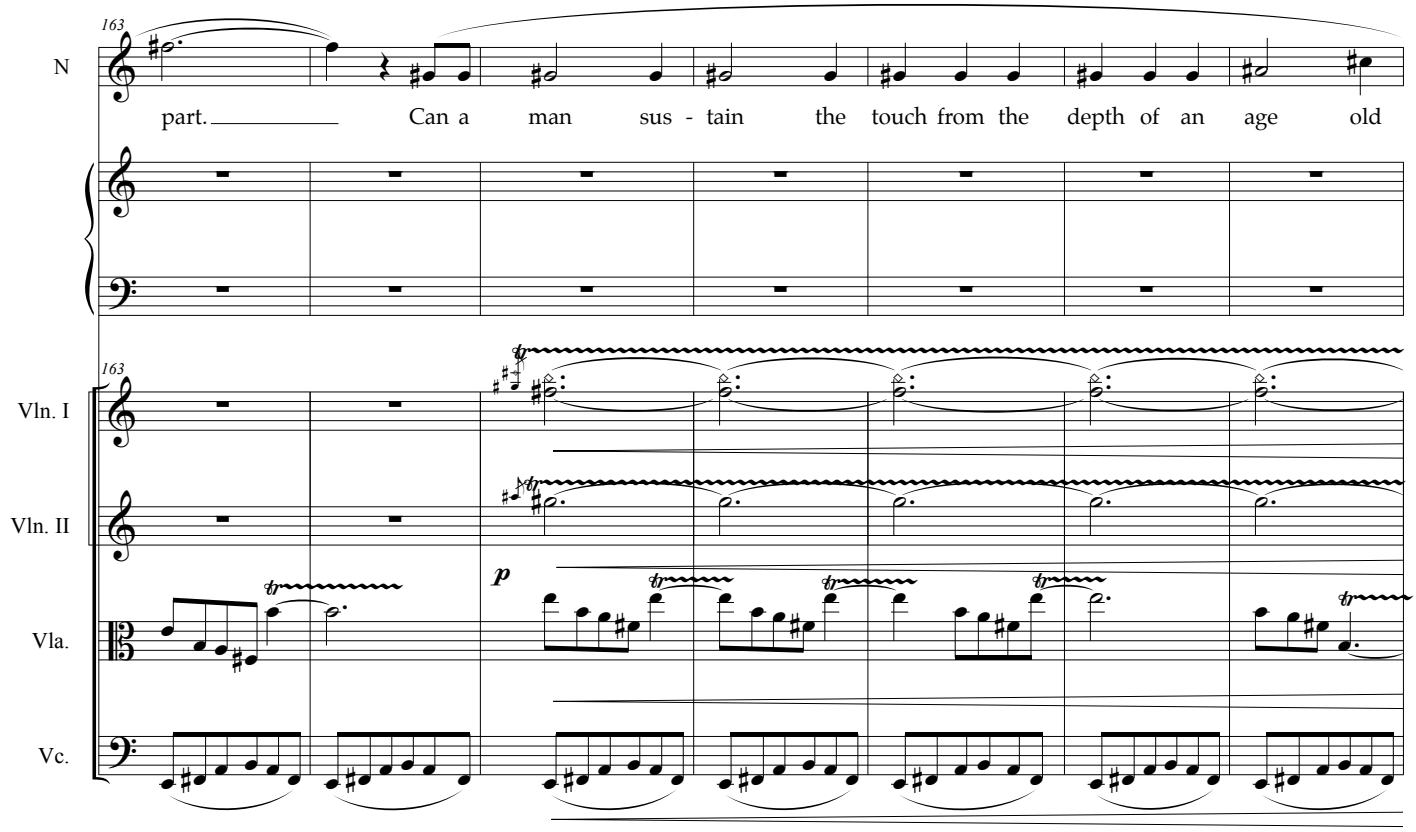

109
N
T
Ah
mu-sic be...
Rip-pling, shim-m'ring, wisp-y wa-ter...
Let me take you as a lov -
mp
Vln. I
Vln. II
Vla.
Vc.
p
115
colla voce
Conjuring (♩ = 76)
mf
Ah
Mu-sic
Mu-sic
Mu-sic!
Rip-pling wa -
er,
Ni-mue,
Ni-mue,
Ni-mue....
Strumming piano strings inside piano
f
al niente


123
N
ter, spill your mu - sic for this mor - tal. He begs the fa - vor, he must know the price.
allargando
f
p
123
Vln. I
Vln. II
Vla.
Vc.
mf
ppp
130
Gentle Waltz (♩ = 112-116)
N
mf
Wa-ter, wa-ter, pure and fair, move be-yond the chil-ly air,
p
130
Vln. I
pp
p
pp
Vln. II
mf
Vla.
mf
Vc.
pp
p
pp
mf

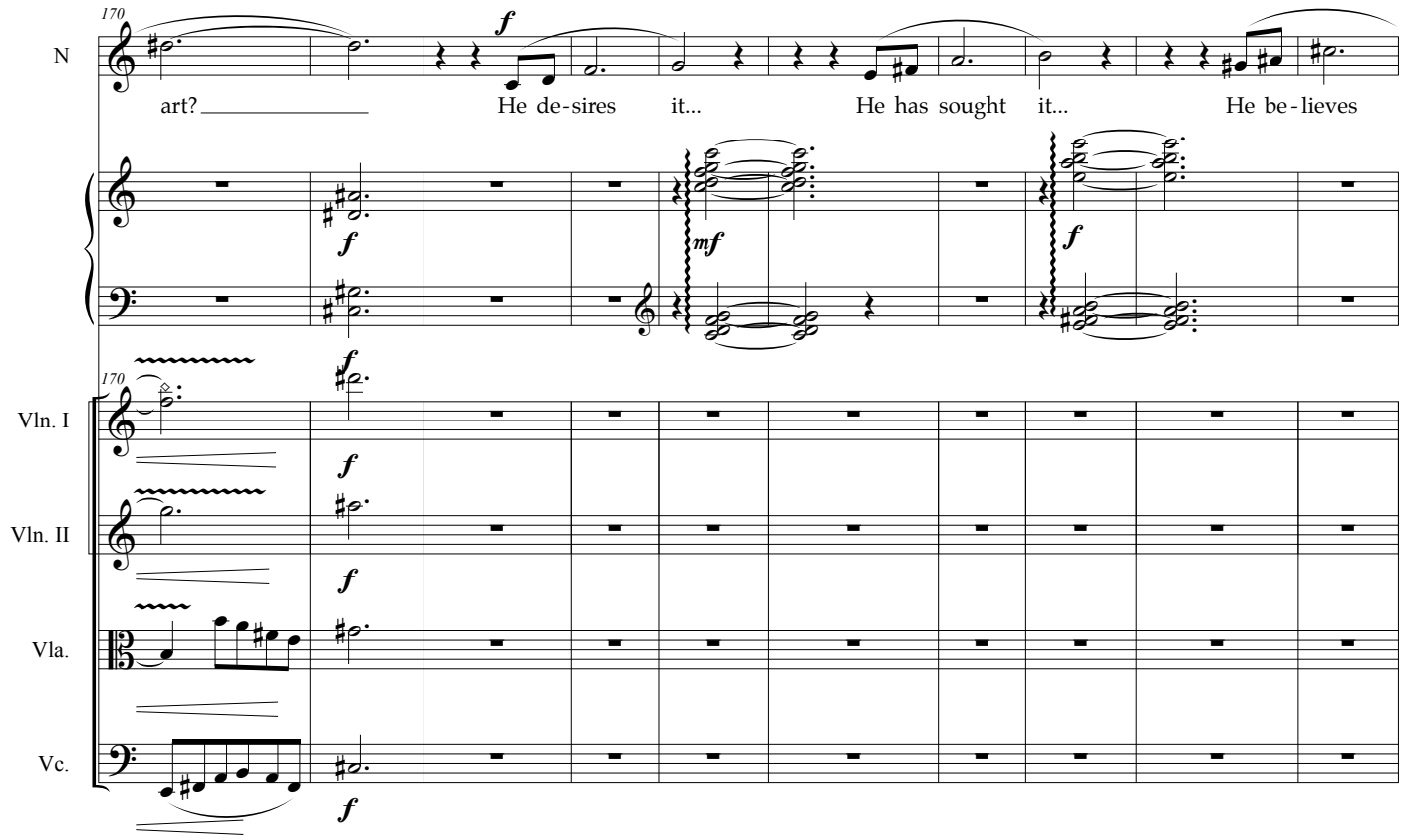

138
N
sink to depths as dark as night, find the pow-er of Scot - land's might. Wa-ter,
mf
138
Vln. I
Vln. II
Vla.
Vc.
144
N
wa - ter, of-fer sight, Trou - ba-dour shall know the plight. Age old Scot - land
mp
144
Vln. I
Vln. II
Vla.
Vc.

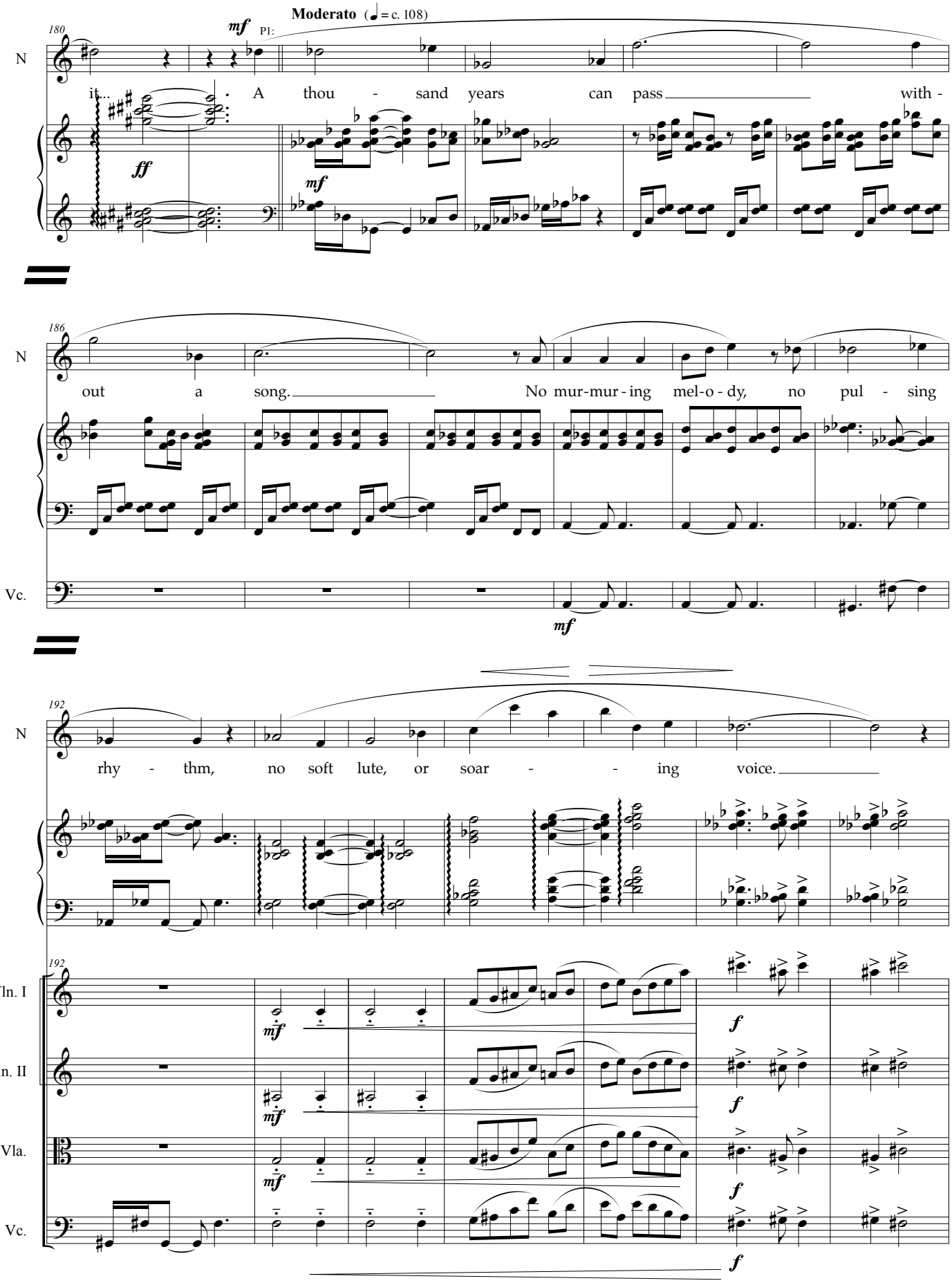

149
N
sings its air, all its mag - ic re - veals its lair...
mf
ff
149
Vln. I
Vln. II
Vla.
Vc.

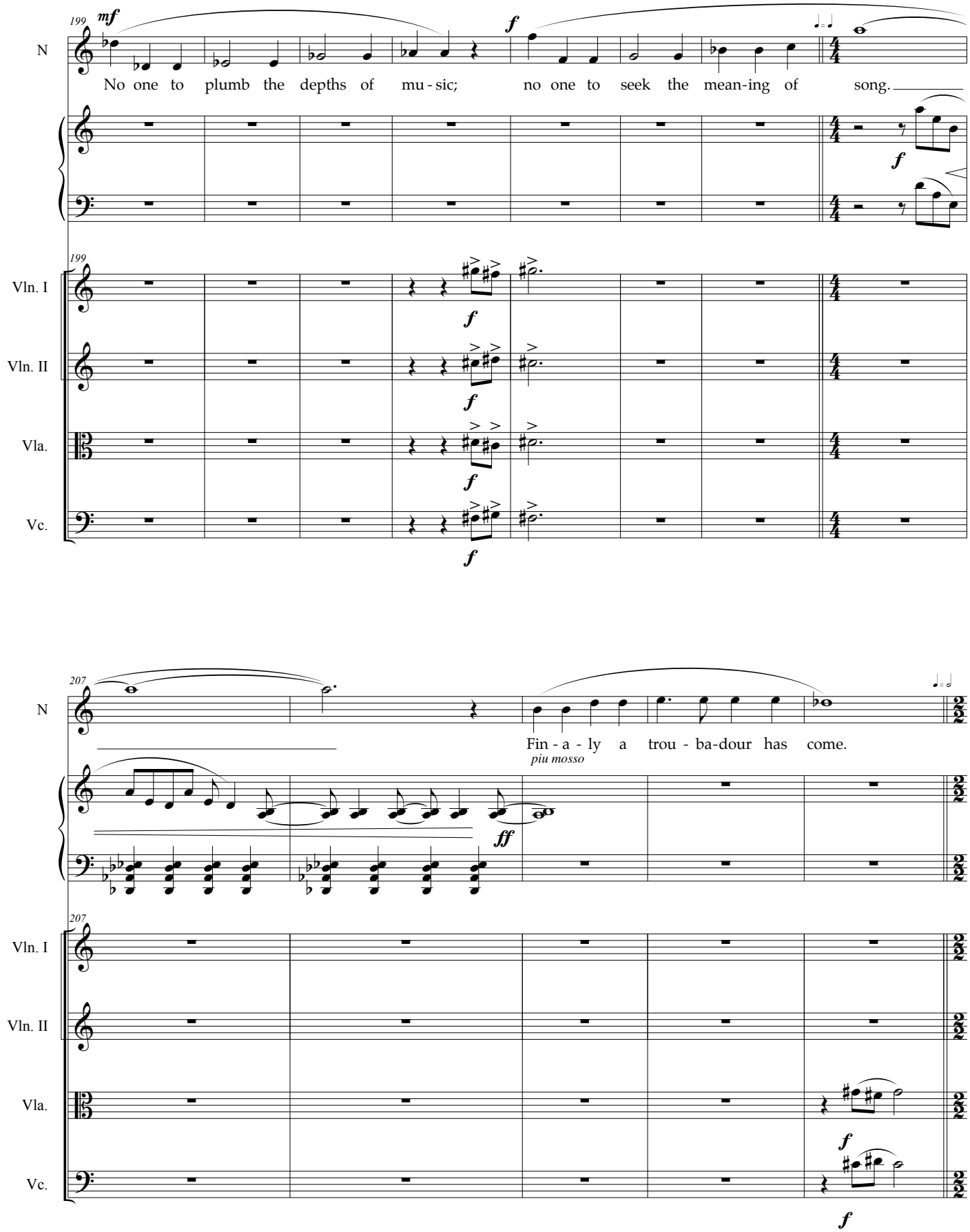

Powerfully, in One (𝅗𝅥. = 56)
155
N
Touch the pow - er - ful cen - ter of art, en - comp-ass-ing mad-ness it doth im -
(Big open sweep of the strings)
(Slow open string strum with pedal held.)
155
Vln. I
Vln. II
Vla.
Vc.
mf

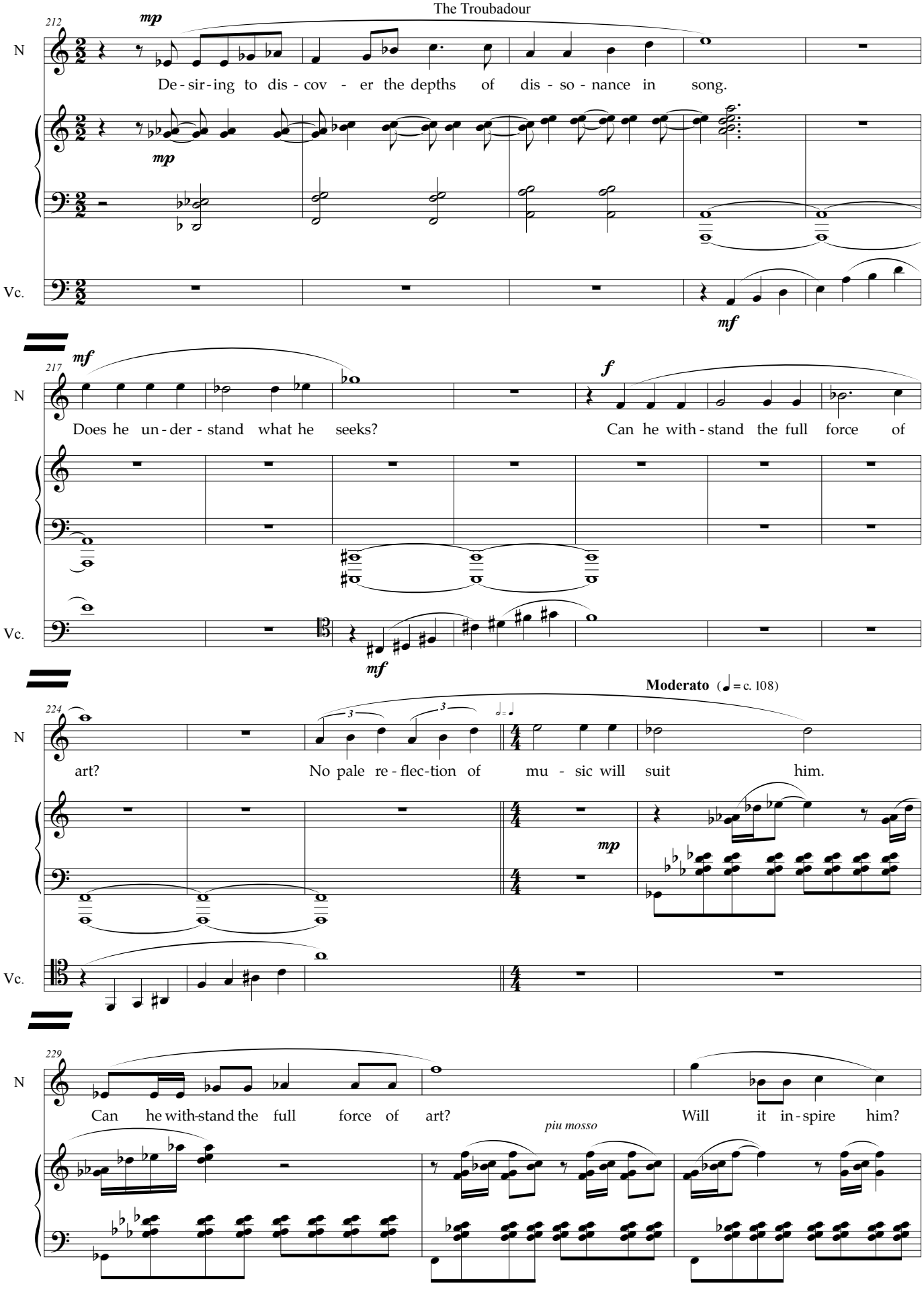


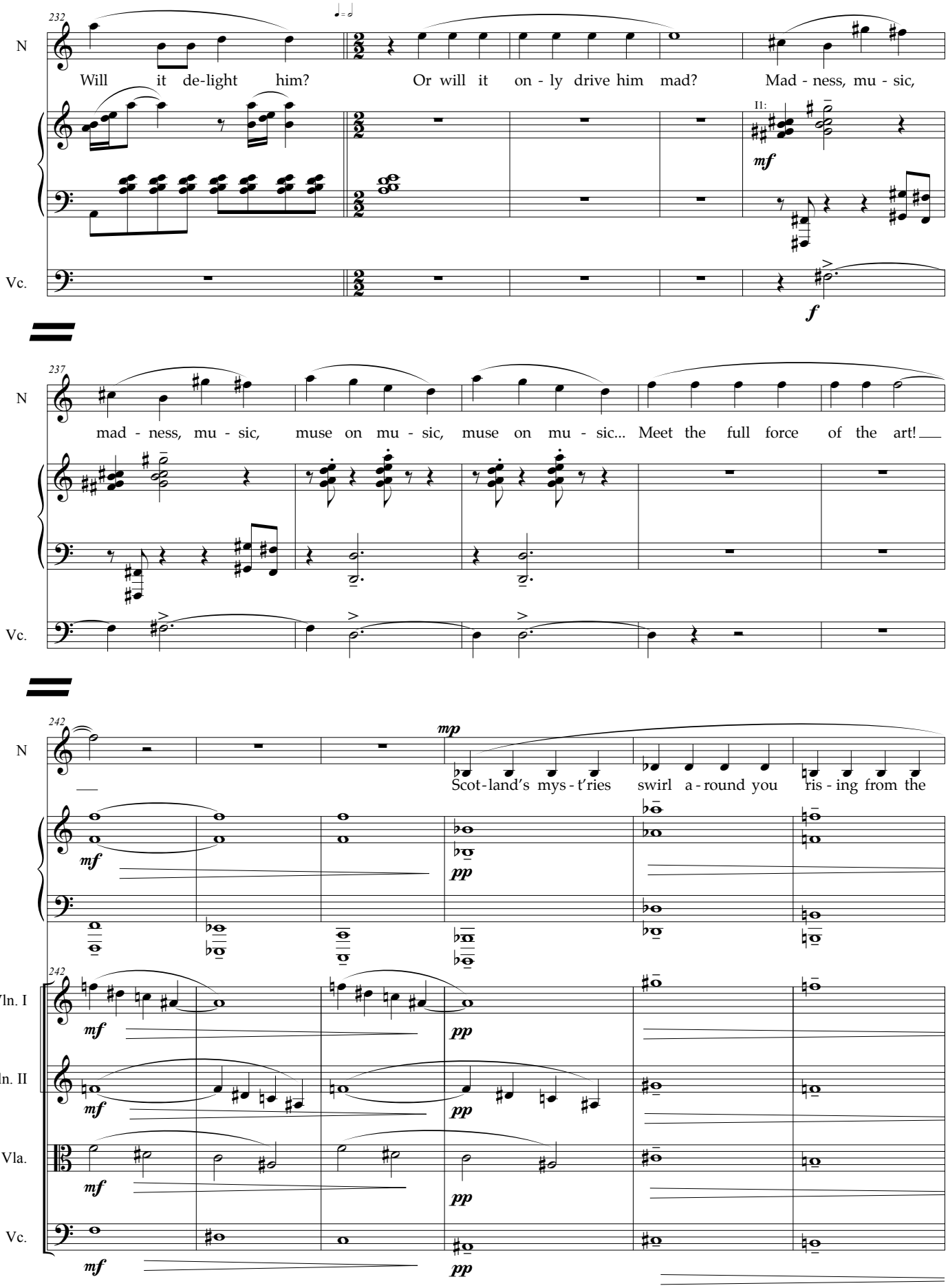
Espressivo con rubato (♩ = 72)

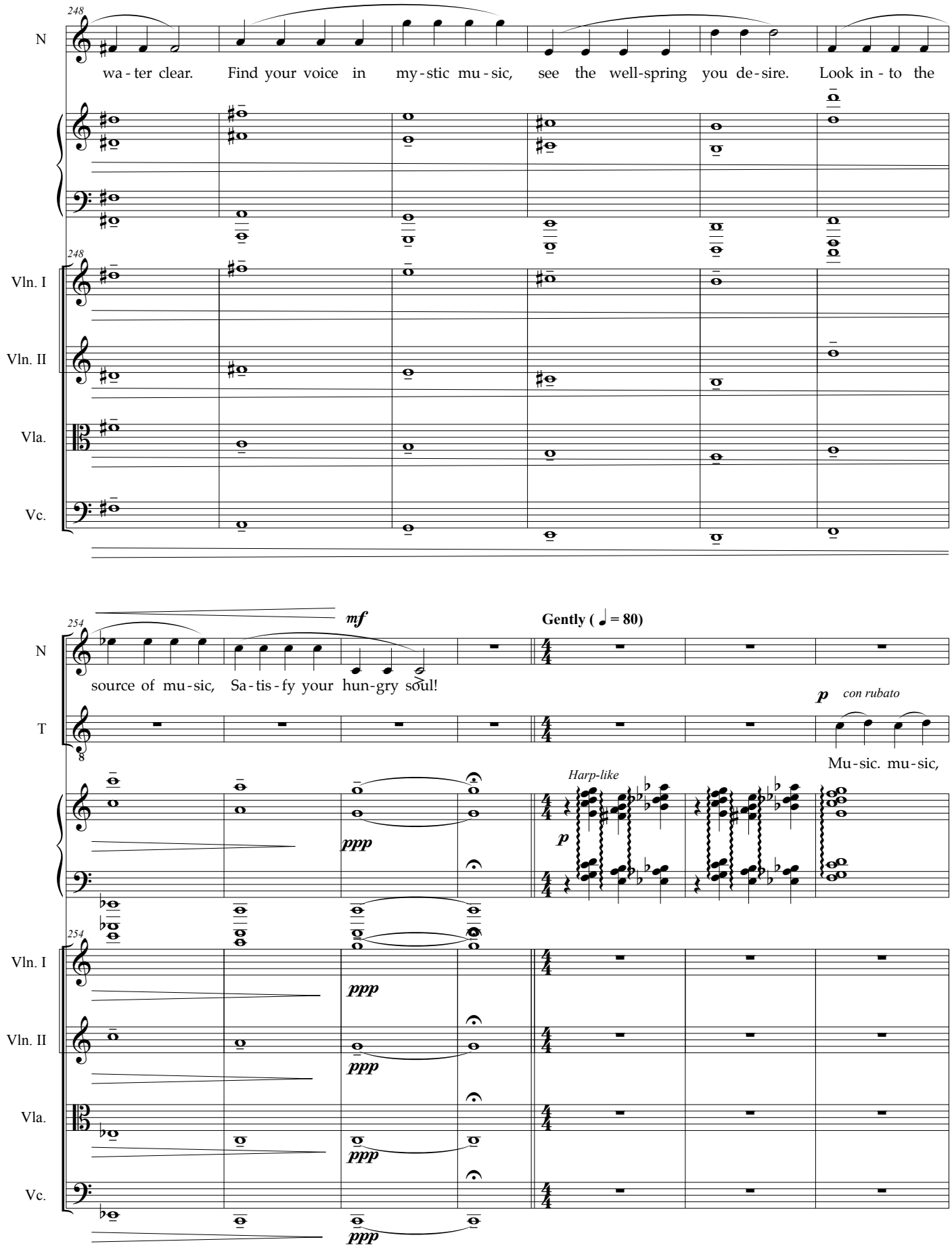


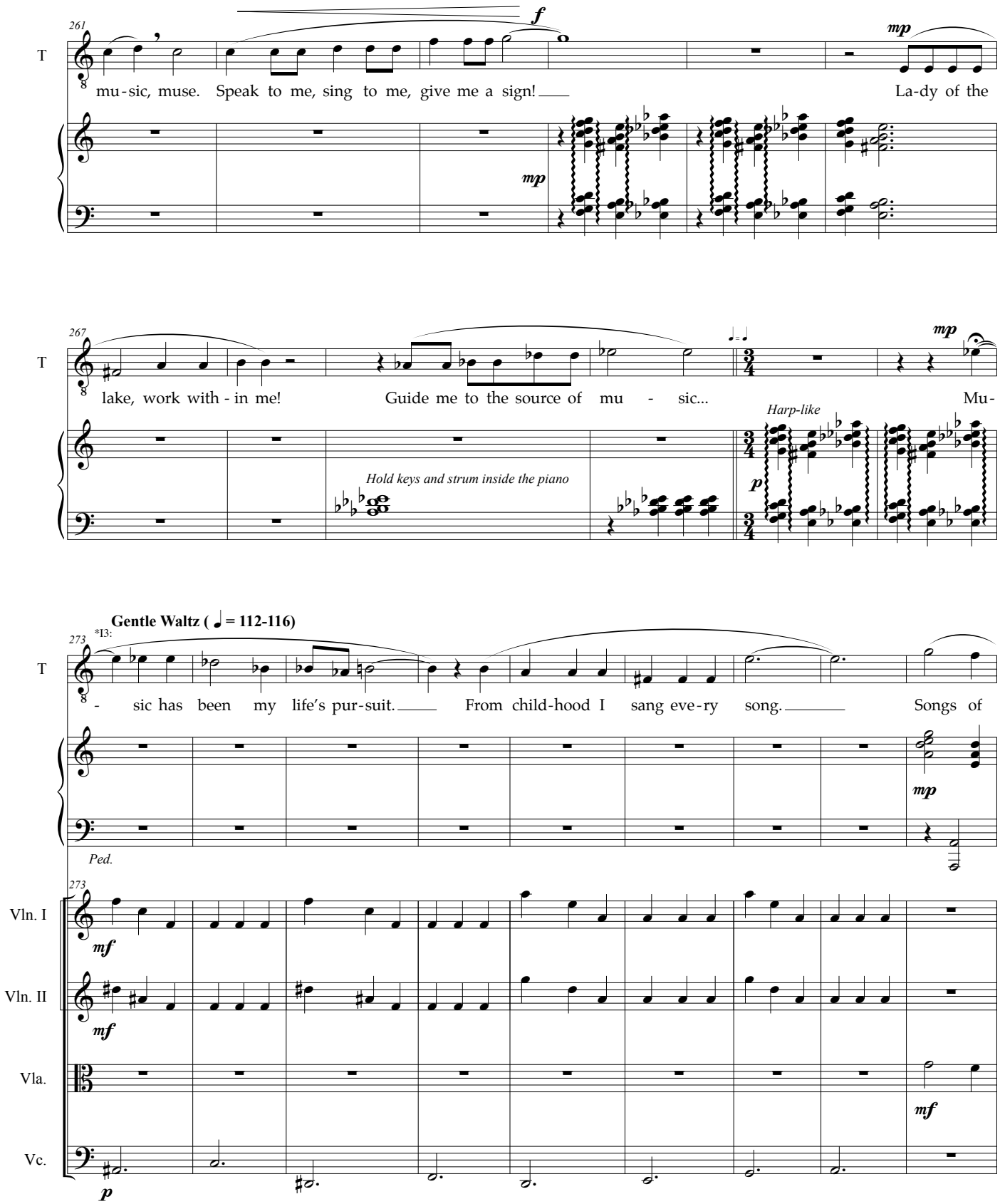

Moderato (♩ = c. 108)
180
mf
P1:
N
it... A thou - sand years can pass with -
ff
mf
186
N
out a song. No mur-mur - ing mel-o - dy, no pul - sing
Vc.
mf
192
N
rhy - thm, no soft lute, or soar - - ing voice.
192
Vln. I
Vln. II
Vla.
Vc.
mf
f


199
mf
f
N
No one to plumb the depths of mu - sic; no one to seek the mean-ing of song.
f
199
Vln. I
Vln. II
Vla.
Vc.
f
f
f
f
207
N
Fin - a - ly a trou - ba-dour has come.
piu mosso
ff
207
Vln. I
Vln. II
Vla.
Vc.
f
f


212
mp
N
De - sir - ing to dis - cov - er the depths of dis - so - nance in song.
mp
Vc.
mf
217
mf
N
Does he un - der - stand what he seeks?
f
Can he with - stand the full force of
Vc.
mf
224
Moderato (♩= c. 108)
N
art?
No pale re - flec - tion of mu - sic will suit him.
mp
Vc.
229
N
Can he with-stand the full force of art?
Will it in - spire him?
piu mosso


232
N
Will it de-light him?
Or will it on - ly drive him mad?
Mad - ness, mu - sic,
II:
mf
Vc.
f
237
N
mad - ness, mu - sic,
muse on mu - sic,
muse on mu - sic...
Meet the full force of the art!
Vc.
242
N
mp
Scot-land's mys - t'ries
swirl a - round you
ris - ing from the
mf
pp
242
Vln. I
Vln. II
Vla.
Vc.
mf
pp


248
N
wa - ter clear. Find your voice in my - stic mu - sic, see the well-spring you de - sire. Look in - to the
248
Vln. I
Vln. II
Vla.
Vc.
254
mf
Gently (♩ = 80)
N
source of mu - sic, Sa - tis - fy your hun - gry soul!
p con rubato
T
Mu - sic. mu - sic,
Harp-like
ppp
p
254
Vln. I
Vln. II
Vla.
Vc.


261
T
mu-sic, muse. Speak to me, sing to me, give me a sign!
La-dy of the
267
lake, work with-in me!
Guide me to the source of mu - sic...
Mu-
Harp-like
Hold keys and strum inside the piano
Gentle Waltz (♩ = 112-116)
*I3:
- sic has been my life's pur-suit.
From child-hood I sang eve-ry song.
Songs of
Ped.
Vln. I
Vln. II
Vla.
Vc.

Appendix Four: Curriculum Vitae

Philip Seward

Composer • Performer • Educator

Email: philip@philipseward.com • Cell: (773) 561-6303
5613 N. Winthrop Ave. • Chicago, IL 60660

COMMISSIONS/COMPOSITIONS

Rivers, Land, Sea & Longing, *concert work for women's chorus and piano,* premiered in concert at Elmhurst Presbyterian Church with two sets of new art songs, July 2011

American Reflections*, for solo piano,* based upon the "Four Freedom" paintings by Norman Rockwell, premier July 2010, Millennium Park, Chicago

The Rider*, stand-alone aria for tenor, oboe and piano*, premiered 2010 by CUBE New Music Ensemble, Chicago

Come Up From The Fields*, song cycle for tenor and piano based on the poetry of Walt Whitman*, premiered Columbia College Chicago Faculty Concert, 2008

Góral Vistas*, composition for two pianos*, premiered Columbia College Chicago, 2008

Nimue*, chamber opera*, premiered Edinburgh Fringe Festival, Scotland, 2007

Foxy*, composer, full-length musical*, premiered at Stages 2007, Theatre Building Chicago, 2007

The Vagabond*, silent film score*, premiered Columbia College Chicago, 2006

Festival Overture*, for orchestra*, commissioned by Lira Ensemble of Chicago, 2006

African Stories*, composer/librettist, opera for youth*, commissioned by Lyric Opera of Chicago, 2006

Songs for Guitar & Tenor, premiered Columbia College Chicago, 2006

***Sonnet**, for chorus and orchestra*, commissioned by Lira Ensemble of Chicago to commemorate their 40th Anniversary, premiered at Symphony Center Chicago, 2005

Drei Spirituals: My Lord, What A Mornin', Great Day!, and In That Great Gettin' Up Mornin' for mixed choir (with an optional upright bass) published by Edition Music Contact, Pohlheim, Germany, 2005

***Five Folk Songs**, for tenor and piano*, premiered at Klub Musik i Literatur, Wroclaw, Poland, 2005

***Preludes á la Piazzolla**, for piano*, premiered at the Northtown Arts Center, Chicago, 2005

***Prayer for the Compline**, for mixed voiced a cappella choir*, commissioned by Mostly Music, Chicago for Bella Voce, premiered at the University Club, Chicago, 2004

***Hopewell Community**, chamber work*, commissioned by CUBE, premiered Columbia College Chicago, 2004

***Piano Preludes on Les Dames á trois...et piano**, premiered Culturele Zondagen,* Utrecht Holland, 2003

***...And Piano Make Three**, chamber opera*, premiered Kaye Playhouse, New York City, 2003

***Rhapsody on Hans Brinker**, for piano*, premiered Kaye Playhouse, New York City, 2003

***Blessing**, for mixed-voice choir, piano, and percussion*, commissioned by the Lira Ensemble Chicago in honor of the 25th anniversary of Pope John Paul's papacy, premiered on WFMT 98.7 radio broadcast, 2003

***Sincerely Yours**, composer, full-length musical*, premiered at the Northtown Arts Center, 2003

***Dance Suite from the Prince & the Pauper**, ballet for chamber orchestra*, premiered at the C5 Concert, Columbia College Chicago 2002

***Suite from Mileva Einstein**, chamber suite*, commissioned by Oakton College, Des Plaines, IL 2002

***A Noteworthy Tale**, composer/librettist, opera for youth*, based on the book, commissioned by Lyric Opera of Chicago, 2002

***Juan Perón's Hand**, composer/co-lyricist, full-length musical*, premiered at Northtown Arts Center, 2002

***Fly To America**, composer, one-act opera*, premiered at Theatre Building Chicago, 2002

***Stone Soup**, composer/librettist, opera for youth*, commissioned by Lyric Opera of Chicago, 2001

Rivers, women's chorus & piano, commissioned by the Lira Ensemble of Chicago, 2000

***Les Dames á trios...et piano**, composer/librettist, trilogy of one-act operas*, premiered in the Stages 2000 Festival of new works, Theatre Building Chicago, 2000

***Alleluia**, for mixed-voice a cappella choir*, commissioned by St. James Presbyterian Church, 2000

***Three Spirituals**, for mixed-voice a cappella choir*, premiered by St. James Presbyterian Church, 2000, published by Edition Music Contact, 2005

***Five Traditional Songs**, for recorder consort*, commissioned by St. James Presbyterian Church, 1999

***Shades**, composer/lyricist, full-length musical*, premiered at National Louis University, Evanston, IL, 1999

***Cantata No. 2: Psalm Cycle**, for mixed-voice a cappella choir*, St. James Presbyterian Church, 1999

***High Fidelity**, composer/librettist, full-length operatic farce*, premiered Chicago Humanities Festival, 1998

***Spreading The News**, composer, one-act opera*, commissioned by the North Park University Opera Program, Chicago, 1998

***Cantata No. 3: Nativity**, for soprano and piano*, commissioned by soprano Michelle Konow, 1997

***Psalm VIII**, for mezzo-soprano and piano*, commissioned by the Chapter Executive Board of Lyric Opera of Chicago in memory of General Director, Ardis Krainik, 1997

***Wiwat Muzyka**, for mixed-voice chorus and orchestra*, commissioned by the Lira Ensemble of Chicago, 1996

***Nobody Likes Retsina**, composer, full-length musical*, premiered at O'Shaughnessy Theatre, Wilmette, IL, 1996

***Hans Brinker**, composer, full-length musical*, commissioned by Theatre Building Chicago and the National Alliance for Musical Theatre, premiered at Theatre Building Chicago, 1994

***Fighting for Peace**, co-composer/librettist, short opera*, premiered Theatre Building Chicago, 1993

***Sittin' Around**, composer*, created for The American Clock by Arthur Miller, in production at the Court Theatre in Chicago, 1988

PERFORMANCE

***...And Piano Make Three,** role of Richard,* Painted Bride Arts Center, Philadelphia, PA, 2008

***Come Up From The Fields,** song cycle for tenor and piano,* premiered Columbia College Chicago Faculty Concert, Chicago, 2008

***Music for Two Pianos,** pianist in duet concert,* Sherwood Conservatory Recital Hall, Chicago, 2008

***Nature and the Seasons,** tenor and pianist in concert with jazz pianist, Elizabeth Doyle,* The Arts at St. James, Chicago, 2008

***Polish Music at the Harold Washington Library,** pianist (playing solo Chopin),* Chicago, 2007

Concert of Marian Music, *conductor, Lira Ensemble of Chicago,* St. Stanislaus Kostka Church, Chicago, 2007

...And Piano Make Three, *role of Richard,* The Fringe Festival, Edinburgh, Scotland, 2007

Summer Concert, *tenor,* Dom Narodowy Concert Hall Main Market Square Cieszyn, Poland, 2007

Four Hands at the Piano, *pianist in duet concert,* Columbia College Concert Hall, Chicago, 2007

The Messiah, *tenor soloist,* Elmhurst Choral Union and Orchestra, Elmhurst, IL, 2006

The Caroling Party, *tenor,* Chicago, 2006-2011

Dance, Music, Sound!, *pianist in concert & for the silent Chaplin film,* ***The Vagabond,*** Columbia College Concert Hall, Chicago, 2006

Belle Barth: If I Embarrass You, Tell Your Friends, *various roles & singer/pianist,* Acorn Theatre, in Three Oaks, MI, 2006

Concert for Tenor & Piano, *tenor soloist,* University of Rzeszów Concert Hall, Rzeszów, Poland, 2006

Piano Princess, *role of Rick,* Far-West Chapter, Lyric Opera of Chicago, Wheaton, IL, 2006

Music for Tenor and Guitar, *tenor, with classical guitarist, Norman Ruiz,* Columbia College Concert Hall, Chicago, 2006

Piano Solo Concert, *pianist,* Engelse Kerk Concert Series, Amsterdam, Holland, 2006

Concert of African and Polish Music, *conductor, Lira Ensemble Chicago,* DuSable Museum, Chicago, 2006

Pops for Piano Concert, *pianist/singer,* Columbia College Concert Hall, Chicago, 2005

Tczerdowski Requiem, *tenor soloist,* Cathedral Music Festival with the Koszalin Philharmonic, Koszalin, Poland, 2005

Concert for Tenor & Piano, *tenor soloist,* Klub Musik i Literatur, Wroclaw, Poland, 2005

Music of Love & Loss, *tenor soloist with soprano Ewa Kowcz,* Polish National Museum, Chicago, 2005

Songs of Love & War, *tenor soloist with baritone Andrew Schultz,* Columbia College Concert Hall, Chicago, 2005

Sonata, Polonaise, Preludes & A Rhapsody, *pianist,* Columbia College Concert Hall, Chicago, 2004

Music for Piano, *pianist in duet concert,* Columbia College Concert Hall, Chicago, 2004

Chiasoro CUBE, *pianist,* Columbia College Concert Hall, Chicago, 2004

Danny Kaye, Court Jester, *music director/pianist,* Buffalo Grove, IL 2004

African/Polish Concert, *conductor, Lira Ensemble of Chicago,* DuSable Museum, Chicago, 2004

Culture Zondag Konzert, *piano soloist,* Music of Seward & Huydts, Utrecht, Holland, 2003

Music from Hans Brinker, *pianist,* Winter Garden, Amsterdam, Holland, 2003

...And Piano Make Three, *role of Richard,* Sylvia & Danny Kaye Playhouse, New York City, 2003

Juan Perón's Hand, *role of Dirk,* Northtown Arts Center, Chicago, 2003

Danny Kaye: Supreme Court Jester, *music director/pianist,* Grand Rapids, MI, 2003

Sincerely Yours, *role of Peter,* Northtown Arts Center, Chicago 2002

Concert of Mexican and Polish Music, *conductor, Lira Ensemble of Chicago,* Chicago, 2003

Die Fledermaus, *role of Eisenstein,* Intimate Opera, Chicago, 2002

Ars Musica, *tenor soloist,* St. Vincent De Paul Church, Chicago, 2002

Cole!: Cole Porter Songbook*, tenor soloist,* Marqui Theatre, Evanston, IL, 2002

Piano Princess, *role of Rick,* Winnetka Chapter of Lyric Opera of Chicago, Winnetka, IL, 2001

Piano and Vocal Music of Ignacy Jan Paderewski, *pianist,* Lira Ensemble of Chicago in Ganz Hall, Chicago, 2001

The King and I, *role of Lun Tha,* Marqui Theatre, Evanston, IL, 2001

Songs of Ireland, *tenor soloist,* No Exit Café, Chicago, 2000

Les Dames à trois...et piano, *roles of Dick, Rick & Richard,* Stages 2000 Festival of New Works, Chciago, 2000

Piano Solo Concerts, *pianist,* Music of Gershwin, Barber, & Chopin, Kraków, Poland, 2000

From Tin Pan Alley to Broadway*, tenor,* Rothschild Foundation Performance Grant, Chicago,1999-2007

The Irish...and How They Got That Way, *tenor/pianist,* by Frank McCourt, Mercury Theatre, Chicago, 1999-2000

Piano Solo Concerts, *pianist,* Düsseldorf, Germany, & Kraków, Poland, 1998

Godspell, *musical director/conductor,* National Louis Theatre, Evantson, IL, 1998

Holocaust Memorial Cantata, *pianist, Lira Ensemble of Chicago,* Holocaust Museum, Washington, DC, 1997

His Majesties Clerkes, *tenor,* choral music of Britain and France, concerts & CD, 1996

Christmas Gala Concerts, *conductor, Lira Ensemble of Chicago,* Chicago, Cleveland, Detroit, Erie (PA), LaSalle (IL), Milwaukee, South Bend (IN) 1995-2002

Phantom of the Opera, *ensemble,* Drury Lane Theatre, Oakbrook, IL, 1995

Piano Bar, *role of Johnny Prince,* Café Voltaire, Chicago, 1994

Dear World, *role of the Lawyer,* Illinois Theatre Center, Park Forest, IL 1991

Flora, The Red Menace, *role of Harry Toukarian,* Illinois Theatre Center, Park Forest, IL 1991

The Beggar's Opera, *role of Nimming Ned,* Court Theatre, Chicago, 1990

A Chorus of Disapproval, *role of Mr. Ames,* Court Theatre, Chicago, 1990

The Mystery of Edwin Drood, *role of John Jasper,* Canterbury Theatre, Michigan City, Indiana, 1989

Rodgers & Hammerstein: Cinderella, *role of the Prince,* Canterbury Theatre, Michigan City, Indiana, 1989

South Pacific, *role of Lt. Cable,* Canterbury Theatre, Michigan City, Indiana, 1989

Happy End, *pianist and role of Joe,* Court Theatre, Chicago, 1989

She Loves Me, *role of Sipos,* Orchard Theatre, Des Plaines, Illinois, 1988

Midsummer Night's Dream, *role of Lysander,* Warren Theatre, Chicago, Illinois 1988

The American Clock*, role of Sydney,* Court Theatre, Chicago, 1988

Gianni Schicchi, *role of Gherrado,* Roosevelt University Opera Program, Chicago, 1986

CONDUCTING

St. James Presbyterian Church, *Music Director/Choir Conductor, (1985 to present).* Job includes selecting repertoire for the church year, preparing the choir, and conducting the anthems.

Lira Ensemble of Chicago, *Co-Conductor, (1995-2010).* Job included preparing concert season, consulting on repertoire with the Artistic Director, rehearsing singers, preparing orchestrations, and conducting a season of concerts shared with another conductor.

Midwest New Musicals, *Musical Director, (2011-2012).* Contract job includes preparing the singers to perform a new musical score, accompanying rehearsal and performances. One show last season and upcoming show in December.

RECORDINGS

The Rose Prologues (2014), Collection of short one-act operas, music and libretto by Philip Seward

How To Date A Coloratura (2014), *opera in one-act* music and libretto by Philip Seward

Atonality, *The Piano Album & The Holiday Album.* (2012). Music from the episodic ongoing show, ***Atonality.***

Home, *full-length album.* Collected piano and piano/vocal works by Philip Seward.

Juan Peron's Hand, *full-length musical,* music by Philip Seward; Lyrics by Kelli Ann Glaser, Steven Price & Philip Seward.

Les Dames à trois…et piano, *triptych of one-act operas with an epilogue,* music and libretto by Philip Seward.

Hans Brinker, *full-length musical,* music by Philip Seward, lyrics by John Sparks.

Lira Ensemble of Chicago. *Albums include* ***Marian Meditations****, conductor & composer;* ***Ring In A Polish Christmas,*** *conductor;* ***Sing Along With Me,*** *conductor/composer.*

PUBLIC LECTURES

Music and the Liberal Arts*, Guest Speaker and Performer,* Wabash College, Indiana, 2014

A Midsummer Night's Dream, *Lecturer,* Evanston Chapter, Lyric Opera of Chicago, 2010

Porgy & Bess (Gershwin), *Lecturer,* Evanston Chapter, Lyric Opera of Chicago, 2008

Doctor Atomic (Adams), *Lecturer,* Skokie Valley Chapter, Lyric Opera of Chicago, 2007

Die Frau ohne Schatten (Strauss), *Lecturer,* Evanston Chapter, Lyric Opera of Chicago, 2007

The Scoring of Film Noir, *Guest Lecturer,* University of Rzeszów, Poland, 2006

A Midsummer Marriage (Tippett)*, Lecturer,* Evanston Chapter, Lyric Opera of Chicago, 2005

La Cenerentola (Rossini), *Lecturer,* Skokie Valley Chapter, Lyric Opera of Chicago, 2005

Carmen (Bizet), *Lecturer,* Northwest Indiana Symphony, 2005

New Opera and the Composer, *Lecturer,* Barrington Chapter, Lyric Opera of Chicago, 2005

Composing Opera, *Lecturer,* Far West Chapter, Lyric Opera of Chicago, 2005

Composition and the Future of Opera, *Lecturer,* Wilmette Chapter, Lyric Opera of Chicago, 2005

Composing Opera, *Lecturer,* Glencoe Chapter, Lyric Opera of Chicago, 2004

A Wedding (Bolcom), *Lecturer,* Skokie Valley Chapter, Lyric Opera of Chicago, 2004

Ernani (Verdi)*, Pre-Concert Lecturer,* Da Corneto Opera Company, Chicago, 2004

Operakids Commentary, *Composer/Comentator,* Lyric Opera of Chicago, 2004

Pirates of Penzance (Sullivan), *Lecturer,* Evanston Chapter, Lyric Opera of Chicago, 2004

Faust (Gounod), *Lecturer,* Highland Park/Deerfield Chapter, Lyric Opera of Chicago, 2003

Regina (Blitzstein), *Lecturer,* Skokie Valley Chapter, Lyric Opera of Chicago, 2003

Candide (Bernstein), *Panel Moderator & Commentator,* Chicago Cultural Center, 2003

A Noteworthy Tale & Stone Soup (Seward), *Lecturer*, Lyric Opera of Chicago, 2002 & 2003

Composition & the Future of Opera, *Lecturer,* Glencoe Chapter, Lyric Opera of Chicago, 2002

Sweeney Todd (Sondheim), *Lecturer,* Wilmette Chapter, Lyric Opera of Chicago, 2002

Susannah (Floyd), *Lecturer,* Skokie Valley Chapter, Lyric Opera of Chicago, 2002

Street Scene (Weill), *Lecturer,* Evanston & Hinsdale Chapters, Lyric Opera of Chicago, 2001

La Bohème (Puccini), *Lecturer,* Skokie Valley Chapter, Lyric Opera of Chicago, 2001

Lecture Recital on works by Chopin & Seward, *Lecturer/Performer,* Barrington Chapter, Lyric Opera of Chicago, 2000

View From The Bridge (Bolcom), *Lecturer,* Hinsdale Chapter, Lyric Opera of Chicago, 1999

Die Meisterssinger von Nürnburg (Wagner), *Lecturer,* Highland Park/Deerfield Chapter, Lyric Opera of Chicago, 1999

Modern Opera Composition, *Lecturer,* Hyde Park/Kenwood Chapter, Lyric Opera of Chicago, 1999

On Lutoslawski, Brahms, Bach & Haydn, *Pre-Concert Lecturer,* Chicago Symphony Orchestra, 1999

On The Future of Opera, *Lecturer,* Glencoe Chapter, Lyric Opera of Chicago, 1998

Bartók Program, *Pre-Concert Lecturer,* Chicago Symphony Orchestra, 1998

Seward: In Song & Opera, *Performer/Lecturer,* Hyde Park/Kenwood Chapter and Flossmoor Chapter, Lyric Opera of Chicago, 1998

On Wagner, Haydn, Pärt, and Britten, *Pre-Concert Lecturer,* Chicago Symphony Orchestra, 1998

PUBLICATIONS

Hugo von Hofmannsthal Biography, *Opera America web site,* 2009

The Abduction from the Seraglia (Mozart), *Season Companion*, Lyric Opera of Chicago, 2008

Die Frau ohne Schatten (Strauss), *Season Companion*, Lyric Opera of Chicago, 2007

Voices in Song: Great Works for Chamber Orchestra and Chorus, *Teaching Guide & Program Notes, Author,* Chicago Symphony Orchestra, Chicago 2001

Jenufa (Janacek), *co-author with Roger Pines, Season Companion,* Lyric Opera of Chicago, 2000

My Own True Voice, *Teaching Guide & Program Notes, Author,* Chicago Symphony Orchestra, 2000

Youth Program Notes, *Teaching Guide,* Ravinia Festival, Highland Park, IL, 1999

Die Fledermaus, *Season Study Guide,* Lyric Opera of Chicago, 1999

Great Concertos, *Teaching Guide & Program Notes,* Chicago Symphony Orchestra, 1999

Mapping and Recording, *Teaching Guide & Program Notes,* Chicago Symphony Orchestra, 1999

Season Study Guide, *Editor and Contributor,* published by Lyric Opera of Chicago and including articles by Philip Seward on *Ariadne auf Naxos, Die Meistersinger von Nürnburg, Rise and Fall of the City of Mahogonny* and *Peter Grimes,* 1996-1998

TEACHING AND ADVISING EXPERIENCE

Music Lab, *Creator/Instructor,* Writing Musical Theatre.com, Los Angeles, 2010

Composition, Theory, Sightsinging and Keyboard Instructor, Columbia College Chicago, 1999-present

Coordinator of Theory and Musicianship Skills, from 2004 to present

Private Voice and Piano Instructor, in various studios in Chicago, 1985-1995

Vocal Coach, Roosevelt University Music Theatre Program, 1986-1987

Vocal Coach, Roosevelt University Opera Program, 1984-1986

HONORS, AWARDS, FELLOWSHIPS, AND SCHOLARSHIPS

Finalist, National Opera Association Chamber Opera Competition, 2013 for *How To Date A Coloratura*

Technology Fellow, Columbia College Chicago, 2009, 2010, 2011, 2012

Finalist, Richard Rodgers Award, Richard Rodgers Foundation, 2008 for *Les Dames á trois…et piano*

ASCAP Plus Award, ASCAP, 2007, 2008, 2009, 2010, 2011, 2012

Excellence in Teaching Award, Columbia College Chicago, 2004

Technology Fellow, Columbia College Chicago, 2004

Fellowship to Spólnota Polska, Koszalin, Poland, 2000, 2004-2007

Kosciuszko Foundation Fellowship, Kraków, Poland, 1998

Jeff Citation, *Hans Brinker*, Chicago, IL, 1995

After Dark Award, *Hans Brinker*, Chicago, IL, 1995

Academic and Music Scholarships, Wabash College, 1978-1982

LITRUGICAL MUSIC

Director of Music, St. James Presbyterian Church, Chicago, 1988 to present

Tenor Section Leader, High Holy Days, Temple Beth Israel, 2011 to present

Tenor Section Leader, High Holy Days, Temple B'nai Jehoshua Beth Elohim, 1998 to 2009

EDUCATION

Doctoral Studies ongoing for a DMA in Composition, University of Salford

Choral Conducting Diploma, Spólnota Polska, 2007, in Koszalin, Poland.

Certificate*, Skola Jezyk i Kultur*, Uniwersytet Jagollanski, Kraków, Poland, 1998.

MA in Theatre, Northwestern University, Evanston, IL, 1984.

BA in Music, BA in Theatre, *cum laude,* Wabash College, Crawfordsville, IN, 1982.

Zertifikat Deutsch als Fremdsprache, 1980,

Mittelstufe Zeugnis, 1986, Goethe-Institut, Germany.

Private Piano: William Browning, Chicago, IL, 1985-1995;

Private Voice: Walter Kirchner, Chicago, IL, 1999-present

Composer Program in the Music Theatre Workshop, Theatre Building Chicago, 1990

Further study at the University of Vienna in Austria

PROFESSIONAL MEMBERSHIPS

American Music Center

American Society of Composers, Authors, and Publishers (ASCAP)

Chicago Cabaret Professionals

Dramatists Guild of America

National Opera Association

Opera America

Second Productions & Concerts

...And Piano Make Three, *produced by Midsummer Moon Productions*

- Philadelphia Fringe Festival, Philadelphia, 2008
- Edinburgh Fringe Festival, Edinburgh, Scotland, 2007
- Sylvia and Danny Kaye Playhouse, New York City, 2003
- Columbia College Concert Hall, Chicago, 2003

Blessing, *performed by Lira Ensemble of Chicago*

- *Queen of Angels, in a diocesan mass celebrating the Pope's anniversary, 2003*

Hans Brinker

- Theatre Building Chicago, annual two-month holiday run, 1994-1999, 2001
- Young Company Productions, Memorial Hall Theatre, Cornwallis, Nova Scotia, Canada, 2004
- Concert Selections performed, Barcelona, Spain, 2004
- Concert Selections performed, Amsterdam, Holland, 2003

High Fidelity

- Merkin Hall, New York City, 1999
- Off-Off-Loop Theatre Festival at Theatre Building Chicago (Act 1 only), 1990

A Noteworthy Tale

- Pensacola Opera, Pensacola, Florida, 2004
- Opera Memphis, Memphis, Tennessee, 2004
- Braeside Elementary, Illinois, 2004
- Sherwood Conservatory, Chicago, 2003
- St. Thomas More School, Munster, Indiana, 2003

Rivers, *performed by the Lira Ensemble of Chicago Orchestra and Chorus*

- Symphony Center, Chicago, 2004
- Adler Planetarium, Chicago, 2004

Stone Soup

- Toledo Opera, Toledo, Ohio, 2003
- Sherwood Conservatory, 2002, 2008

- South Shore Cultural Center, 2002
- Various Chicago Public Schools, 2002-present
- Various other elementary schools in Illinois and Indiana, 2002-present