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UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

# SIEBEN LEHMANNLIEDER BY THOMAS PASATIERI: A PERFORMER'S PREPRATION GUIDE

A Document

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

Doctor of Musical Arts

By

SUSANNE MARIE (PUGH) REID

Norman, Oklahoma

2000

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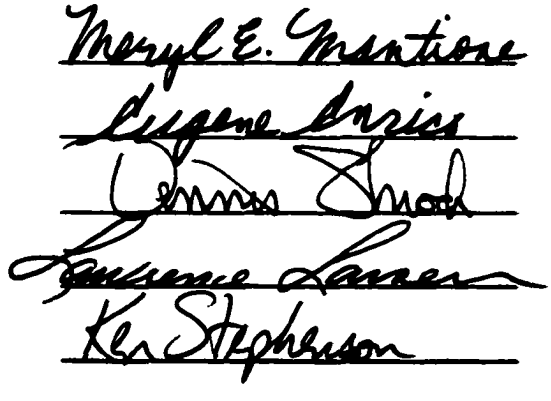
# SIEBEN LEHMANNLIEDER BY THOMAS PASATIERI: A PERFORMER'S PREPARATION GUIDE

A Document APPROVED FOR THE
SCHOOL OF MUSIC

BY



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SIEBEN LEHMANNLIEDER BY THOMAS PASATIERI:

A PERFORMER'S PREPARATION GUIDE

BY SUSANNE MARIE (PUGH) REID

CO-CHAIRS: DR. MERYL MANTIONE AND DR. EUGENE ENRICO

This document is designed to be "A Performer's Preparation Guide," providing groundwork for vocal recital programming of *Sieben Lehmannlieder.* In 1988, Thomas Pasatieri was commissioned to write a song cycle, based on the poetry of Lotte Lehmann (1888-1976), by the Music Academy of the West to commemorate the 100th Anniversary of her birth.

The study is divided into six chapters. The first chapter establishes the parameters: the introduction, the purpose, procedures for the work, a review of the related literature and an outline of the proposed study. Chapter 2 provides biographical information about the composer, Thomas Pasatieri and, through a personal interview, comments on this work. A brief biography of Lotte Lehmann's life comprises the third chapter. The fourth chapter discusses Lehmann's seven poems, including rhyme schemes, meter, and form. Pastieri's compositional style, exposed by means of four musical characteristics (repetition of words for dramatic effect, rhythmic and melodic motives, chromaticism,

including polyharmony, and word painting), constitutes the fifth chapter. The concluding chapter, chapter 6, provides a summary of the document accompanied by performance application and offers suggestions for further study.

# CHAPTER 1

# INTRODUCTION

This document is designed to be "A Performer's Preparation Guide," providing groundwork for vocal recital programming of *Sieben Lehmannlieder.* Thomas Pasatieri was commissioned to write a song cycle, based on the poetry of Lotte Lehmann (1888-1976), by the Music Academy of the West to commemorate the 100th Anniversary of her birth. Madame Lehmann, a well-known soprano of the early twentieth century, was a favorite soprano of Puccini, Strauss, and Toscanini, as well as a gifted painter, poetess, and sculptress. She helped found the Music Academy of the West in Santa Barbara, California. [1]

As a vocalist begins to prepare new literature for performance, a thorough examination of the score must be made, by acquiring information about the composer and poet and analyzing the music and poetry. In her book *Eighteen*

---

[1] Thomas Pasatieri, "Sieben Lehmannlieder," poems by Lotte Lehmann published by Theodore Presser Company (Bryn Mawr, Pennsylvania, 1988), frontispiece.

*Song Cycles: Studies in Their Interpretation,*[2] Lotte Lehmann advocates preparation prior to an interpretive performance:

> Before beginning to study . . . immerse yourself with your whole being [in] the figure into which you will transform yourself, to whom you will give life with these songs. You must love this central figure . . . you must be one with it, be happy and sad with it, live and die with it.[3]

Because it is difficult to 'become one' with something about which you know little, it is crucial that exploration and examination of the score occur before the performance. If one does not have a working knowledge of the score, a performance is bound to be mediocre--at best. In fact, "all performances are only as good as the preparation that precedes them. The more thorough the preparation, the more possibility for a successful performance."[4]

There are many academic books that deal with the matter of interpretation and performance. Reviewing a sample of these books presents favorable support for research and preparation before a performance.

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[2] Lotte Lehmann, *Eighteen Song Cycles: Studies in Their Interpretation,* trans. Frances Holden (London: Cassell, 1945).

[3] Ibid., 8.

[4] Shirlee Emmons and Alma Thomas, *Power Performance for Singers* (New York and Oxford: Oxford University Press, 1998), 33.

Deborah Stein and Robert Spillman have written a didactic book, *Poetry into Song*,[5] which is based on score study and particularly concerns German art song preparation and performance. They state:

> Three different subjects are studied in this volume: poetry, musical performance, and music analysis. While our ultimate goal is to combine the three into a manifold understanding of German art song performance, we begin by separating the subjects from one another and examining each as a separate topic. This approach models how we believe performers need to study a *Lied* in performance preparation: they must study first the poetry, then the performance problems, and then each aspect of the musical structure in turn. [6]

In *Power Performance for Singers*, written by Emmons and Thomas, the singer is furnished guidelines to ensure an effectual performance. An integral part of the powerful performance is based on study of the score:

> When you begin to explore an aria or a song for meaning, both musical and verbal, try to be aware of the nature of your thinking. In addition to learning and developing the crafts required: begin with the facts, the plot, the story, the basic idea; explore the life under the facts; explore the composer's sense of the musical meaning and your own; and know where the sensed meaning of the music illuminates and merges with the inner life of the words as well as the facts.[7]

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[5] Deborah Stein and Robert Spillman, *Poetry into Song*, (New York and Oxford: Oxford University Press, 1996).

[6] Ibid., xiii.

[7] Emmons and Thomas, *Power Performance*, 205-206.

John T. Partington, a sports psychologist and professor of psychology at Carleton University, conducted interviews with principal symphonic players and well-known concert pianists associated with orchestras in Canada. Their accounts in his book, *Making Music*,[8] also serve as supporting documentation for score preparation before performance.

> Interpretation is generally based on thorough study of the score. This is facilitated by background knowledge about the composer, including a broad-based appreciation of the composer's personality, as well as his historical, cultural, religious, and geographic milieux. . . . 'Artistic' means expressing what that poem means to the reader. . . . This means expressing what the music means to me. You need the language to say something, but you have to have something to say.[9]

In an earlier book written by Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital*,[10] chapter six is devoted to "The Singing Actor" and a platform for musical and literary research is provided in chapter nine, "A Plea for the Necessity of Doing Musical and Literary Research." From chapter six, "The Singing Actor" a great performance is described:

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[8] John T. Partington, *Making Music*, (Ottawa, Canada: Carleton University Press, 1995).

[9] Ibid., 90, 93.

[10] Shirlee Emmons and Stanley Sonntag, *The Art of the Song Recital*. (New York, New York: G. Schirmer, 1979).

> Any great performance is unique. To make this happen, the singer, like a musically sensitive detective, must ferret out the composer's personal feelings toward the chosen text and the musical means chosen to set it. . . . Every vocal technical decision to be made must be filtered through the demands of the text. . . . The singer must communicate to the audience what he believes the composer believed the poet meant. To do this the singer must solve the literary meaning of the words and then relate them to the music.[11]

Chapter nine, "A Plea for the Necessity of Doing Musical and Literary Research," emphasizes the essential nature of research before performance:

> . . . a recital singer must take care to leave not the smallest detail of the literary or musicological background of the songs unexplored. . . . Gifted artists make every effort to know something about a composer, his proper position in music history, the relationship of one composition to the rest of his oeuvre, the compositional techniques employed, and the performance techniques involved. . . . The artist can never truly make the song 'his own' until he understands every aspect of the music and the poem.[12]

It is evident that performers should diligently involve themselves in a study of the score in preparation for performance.

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[11] Ibid., 109, 111.

[12] Ibid., 171-172.

## Purpose of the Study

The primary benefit this document provides is the examination of *Sieben Lehmannlieder* for performance preparation. The areas to be considered for examination are 1) Thomas Pasatieri's biography and personal comments on this song cycle, 2) Lotte Lehmann's biography, 3) discussion of the poetry, including rhyme scheme, meters, and form, and 4) analysis of the music, tracing four distinctive traits of Pasatieri's compositional style: repetition of lyrics, rhythmic and melodic motives, chromaticism (including polyharmony), and word-painting.

Because of the lack of information about twentieth-century musicians, there exists a need for more articles, dissertations, and books that provide documentation. This instrument produces that secondary benefit. Although there are books, dissertations, and articles published about Thomas Pasatieri and Lotte Lehmann, none exists relating specifically to *Sieben Lehmannlieder*.

## Procedures

A personal interview at the composer's home in Brentwood, California was conducted. The interview was based on a set of questions initiating conversation about *Sieben Lehmannlieder*, see Appendix I.

Mme Lehmann's poetry will be discussed by means of poetic form, rhyme scheme, metric feet per line and stress patterns. The musical analysis will trace four distinctive traits of Pasatieri's compositional style, demonstrated in this song cycle: repetition of lyrics, rhythmic and melodic motives, chromaticism (including polyharmony), and word-painting.

## Related Literature

Research into the background of the composer is a desirable and useful element of performance preparation. As the researcher examines basic information about the composer the discovery reveals the composer's mentor or major teacher, family heritage, motivation in choosing particular texts, etc. Working on a project with a living composer often offers one the opportunity to speak with the composer. One drawback about doing investigative research about a living composer is the frequent lack of availability of printed documents.

A computer search disclosed many older articles about the operas written by Pasatieri and two recently published dissertations: "Twentieth-Century American Composer, Thomas Pasatieri: An Examination of Style as Illustrated

by the Works set to the Text of American Poet Kit Van Cleave"[13] and "Four Musical Settings of Ophelia."[14] Useful information comes from "Twentieth-Century American Composer, Thomas Pasatieri: An Examination of Style as Illustrated by the Works set to the Text of American Poet Kit Van Cleave," by Beth Bauer. During her extensive interview with the composer, Pasatieri commented on the previous articles written about him regarding his compositional style, biography, earlier works, and his film company. The bibliography in the Bauer dissertation provides other useful source information: *The Opera Journal* (Vol. IX., No. 2, 1976)[15] and *Composers Since 1900, A Biographical and Critical Guide, First Supplement* (1981).[16] Both documents contain detailed biographical information about Pasatieri, compositional

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[13] Beth Bauer, "Twentieth-Century American Composer, Thomas Pasatieri: An Examination of Style as Illustrated by the Works set to the Text of American Poet Kit Van Cleave," (D.M.A., diss., The Ohio State University, 1996).

[14] Susan Gale Johnson Odom, "Four Musical Settings of Ophelia," (D.M.A., diss., University of North Texas, 1991).

[15] Martin Dulman, "Thomas Pasatieri: An Informal Portrait," *The Opera Journal*, (9, no. 2 1976).

[16] David Ewen, ed., *Composers Since 1900: A Biographical and Critical Guide, First Supplement*, (New York: W. W. Norton and Co., Inc, 1981).

development and works published. Because of the published dates of these sources, current information about Pasatieri is needed.

Most of the articles written about Madame Lehmann relate to her strength as an interpreter. A 1991 NATS journal article states:

> Mme Lotte Lehmann (1888-1976) was one of the most prolific performers of her day. For over forty years she excelled on the opera stage and in the concert hall, where she was hailed as one of the greatest interpreters of all time.[17]

This article and others are of interest, in light of the performance preparation aspect of this document. An examination of Mme. Lehmann's life provides a base of information for interpretation in the performance of these songs. Although Lehmann's quoted comments in many of these articles and books are inspiring, they are not the main focus of this document.

In 1988 (the centenary of Mme. Lehmann's birth) two biographies were published: one authorized and one unauthorized. Beaumont Glass' *Lotte Lehmann: A Life in Opera and Song*[18] is the authorized version. It provides a detailed biography of Lotte's life as well as direct quotations from her own

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[17] Daniel C. Jacobson, "Lotte Lehmann on Becoming an Interpretive Artist," *The NATS Journal* (March/April 1991): 18.

[18] Beaumont Glass, *Lotte Lehmann:A Life in Opera and Song*, (Santa Barbara: Capra Press, 1988).

correspondence. The unauthorized biography, *Lotte Lehmann 1888-1976: A Centenary Biography*[19] by Alan Jefferson, furnishes Mme. Lehmann's life story and describes the working relationships that she had with several conductors and opera singers. Throughout the biography, there are instances when the stories of the other people involved in her life are more fully detailed than Lehmann's. Both sources provide substantive material for the biography to Chapter 3. Additional keen insights come out of Lehmann's own published books: *More than Singing,*[20] *My Many Lives*[21] and *Eighteen Song cycles: Studies in their Interpretation*, as previously cited. The dissertation by Kathy Hinton Brown, *Lotte Lehmann: Artist Teacher,*[22] contains a brief biography and survey of singers taught by Lehmann.

There are many resources that describe the compositional techniques, resources and technologies of twentieth-century music. A review of a sampling

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[19] Alan Jefferson, *Lotte Lehmann on Becoming an Interpretive Artist* (London: Julia MacRae Books, 1988).

[20] Lotte Lehmann, *Midway in My Song*, (New York: The Bobbs-Merrill Co., 1938).

[21] Lotte Lehamnn, *My Many Lives*, trans. Frances Holden (Westport, Connecticut: Greenwood Press, 1948).

[22] Kathy Hinton Brown, "Lotte Lehmann: Artist Teacher" (D.M.A. diss., University of Missouri-Kansas City, 1990).

of these works assists the researcher in a better understanding of Pasatieri's compositional style. *Techniques of the Contemporary Composer*[23] by David Cope provides an understanding of "[the] transition from common-practice study and gently bridge[s] the gap from learned bias to the exploration of new ideas."[24] The subject matter is clearly and intelligibly fashioned and is applicable to the understanding of other twentieth-century works.

The concept of 'pantonality' found in Rudolph Reti's *Tonality, Atonality, Pantonality*[25] is of interest. He applies the term 'pantonality' as

> A linguistic symbol for a new type of concept, which is on a higher plane (than tonality or atonality) . . . . With a new type of compositional formation develops the idea inherent in tonality, and in the wake of which, a whole complex of new technical devices will seem to emerge . . . even a new concept of harmony itself.[26]

He supports this statement through various applications in the following areas of composition: consonance and dissonance, tonality through pitches, a-rhythm and

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[23] David Cope, *Techniques of the Contemporary Composer* (New York: G. Schirmer Books, 1997).

[24] Ibid., xii.

[25] Rudolph Réti, *Tonality, Atonality, Pantonality* (London: Barrie and Rockliff, 1960).

[26] Ibid., 4.

pan-rhythm, form and the evolution of color in music.

In an interview with Thomas Pasatieri, Beth Bauer writes, "that which is of importance is listening to his music, not discussing his music. [Clarified by Pasatieri] 'The music should speak for itself.'" [27] Without forcing Pasatieri's music into any particular compositional box it is useful to discuss prevalent musical characteristics that permeate his musical style: melodic construction, motivic development, free use of polytonality/polychords, word-painting, etc.

This document will trace four of Pasatieri's compositional characteristics within the song cycle. The score provides an English translation of Mme Lehmann's poetry in the musical score.[28] Unfortunately, Lehmann's poems are not dated, nor is there an indication as to where they were conceived. However, through study of her own books and biographies, one can get a sense of when they were written and of their significance to Mme Lehmann.

> Lotte Lehmann's poetry was published on her own account. . . mainly to give to friends as a very personal kind of present . . . . It is called Rückblick (Looking Back) and contains more than fifty utterances, some quite personal, reflecting on places, events,

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[27] Bauer, 48.

[28] Pasatieri, "Sieben Lehmannlieder," 2-3.

> pictures, songs she sang and people in her life. It has a plain, grey, paper cover and a rose on the front, drawn by herself.[29]

In order to discuss Mme. Lehmann's poetry, one must identify certain applicable literary terms. Two source books that assist in discussion are *Dictionary of Literary Terms and Literary Theory*[30] and *A Glossary of Literary Terms.*[31] Also, a basic knowledge of German lyric poetry provides one useful background information, as found in *German Lyric Poetry*[32] by S. S. Prawer.

## Outline of Proposed Study

This study is divided into six chapters. The first chapter establishes the parameters of the work: the introduction, the purpose, procedures for the work, a review of the related literature and an outline of the proposed study. Chapter 2 provides biographical information about Thomas Pasatieri and, through a personal interview, his comments on this work. Lotte Lehmann's biography

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[29] Jefferson, 217.

[30] J. A. Cuddon, *Dictionary of Literary Terms and Literary Theory*, 3d ed. (Harmondsworth, Middlesex England: Penguin Books, 1991).

[31] M. H. Abrams, *A Glossary of Literary Terms*, 6th ed. (New York: Holt, Rhinehart and Winston, Inc., 1993).

[32] S. S. Prawer, *German Lyric Poetry* (New York: Barnes and Noble, Inc., 1965).

comprises the third chapter. The fourth chapter will discuss Lehmann's seven poems, including rhyme, meter, form. Pasatieri's compositional style, as illustrated in *Sieben Lehmannlieder*, constitutes the fifth chapter. This musical analysis chapter will examine the following four musical characteristics: repetition of words for dramatic effect, rhythmic and melodic motives, chromaticism (including polyharmony), and word painting. The concluding sixth chapter provides a summary of the document and offers suggestions for further study.

## CHAPTER 2

## THE COMPOSER: THOMAS PASATIERI

Thomas Pasatieri was to be named August. However, the name Thomas was chosen.[33] He was born in New York City on October 20, 1945, to Carmelo Thomas Pasatieri and Maria Lucia Carini Pasatieri. No one in either family had been involved in music.[34] As a child he loved the pageantry of the church and also felt a need to dedicate himself to a sense of peace.[35] During a 1996 interview Pasatieri remembered his childhood as difficult:

> The real problem was when I was in Flushing. We moved there when I was four and a-half, and we left there when I was fourteen and a-half . . . .I was not accepted in any way, by any group of

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[33] Martin Dulman, "Thomas Pasatieri: An Informal Portrait," *The Opera Journal* 9, no. 2 (1976): 5.

[34] David Ewen, ed., *Composers Since 1900: A Biographical and Critical Guide, First Supplement* (New York: W. W. Norton and Co., Inc., 1981), 215.

[35] Dulman, 5.

> classmates . . . . I had great difficulties with other children in school and in the neighborhood.[36]

The Martin Dulman of 1976 brought about this quotation from Pasatieri:

> I am alone, I'm not a child, not an adult. I'm nine; I'm thirty. The children are mean; they are cruel; they are harsh. I feel no peace. I want to be like a summer tree in evening by the lake. Summers in the country with my cousins are fun. It is nice when we get together for the holidays. My older sister is nearly fourteen; my younger sister's just four. I have no brother. I feel safe in the hands of adults: they will not harm me, but they do not know my heart. My heart is a fragile place. I live there.[37]

"In his early childhood Thomas sought refuge [from other children] with adults and religion, and then – when he was nine – with music."[38] As Pasatieri walked home alone from St. Anne's Parochial School in Flushing Meadow, New York, he noticed a sign above a door that read: "Vera Wells—Piano Instruction." He stopped and made inquiry. Before long Pasatieri's parents bought him a

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[36] Beth Bauer, "Twentieth-Century American Composer, Thomas Pasatieri: An Examination of Style as Illustrated by the Works set to the Text of American Poet Kit Van Cleave" (D.M.A. diss., The Ohio State University, 1996), 7.

[37] Dulman, 5.

[38] Ibid., 6.

piano and paid for piano lessons.[39] Although they were supportive of their son's inquiry, they were uncertain about his ability to make a career in the field of music.

> When I started my career at ten, they were not, well, they weren't too bad about the piano career . . . but my father didn't want me to write music at all.[40]

In the personal interview conducted October 1999 in Brentwood, California, Pasatieri talked further about his father's unhappiness about his composing:

> Oh yes, I started writing right away. In fact, there exists my very first piano concerto I wrote. I had the word 'concerto' misspelled: c-o-n-c-h-e-r-t-o! Maybe I was ten and a half. My father was not happy at all. He forbade me to do it, so I had to write in secret.[41]

In a 1996 interview with Beth Bauer, the composer spoke further about his family's initial support of his music career:

> It wasn't until I was accepted at Juilliard when I was sixteen that he accepted it. Then they supported it after that . . . . He came to

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[39] Ibid., 5.

[40] Bauer, 7.

[41] Thomas Pasatieri, interview with the author, 2 October 1999, Brentwood, California.

> accept it and then he came to be proud of it . . . finally in the late 60's and 70's.[42]

Within two years after his piano instruction began, Pasatieiri was playing publicly in New York City.[43] "Between 1955 and 1965, he made numerous appearances besides filling in as a conductor."[44]

At the age of fifteen, he was sufficiently astute to cut class in New York City and attend a lecture by Nadia Boulanger in Manhattan.[45] At first, Boulanger was recognized as a famous performer, then as a well-known composer, and finally as an important teacher of composition. Pasatieri expanded on his first encounter with Boulanger:

> I must have been about fifteen and I heard that Boulanger was coming to Manhattan to give a lecture at the Manhattan School of Music – so I cut school, took my compositions with me, and I crashed, I went in – I walked into the lecture and there she was. When she finished speaking, I went up on stage with my music and introduced myself to her. I was this teenage kid. I said, 'I'm

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[42] Bauer, 7.

[43] Victoria Etnier Villamil, *A Singer's Guide to The American Art Song 1870-1980* (Metuchen, New Jersey and London: The Scarecrow Press, 1993), 289.

[44] Ewen, 215.

[45] Ibid, 215-216.

> an American composer and I know you help American composers. Here's my music.' She said, 'write down your phone number.' So I wrote it on the music and went back to Long Island. Now, when I think about it – what a bold thing to do, but I had no fear in those days. It all happened the way I thought it was supposed to happen. She called me the next day and said, 'Come into Manhattan and start lessons.' So I did. I worked with her about a month. She went back to Paris, so we did correspondence for a year. I would send works and she would critique them. Then, I was accepted at Juilliard. The summer of '62, just before I entered, she wrote me saying, . . . 'you can only have one teacher. It is best to work with just one person.' And of course, she was right.[46]

At the age of sixteen, Pasatieri won a scholarship to The Juilliard School where he became a pupil of Vittorio Giannini and Vincent Persichetti.[47] As Pasatieri entered this world full of composers, pianists, singers, etc., he began to lose confidence in his piano performance gifts. During 1996 interview Pasatieri expanded:

> Everybody was telling me how hard the Chopin Études were, and I could play them all. They didn't seem hard to me, but when everyone began saying how hard they were, they became difficult for me and I never played them again publicly. (I played one of them for a film, part of the E-Major) . . . . Suddenly, I felt not

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[46] Bauer, 9.

[47] Neil Butterworth, *A Dictionary of American Composers* (New York and London: Garland Publishing, 1984), 355.

> good enough. Shortly after that, I stopped giving solo concerts . . . . I stopped playing concertos and solo recitals until I was forty-eight.[48]

Pasatieri did not stop playing the piano. He continued to accompany soloists and chamber groups; however, now his attention turned to composition.

Vittorio Giannini was a successful American opera composer. He did not allow Pasatieri to write his own opera until harmony, counterpoint, musical analysis, solfeggio, and music history were internalized. Giannini also emphasized the craft of fugal writing: Pasatieri was required to write eighty fugues per month.[49]

Pasatieri credits Giannini with

> teaching me the natural flow of an operatic line. . . the importance of knowing the voice, the importance of setting the text, the extreme caution required not to cover the singers, the multiple possibilities of expressing the same emotion and a host of other considerations.[50]

In a 1972 interview, Pasatieri elaborated on his composing for the voice:

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[48] Bauer, 10.

[49] Ibid., 216.

[50] Bauer, 11.

> 'The voice is a wonderful instrument, and why not do something with it, why not write for it?' The question is rhetorical. 'I'm writing for an audience. I want to bring joy with my music. I would rather please a real audience than please five other composers sitting in the room. I was a black sheep at Juilliard, when everybody was writing electronic music – or at *least* twelve tone.'[51]

In a 1996 interview, Pasatieri commented further about his days at The Juilliard:

> At Juilliard's composer's concerts, I would always get the most applause. There's no question about it. So I had the audience. I didn't have the other composers, they would turn down their noses, especially when I got more applause.[52]

Thus began a career built on conservative compositional techniques: bel canto vocal lines, deep sense of emotional contact between the music and the performers, conventional use of rhythms, etc.

Pasatieri received the Bachelor of Arts degree at Juilliard in 1965. During that summer he had an experience that he considers to have been, "the beginning

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[51] Shirley Fleming, "Elaine Bonazzi, 'TV is Good for You...,'" *High Fidelity and Musical America* (March 1972) : 4.

[52] Bauer, 11.

of my professional career."[53] While attending the Aspen Festival, at age nineteen,

Pasatieri studied composition with Darius Milhaud, a member of *Les Six*. While there, Pasatieri witnessed the first production of one of his three operas, *The Women*, a one-act opera set to his own libretto. *The Women* won the Prize in spite of the fact that Milhaud disliked Pasatieri's work:

> Darius Milhaud hated what I was doing, absolutely hated it. There were composition classes, so it would be me and other composers. We would play our music for him, and he would criticize it. Mine was by far the one that he hated the most.[54]

During a recent interview, Pasatieri provided further comment about this occasion:

> This tiny little opera *The Women* won the Aspen Festival Prize. It's a public concert where the pieces are presented publicly and Milhaud was the judge, and two of his graduate students. *The Women* closed the program. It was in the Aspen tent in the afternoon and everything had been done and it came to me. It was greeted with this thunderous standing ovation! So, then they had to give the Prize, so they gave me the Prize and Milhaud had to give it to me! I suppose he could have given it to someone else. My feeling was, of course I was nineteen years old, that it was

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[53] Bauer, 12.

[54] Bauer, 12

> because of the public reaction that he gave it to me because he did not like it at all, although Madame Milhaud had helped me stage the opera.[55]

After this time his operatic writing expanded to two to three compositions each year. During a 1972 interview with Shirley Fleming the composer commented:

> I average two operas a year. You have to be able to write many operas to have a literature. I'm proud to be called an opera composer. I wrote four hundred songs before I wrote my first opera, and after that first opera I was hooked.[56]

At twenty-three years of age, Pasatieri received the first Ph.D. awarded by The Juilliard School of Music. He completed two doctoral theses: the first a discussion of Monteverdi's theatre music, and the other an original composition, an opera entitled *The Pentitentes*.[57]

While Pasatieri deliberated on doctoral coursework, he taught at Juilliard. His other teaching engagements have included Sienna, Italy (1967); the Manhattan School of Music (1969-1971); and later Distinguished Visiting

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[55] Pasatieri, interview with the author.

[56] Fleming, 4.

[57] Bauer, 16.

Professorship at the University of Cincinnati College – Conservatory of Music.[58] He has since taught master classes in composition at various universities.[59] At the end of his two years of teaching at Manhattan, Pasatieri "gave the President an ultimatum (again I was twenty-three years old): if you don't produce an opera of mine this year I'll have to leave."[60] And so he departed. Even at this time, Pasatieri knew that he could not devote himself totally to teaching because of the time involved. At the age of twenty-five Pasatieri started to earn his living solely from writing music.[61]

After the decade of the seventies, Pasatieri's career took a turn away from composing strictly for the voice. In fact, he became involved in other types of musical ventures, as Artistic Director of an opera company and as founder of his own film production company (Topaz Productions).

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[58] Ibid., 16

[59] Ewen, 217.

[60] Pasatieri, interview with the author.

[61] Dulman, 9.

As Artistic Director for the Atlanta Civic Opera, he enjoyed the collaboration with the singers. However, he abhorred the politics. In a 1996 interview he commented:

> I loved opening nights, but it was getting there, it was awful. I loved the opera part of it. It was dealing with the Board of Directors and just the Unions and so many problems. Just incredible things. But, of course, I loved the singers and the pieces I produced.[62]

During his tenure at the Atlanta Civic Opera (1980-1984) Pasatieri produced a series of cabaret concerts in addition to six major operas (*The Consul*, *Ariadne auf Naxos*, *Cenerentola*, *The Medium*, *Dido and Aeneas* and *The Barber of Seville*).[63] It was during this time that Pasatieri was given the opportunity to become a visiting professor at The University of Cincinnati College – Conservatory of Music. At this point in his life, he felt a certain obligation to assist the student composer:

> As I flew around the country giving master classes to singers, I began to notice a trend. After every class, when the singers had gone home to practice their *bel canto*, young composers would hang around to ask questions about writing for the theater, getting

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[62] Bauer, 19.

[63] Ibid., 19.

> into the business and so on . . . . There is nothing quite so frustrating as being on the outside, without experience, without connections, without production know how, without the slightest idea where to start. It made me feel a little selfish, I began to realize I had something of an obligation to these young composers.[64]

During this period of time Pasatieri became disillusioned about the plight of the American opera composer. He recently commented:

> When Puccini was writing, opera was the musical of the day. That is no longer the case. Puccini was like the Andrew Lloyd Webber. I hate to mention those two names in the same sentence, but you know what I mean as far as popular success. That's what people wanted to hear. It is a very different situation with opera in the twentieth century, particularly in America. You have to fight for everything. It is so hard to get works repeated. They'll do world premieres and that's it, no matter how successful the pieces are. It doesn't make any difference. You see this time and time and time again. People in the past decade have been telling me it's changing, it's changing, but I don't see it changing in opera. It's just that more companies are doing one work: they'll do one round of them because they all pitch in for the expenses but then it drops out and again it's not done anymore. This is precisely what has been happening, even with successful composers like Philip Glass. Where are the repeats of his operas? I don't see repeats of *Einstein on the Beach.* I know when John Adams wrote *Nixon in China* and then *The Death of Klinghofer*, he just thought

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[64] Bauer, 20.

> they were going to be performed all over the world. Then they disappeared, but I could have told him that.[65]

His disillusionment about American opera combined with all the traveling between New York, Atlanta, and Cincinnati, caused Pasatieri to make a change: he stopped writing opera and moved to Los Angeles. During the recent interview, Pasatieri talked about the last opera he wrote and this career-changing decision:

> Before I moved here [Los Angeles], I stopped writing opera. The last opera I actually wrote was *Maria Elena* for the University of Tucson. They did it in English and in Spanish. That was the last opera I wrote, and that was in '81.[66]

Pasatieri spoke further about his move to Los Angeles and his need for a permanent home and financial stability:

> At a certain point, I needed or I wanted [to own a house] because I had always lived in a rent-controlled apartment. But I had been traveling so much, not only as a composer, as director of opera, [and] teaching at the Conservatory of Music at Cincinnati. So I made a decision. My decision was that I would live in one place and not travel and achieve financial security. So the decision was made to come here and work commercially. And I paid a price for that because I couldn't maintain a major career. And so I knew

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[65] Bauer, 21.

[66] Pasatieri, interview with the author.

> that was my decision. There was a lot of criticism when I came here. But it is my life. I 'pay for it' by curtailing my concert career. But you have to make choices, and I wanted to be secure. From the age of ten to thirty-eight, I toured [and] I had no security.[67]

In November 1984, Pasatieri began a new phase of his career, the phase that led to complete financial security:

> There's an agency, which is the leading agency *now* for handling film composers. They were just starting out in 1984. They had just formed the agency. I had a friend out here and she had a friend whose name was Michael Jaffe and he was a friend of Gorfay. These were the guys starting this agency. So I went to see them and they had a client who was doing this mini-series on television [*Space*] and needed someone to do the orchestrations. That was my first thing. Then, a friend of Miles' named Charlie Fox (of "Killing Me Softly with his Song" fame) had this movie and Charlie asked me to [orchestrate]. It was the first movie for me, *European Vacation* with Chevy Chase. That was '85 and then it goes from there.[68]

In the film industry he prefers orchestrating to composing original music scores. Pasatieri expanded on this preference:

> When you actually write the melodies you have to do exactly what the director wants. . . . But in orchestration, I'm left completely to myself to decide whatever colors of the orchestra I

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[67] Ibid.

[68] Ibid.

> want to use. I'm in charge, nobody interferes, and I like that . . . . The only problem is it is not artistic. . . . When I produce the recording sessions, that adds another dimension to the whole process, but it just is not fulfilling the way 'serious' composing is.[69]

He has orchestrated more than one hundred major films. A brief list of his past film work includes *Legends of the Fall*, *The Little Mermaid*, *Shawshank Redemption*, *Pretty Woman*, *Dick Tracy*, *The Pelican Brief*, *Little Women*, *Fried Green Tomatoes*, *How to Make an American Quilt*, and *The Page Master*.[70]

During the 1999 interview, Pasatieri described the classical genre projects he has been involved in since 1984:

> In that time, since '84, what I did [classically] was curtailed. It's not the same amount. I did a work *Make a Joyful Noise*. Then I did a piece for clarinet, violin and piano called *Theater Pieces*. They were both commissions. Then, this cycle [*Sieben Lehmannlieder*], [and] the Flute Sonata. There is also a Flute Quartet, a Mass for chorus and orchestra. Then there's a work for mezzo, string quartet, and piano, a piano concerto for two pianos and strings. There's another choral work called *The Harvest Frost* for a Chicago group. So, maybe one work a year.[71]

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[69] Bauer., 23.

[70] Ibid., 23.

[71] Pasatieri, interview with the author.

Pasatieri has been involved in several projects, including composing 'serious'music, orchestrating for the film industry, and beginning a new project for beginning opera singers. The composer freely discussed these projects:

> I did another cycle in January [1999] that Thomas Hampson did in New York, *Three Poems of Oscar Wilde*. I [also] did for him a Christmas album. I wrote an *Alleluia* for that album--an original piece--with American and German Christmas carols. I did just write a Piano Sonata, which will be premiered next summer at The Aspen Festival.[72]

He commented on the films he orchestrated during the year 1999:

> It [film orchestration work] came in a whole bunch. I was free to turn them down, but I didn't. It was one reason or the other. There are several [films] which have grouped themselves together: *Green Mile*, then *American Beauty*, then there's another film, which I have to start in a week called *Hanging On* [Up], directed by Diane Keaton. I have to start that and since *Magnolia* hasn't finished I will have to do them both at the same time which is taking me away from what I've really planned on doing. [73]

The current serious project ruminating in his head is:

> [A new collection of songs for the voice entitled] *Twelve Art Songs for the Beginning Opera Singer*. I've been planning this for a long time. In fact, those which aren't difficult, with the level of difficulty as the old Italian arias, [like] *Caro mio ben*. To have

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[72] Ibid.

[73] Ibid.

> songs that singers could really make some good sound and not difficult. No big leaps, nor too challenging, but [beginning students] could sing American songs. So I'm actively looking for poems. I want a variety of moods that would not be so challenging--verbally, that a first year student couldn't handle. What I'd like to do is publish it in one volume in two different keys, for low voice and for high voice. Then, spread it out to anthologies after the collections.[74]

Thomas Pasatieri has accomplished what he set out to do. In the 1999 interview, the composer expanded on his achievement:

> Now I'm in the situation, I've arrived at the point where I don't have to work anymore. For the rest of my life, I can do anything I want. Which is what I wanted to do. That's why I came here. I made money. I've always supported myself in the opera world. I made enough money, just to live on and that was it, no retirement, no health insurance, not able to buy a house, or anything. [And now] I am able to help other members of my family. That is something I wouldn't have been able to do [before this time].[75]

Currently, Thomas Pasatieri lives in Brentwood, California, with his beautiful big dogs who are family. He remains in close contact with his mother, two sisters and families who all live in Florida. He continues to compose serious

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[74] Ibid.

[75] Ibid.

## CHAPTER 3

## THE POETESS: LOTTE LEHMANN

Lotte Lehmann possessed genius, as demonstrated through her creative, interpretive, vocal skills. During the time of her career other singers may have had more beautiful voices or more dazzling techniques, however, she "knew how to win not just the admiration, but the *love* of her audience."[77] Conductors and composers both admired her talent:

> Arturo Toscanini called her the greatest artist in the world. Richard Strauss uttered the words that are now engraved on her tomb 'Sie hat gesungen, daß es Sterne rührte.'--her singing moved the stars. Puccini preferred her 'soavissima' Suor Angelica to all others.[78]

Madame Lehmann's creativity extended beyond the concert hall. She inspired others through teaching and coaching voice, she wrote several books on interpretation, an autobiography, a novel and two small books of poetry. Later

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[77] Beaumont Glass, "Genius on the Opera Stage," *The Opera Quarterly* (Autumn 1988) : 1.

[78] Glass, *A Life in Opera and Song*, xiii.

in life she involved herself in other media of expression such as painting, ceramics, glass mosaics and colorful felt cutouts.[79]

Charlotte Sophie Pauline Lehmann, known as Lotte, was born on February 27, 1888 in Perleberg, in the northern part of Germany, halfway between Hamburg and Berlin.[80] Shortly after Lehmann's birth her father was promoted to secretary, in the Perleberg district, of the *Ritterschaft*, a national benevolent society.[81]

Before Lehmann had been confirmed in the Lutheran Church at age fourteen. her talents in singing, painting and writing began to emerge.[82] In Berlin at the *Ulrichsche Höhere Mädcheschule* (Ulrich High School) her teachers nurtured her literary talent. She received her first honorarium of ten marks from the sale of a poem published in the Berlin newspaper.[83] Lehmann remembered receiving her first fee in her autobiography:

> The first fee in my life was earned . . . not by singing but by writing: from my childhood I had scribbled away in my spare time

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[79] Ibid., xvi.

[80] Jefferson, 6.

[81] Glass, *Life In Opera and Song*, 2.

[82] Glass, *Life in Opera and Song*, 4.

[83] Ibid., 6-7.

> at poems, short stories and fairy tales--all of the sentimental . . . . The Berlin *Tag* once printed a poem that had turned out quite nicely and I received my first fee of ten marks.[84]

An upstairs neighbor heard Lehmann's voice while cleaning house.[85] Frau Kühnen inquired as to whether Lehmann's parents would provide her with lessons; however, they were unable to afford the tuition.[86] The announcement came the next day that the entrance exam for new students to attend the *Königliche Hochschule für Musik* would take place one week. Frau Kühnen arranged for Lehmann to study with Erne Tiedke, an advanced voice student, in preparation for the audition.[87] Tiedke recognized the beauty in Lehmann's voice and taught her gratis. Of the eight positions open in the Hochschule Lehmann filled one opening. Fräulein Helene Jordan was her first official teacher.[88] Immediately, she began to study voice, Italian, diction and piano.[89]

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[84] Lehmann, *My Many Lives*, 78.

[85] Glass, "Genius on the Opera Stage," 2.

[86] Jefferson, 8.

[87] Glass, *Life in Opera and Song*, 8-9.

[88] Jefferson, 9.

[89] Glass, *Life in Opera and Song*, 10.

During Lehmann's second year at the Hochschule, her teacher became ill. After the forced change to study with another teacher, Lehmann finally became discouraged with the new voice teacher and decided to make a change.[90]

Lehmann wrote Frau Etelka Gerster in Berlin. The Gerster private singing school was famous. Lehmann received a return letter inviting her to sing for Fräulein Eva Reinhold. Upon arrival in Berlin, Lehmann sang for Madame Gerster, who exempted Lehmann from paying tuition.[91] The Gerster method did not impact Lehmann's voice in a positive way. The method called for holding a stick between the teeth to keep all the vowels the same. Her studies eventually came to an end because Lehmann could not sing the Countess' second aria in the *Marriage of Figaro*, to Reinhold's standard. Eventually, Lehmann sang "Dove Sono" before Mme. Gerster herself. The performance proved disastrous and as a result Lehmann was dismissed from the school.[92]

In 1909 Lehmann began, at twenty-one years of age, to study with Mathilde Mallinger, who had first performed the role of Eva in Richard Wagner's *Die Meistersinger*. Under her tutelage Lehmann's voice began to blossom.

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[90] Ibid., 10.

[91] Jefferson, 11.

[92] Glass, *Life in Opera and Song*, 12.

Lehmann's lessons were paid for by Baron Konrad zu Putlitz, brother of the General Director of the Stuttgart Theater.

> Her letter thanking His Excellency lead to an invitation from his wife to meet the family at their home. Thus began a close relationship with the Putlitz family. The baroness became a second mother [to Lotte].[93]

While Mallinger sent Lehmann to various agents, Lehmann began her dramatic training. She loved her elocution class, while she read aloud with a book in her hands. Without the book she felt awkward and clumsy. In spite of her feelings, Lehmann's drama coach and voice teacher knew she was ready for her first engagement.[94] August 1910 marked the time she signed her first three-year contract at the Hamburg Municipal Theater, at a monthly salary of two hundred marks.[95]

During this time, the Hamburg Opera Theater was second in status only to Berlin. The position of Musical Director had been vacant since Gustav Mahler left in 1897 to become a principal conductor at the Vienna Court Opera.

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[93] Ibid., 14.

[94] Ibid., 17.

[95] Lehmann, *Midway in My Song*, 89.

For the 1910-11 season, the Hamburg Opera Theater engaged a young conductor named Otto Klemperer, who had already made a name for himself in Prague.[96]

While Lehmann performed her first role as "the Second Boy in *The Magic Flute* [she] spent most of her brief time on stage trying to pull the skimpy tunic a little lower over her legs."[97] The Lotte Lehmann archive at the University of California, Santa Barbara, University Library, houses the program she saved from this production, along with postcards of the Hamburg Opera Theater. Her first roles consisted of pages, bridesmaids, an apprentice and a choirboy. Soon she began to pester anyone who would listen for better parts.[98]

Lehmann left Hamburg for Vienna, October 1914, and drove through the 'City of Dreams.' Vienna was the Imperial City and far from the war.[99] Lehmann had her official debut, at the age of twenty-eight, which occurred on opening night, August 18, 1916. She appeared as Agatha in *Der Freischütz.*

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[96] Jefferson, 19.

[97] Glass, "Genius on the Opera Stage," 2.

[98] Glass, *Life in Opera and Song*, 21-25.

[99] Jefferson, 45.

Although the reviews were favorable, Lotte felt her career needed something extra.[100]

The 'something extra' came as Lehmann was assigned to the second cast in the première of the new version of Richard Strauss' *Ariadne auf Naxos*. Lehmann fell in love with the role of the Composer and became the understudy for Marie Gutheil-Schoder. Gutheil-Schoder became ill before a critical rehearsal, and Lehmann performed as the substitute. Strauss became enthralled with Lehmann's voice and asked her to sing the world première. This première led to wide spread acclaim and numerous requests for engagements.[101]

The year 1924 marked the most important, far-reaching event in Lehmann's career--her first performing role as the Marschallin in Ricahrd Strauss' *Der Rosenkavalier*. Covent Garden, London, offered her a contract that was dependent on her singing the Marschallin. They assumed it was a standard role in her repertoire. "The official in London who had been informed about--or who had remembered--her appearance in *Der Rosenkavalier* in 1914 was under the impression that she sang the Marschallin.[102] However, she had only performed

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[100] Glass, *Life in Opera and Song*, 52-53.

[101] Glass, *Life in Opera and Song*, 54.

[102] Jefferson, 91.

Sophie and Octavian. Lehmann didn't want to straighten out the misunderstanding for fear that she would lose the opportunity to sing the role in such a prestigious house.[103], Gary Hickling interviewed Lehmann, during her eighty-fifth birthday celebration, and she commented on the 1924 Covent Garden event:

> One day I found in my writing desk a contract for Covent Garden, but if I wouldn't sing the Marschallin the contract would not go through. I had never sang it. I saw Covent Garden, I saw Bruno Walter and without thinking I signed it. I learned then very quickly the Marschallin and when I came to London I will never forget the first rehearsal with Bruno Walter. He almost fainted when I said to him, I've never sung it. He helped me tremendously.[104]

This event marked the beginning of numerous professional collaborations and a lasting friendship between Lehmann and Walter.[105]

The success of this *Rosenkavalier* made Lehmann an international star. Her career extended outward from London and Vienna to Berlin, London,

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[103] Glass, *Life in Opera and Song*, 84.

[104] Lotte Lehmann telephone interview by Gary Hickling, Eighty-Fifth Birthday Celebration, Santa Barbara, California, 1973.

[105] Ibid., 85.

Salzburg Festivals, Munich, Budapest, Breslau, Prague, Paris, Stockholm, Brussels, and, finally in 1930, the United States.[106]

On October 23, 1930 Lehmann gave her American début operatic performance in Chicago to a house of 3,500 as Sieglinde. There was nothing but praise of her performance, as noted in the *Musical Courier:* "Her Sieglinde is perfection itself--perfection of voice and action."[107]

Lehmann's career broadened again as she brought to the Town Hall in New York her first American recital, January 1932.[108] The success of this event ensured Lehmann a return visit and invitation to give subsequent recitals. It was mainly as a *Lieder* singer that Lehmann became famous in America.[109] Lehmann found real satisfaction in introducing the intimate genre of German *Lieder* singing to the United States audiences. Through Lehmann's interpretive skills, she shared her feelings and "acquaintance with the great composers and poets of

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[106] Ibid., 90.

[107] Jefferson, 124; R. L. Davis, "Opera in Chicago," *Musical Courier* (1966) : 188.

[108] Glass, *Life in Opera and Song*, 117.

[109] Glass, "Genius on the Opera Stage," 10.

another country and another time."[110] Hearing her voice transported the listener to this other world. Her power over audiences consisted of more than the voice. Lehmann's ability "to make one see what she was seeing, feel what she was feeling,"[111] exhilarated her audiences through Lehmann's "use of her eyes, face, hands, personality, warmth and humor."[112]

In 1934 Lehmann performed with Arturo Toscanini for the first time. He was the conductor for a series of radio broadcasts entitled "The Cadillac Hour." The success of her performance generated an entire series of classical music broadcasts sponsored by General Motors.[113] This event signaled the beginning of a long series of musical collaborations and a deep friendship between the two artists. After her death, unveiling letters were found in Lehmann's house, stuffed behind a file cabinet, which revealed an intimate relationship between her and Toscanini. Throughout their lives the secret of their relationship was kept.[114]

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[110] Glass, "Genius on the Opera Stage," 11.

[111] Ibid., 12.

[112] Ibid., 12.

[113] Glass, *Life in Opera and Song*, 159.

[114] Ibid., 143.

Before the death of her husband Otto, Lehmann and he had agreed that among all their friends, Dr. Frances Holden would be the most dependable and most able to help Lehmann cope with the exhausting demands of her career.[115] Dr. Holden attended Lehmann's first Town Hall recital in New York. As an assistant professor of Psychology at New York University Holden's research interest was the psychology of genius. During the first recital she became enthralled with Lehmann's artistry and attended as many recitals and operatic performances as possible. Holden became an instant dévotée and later her life-long companion.[116]

In 1940, as Lehmann sang and Frances offered support, they toured America and ended up in Santa Barbara. They purchased a dream house high on a mountain pass. Five weeks after they moved in the house burned down, forcing them to purchase a different home, which was situated on six acres, with a view of the Pacific Ocean in Hope Ranch.[117] They named the home Orplid, after the dream-island invented in "Gesang Weylas" by Hugo Wolf.[118]

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[115] Glass, *Life in Opera and Song*, 206.

[116] Ibid., 171.

[117] Ibid., 209.

[118] Ibid., 213.

Holden gave moral support to Lehmann through difficult times and encouraged Lehmann to explore new and different forms of creativity. For the rest of her life, Lehmann turned out prodigious quantities of sketches, paintings, mosaics of stained glass, tapestries of bits of felt, sculptures and ceramics.[119]

Fellow professionals came to Lehmann for coaching and interpretation while she continued to actively sing opera. She also began to listen to young students:

> It seemed that it should be so easy to give them [young singers] the last necessary touches and to help them start on a career. The auditions, however, brought an unexpected surprise. Usually those who consider themselves ready to give concerts are only well-trained technically and are very much astonished when I tell them that there lies a world of difference between one who has only a well-trained beautiful voice and a real artist.[120]

Lehmann had long dreamed about establishing an American summer music festival comparable to Austria's Salzburg Festival. Santa Barbara seemed like the perfect location, not only for its beauty, but also its proximity to first-rate musicians who resided in Southern California. Throughout her final touring

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[119] Glass, "Genius on the Opera Stage," 13.

[120] Daniel Jacobson, "Lotte Lehmann on Becoming an Interpretive Artist," *The NATS Journal* (March/April 1991): 18-19.

years, Lehmann spoke to these musicians about her idea for a music academy and many became enthusiastic.[121]

The Music Academy of the West was established in 1947 and was first located at the Cate School in Carpenteria, a short distance from Santa Barbara. In 1951 a beautiful estate in Montecito (an elegant section of Santa Barbara) was donated to the Academy.[122] Lehamnn asked her friends of many years to donate money for needed general maintenance and upkeep. The list of those who first contributed to the Academy included: Lotte Lehmann, Yehudi Menuhin, Pierre Monteaux, Bruno Walter, Jeanette MacDonald, Walter Pidgeon, Nelson Eddy, Richard Bonelli, and Ernest Bloch.[123]

Lehmann's teaching at the Music Academy of the West consisted of adding the "finishing touches" after the students had thoroughly prepared their songs with an experienced coach. She taught interpretation—not vocal technique.[124] Frances Holden noticed during the private sessions that many of the same problems occurred in the young singers' interpretive approaches. It

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[121] Glass, *Life in Opera and Song*, 246.

[122] Ibid., 246.

[123] Ibid., 247.

[124] Ibid., 248.

made sense that Lehmann could teach interpretation to a group of people so that each student could learn from the other. Thus the idea of the Master Class was born—the first of its kind. Lehmann's skill and ability to critique and correct interpretive mistakes made the concept famous.[125]

Lehmann's last twenty years were active ones. One of the happiest events in which she participated was the reopening of the Vienna Opera House in 1955, after its restoration following World War II. As an honored guest, she received a warm welcome all over Austria.[126]

During the last ten years of her life she was awarded numerous honors, including honorary doctorates from the University of Portland, University of California, Santa Barbara, Northwestern University and Mills College. Due to Lehmann's distinct career and as founder of the Music Academy of the West in Santa Barbara, the University of California, Santa Barbara established the Lotte Lehmann Archive at the University Library and re-named the University Concert Hall the Lotte Lehmann Concert Hall, in 1969.[127]

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[125] Ibid., 247.

[126] Glass, "Genius on the Opera Stage," 19.

[127] Glass, *Life in Opera and Song*, 275.

Lehmann's last years were marred by a long and painful struggle with arthritis. She annually visited the baths at Gastein for relief from her symptoms. Because the baths no longer helped, she made her last trip to Europe in 1974.[128]

Lotte Lehmann died in her sleep at her home in Santa Barbara on August 26, 1976 at the age of eighty-eight. The Vienna Opera house arranged for Lehmann's ashes to be buried in the Honor Section of the Central Cemetery of Vienna, the final resting-place of so many great composers whose music had been the substance and sustenance of her life.[129]

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[128] Ibid., 276-277.

[129] Ibid., 277-278.

# CHAPTER 4

## POETIC ANALYSIS

During the October 1999 interview Pasatieri discussed the commission he received from the Music Academy of the West to write a cycle in honor of the centenary of Madame Lotte Lehmann's birth:

> When I received the offer of the commission from the Music Academy of the West for the hundredth anniversary of her birth, they told me they would like to commission a song cycle of her poems. They had some original manuscripts, but they didn't want to release them. They had somebody type up the poems and send them to me. However, there were mistakes in the typing. Eventually, I had to get the volumes and they sent them to me; then I had to return [them]. They wanted a song cycle. I think they were talking about three or four [poems], but I felt the need to do a bigger cycle, and seven seemed to be right to me. So I was looking for contrasting poems, and then I picked those poems. And when I was writing them-my German is not fluent, the Italian and French are-I worked with a translator, specifically, and a friend of mine who is an opera singer on the singing aspects of German.[130]

To a question about the printed translation in the score, Pasatieri commented:

> That was a man I worked with—actually a compilation of three or four people including Judith Beckmann [the soprano who premiered the cycle at the Music Academy of the West with

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[130] Pasatieri, interview with the author..

> Thomas Pasatieri at the piano in 1988]. There were so many people who worked on it. I had worked with so many people to get the exact shadings of the words and that's why I guess no credit was given. I spent a long time on the poems, maybe a couple of months. I decided the order [of the poems in the cycle].[131]

Lotte Lehmann's gift of artistry extended beyond the stage to various media of expression, including painting, ceramics, glass mosaics, felt cut outs, and writing. As stated in chapter three, Lehmann's literary expression blossomed early in her youth and continued to unfold throughout her long life. Two volumes of poetry by Lehmann are currently located in the Lotte Lehmann Archives of the University of California, Santa Barbara, University Library. The Archive also contains Lehmann's correspondence, newspaper and magazine clippings, her artwork, and tapes containing master classes and personal interviews. All items are catalogued and readily accessible.

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[131] Ibid.

In *Lotte Lehmann 1888-1976: A Centenary Biography*, Alan Jefferson stated, "Lotte Lehmann's poetry was published on her own account . . . some quite personal, reflecting on places, events, pictures, songs she sang and people in her life."[132]

Prawer's description of a poet introduces Lehmann's poetic style:

> A poet is a man [woman] with a supernormal capacity for *ordering* words; for making words fall into simple and uncomplicated patterns, making them modify one another, establishing new relations between them.[133]

Generally, Lehmann's poems fit this description: simple and uncomplicated patterns, modifying one another and creating new experiences. Different combinations of stress patterns, varying number of lines, and dissimilar rhyme schemes characterize these poems. Each poem's general expression is understood upon the first reading. Further investigation into Lehmann's life and relationships exposes the prevailing underlying intentions of the poems.

All seven poems employ the lyric poetic form, as described in *The Penguin Dictionary of Literary Terms*:

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[132] Jefferson, 217.

[133] Prawer, 5.

> A lyric [poem] is usually fairly short, not often longer than fifty or sixty lines, and often only between a dozen and thirty lines; and it usually expresses the feelings and thoughts of a single speaker (not necessarily the poet himself) in a personal and subjective fashion. The range and variety of lyric verse is immense, and lyric poetry, which is to be found in most literatures, comprises the bulk of all poetry.[134]

The poems display other general characteristics: number of lines per poem range in length from four to thirty-seven lines, all but one (number six, *Narzissus)* employ the first person point of view, all poems except one express a subjective encounter with nature. According to Prawer, subjective expression lies at the very core of great poetry:

> Great poetry does not give us information, (truth) in the scientific sense: it gives us experiences, attitudes. It is the record of rare moments of insight given to the most conscious, most finely organized individuals at a particular time; a record of 'the best and happiest moments in the lives of the happiest and best minds.'[135]

The imaginative and emotional nature contained in the poems exemplifies romanticism, as defined in the *NTC's Dictionary of Literary Terms.* The German poet Friedrich Schlegel, who is given credit for first using the term

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[134] J. A. Cuddon, *The Penguin Dictionary of Literary Terms and Literary Theory*, 3d ed. (Harmondsworth, Middlesex, England: The Penguin Group, 1992), 514-515.

[135] Prawer, 6.

"romantic," defines it as "literature depicting emotional matter in an imaginative form. . . . Imagination, emotion and freedom are certainly the focal points of romanticism."[136]

After each poem is discussed, a brief paragraph, fastening poetry and music will be provided in order to highlight the composer's treatment of the text. The summary provides a basis for that which will be further explained in chapter five.

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[136] Cuddon, 191.

**Poem #1: "Ich bin allein auf Bergesgipfeln"**

| | |
|---|---|
| 1. Ich bin allein auf Bergesgipfeln. -a | I am alone on mountain peaks. |
| 2. Die Sonne liegt in gold'nem Schein -b | The sun lies in golden glow |
| 3. Auf stiller Wälder dunkler Wipfeln. -a | Upon the dark treetops of quiet forests. |
| 4. Ringsum ist tiefstes Einsamsein. . . -b | Round about is deepest solitude. . . |
| 5. Von weissen Fernen weht's hernieder-a | From white distances the wind wafts down |
| 6. Und streicht wie eine kühle Hand -b | And caresses like a cool hand |
| 7. Um meine sonnewarmen Glieder –a | Around my sun-warmed limbs |
| 8. Und durch mein flatterndes Gewand –b | And through my fluttering gown. |

FORM: two quatrains, METRIC FEET PER LINE: four
STRESS PATTERNS: mostly iambic

Fig. 1. Text, translation, form, meter and stress patterns for "Ich bin allein auf Bergesgipfeln"

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Lehmann begins her autobiography, *Midway in My Song*, with recollections of her early childhood: her parents, the house in which she lived and its natural environs. As quoted from her book:

> We had the whole house to ourselves with a pretty front garden, a big one at the back and a poultry yard. The broad path that led to

> our playground my parents proudly called the "park." I believe that this "park" is one of my earliest recollections. I can see it now, sunlit and sparkling, bordered with flowers and bushes and trees. There was one part where lilies of the valley--hundreds of them grew.[137]

Throughout the autobiography, Lehmann took care to describe her natural surroundings, wherever she traveled. She remembered nature's impact on her at Hiddensee:

> How delightful it is to look down from the edge of the wood to the waving cornfields, over the flower-embroidered, gently down-sloping meadows--over the narrow strip of land. . . . Walking with bare feet along the meadow path with the boggy floor caressing one's soles like cool velvet![138]

Observing her environment and forming descriptive phrases naturally expressed Lehmann's love of nature and life.

The first quatrain describes her experience as she stands alone on a mountain peak. The mountain peak as locus for an act of meditation is associated with the German elegy. According to Theodore Ziolkowski, the German elegy in its strictest form is lengthy (usually 200 lines) and presents a

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[137] Lehmann, *Midway in My Song*, 1.

[138] Ibid., 164.

"framework embracing a meditative core."[139] Lehmann's mountain meditation consists of only eight lines, yet, the "spirit of the German elegy" is here represented.

The "spirit" of the elegiac meditative core described by Ziolkowski includes "inspir[ation] by the landscape seen at a distance"[140] as a part of his lengthier discourse on the subject. According to Ziolkowski, the poet:

> contemplates nature with detachment. . . . The mountain [is viewed] as the locus of the poem because it is only when he arrives alone . . . that he is in a physical position of disengagement suitable for the act of contemplation. . . . The sense of sight reminds us that the poet's meditations are neither excessively abstract nor purely visionary but always attached to a real landscape.[141]

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[139] Ziolkowski, 3.

[140] Ibid., 7.

[141] Ibid., 7.

Lehmann begins the poem with the words, "Ich bin allein auf Bergesgipfeln" (I am alone on mountain peaks). From this locus she continues to explain what she sees, "auf stiller Wälder dunkler Wipfeln" as shown in line 2, figure 1 and she describes how she feels, "Ringsum ist tiefstes Ensamsein," in line 4, of the same figure. The second quatrain exemplifies the way the locus physically impacts her, "streicht wie eine kühle Hand," "sonnewarmen Glieder" and "flatterndes Gewand," as illustrated in the second quatrain, figure 1.

The poem contains a regular, continuous rhyming pattern (designated a, b) throughout both quatrains. The four metric feet per line with stress patterns alternating between trochaic and iambic augment the consistent rhyming pattern.

Pasatieri's musical setting enhances the poem's meditative, elegiac expression. An *allegro moderato* tempo sustains the excited feeling expressed during the time of reflection. Pasatieri utilizes a consistent pattern of running eighth-notes that imitates the mind turning and musing upon the beautiful vista. The mountain-like shape of the vocal line embellishes and imitates the mountain locus.

**Poem #2 "Wie lieb' ich diese klare Stunde"**

| | |
|---|---|
| 1. Wie lieb' ich diese klare Stunde, | How I love this clear hour |
| 2. Die zwischen Tag und Abend liegt, | which lies between day and evening |
| 3. In der die Berge | During which the mountains meld |
| 4. in den Horizont gefügt | into the horizon |
| 7. Sind wie geschliff'ne, gläserne Paläste. | Like polished glass palaces. |
| 6. Und um die zarten Silberäste | And sunlight shines about the tender |
| 7. Der jungen Bäumeschimmert Sonnenlicht, | silver branches of the young trees, |
| 8. Das goldverblassend dort vergeht, | Which fades away, pale, golden, |
| 9. Wo erster violetter Schatten weht. | Where the first violet shadows drift. |
| 10. Wie lieb' ich dieser Stunde reine Helle, | How I love pure brilliance of this lovely hour. |
| 11. Die zwischen Tag und Abend steht! | Which lies between day and evening! |
| 12. Kristall'nes Tor, leuchtende Schwelle, | Crystal gate, shining threshold, |
| 13. Die sanft den Tagesmüden führen will, | Which gently wants to lead the weary sojourner |
| 14. Hin in den Abend, tief und Sternenstill! | Into deep, star-silent evening. |

FORM: free verse, METRIC FEET PER LINE: irregular
STRESS PATTERNS: irregular

Fig. 2. Text, translation, form, meter and stress patters for "Wie lieb' ich diese klare Stunde"

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Although the first and second poems are not connected, the second poem continues the same 'spirit' established in the first. It contains a descriptive scene

about nature and romantic ideas (emotional, imaginative), as experienced by Lehmann. The outdoor setting of the poem enables one to see 'mountains meld into the horizon,' at sunset. The landscape becomes distinct, lucid and illuminates nature as no other hour of the day can. Lehmann reiterates the brilliance of the hour ("Wie lieb' ich dieser Stunde reine Helle") which leads to the crystal gate or shining threshold. Beyond the gate, after sunset, the wearied person becomes absorbed in the deep, star-silent evening.

This poem continues the meditative, elegiac spirit established in the first. Pasatieri employs a slower *andante lirico* tempo that emphasizes a calmer meditative encounter. The unifying rhythmic and melodic motive established in the introduction, as well as the final four measures of postlude, support the reflective frame of mind.

**Poem #3 "So hört ich wieder deiner Stimme Ton"**

| | |
|---|---|
| 1. So hört ich wieder deiner Stimme Ton, -a | Thus I heard again the sound of your voice, |
| 2. Die einst mein Herz erzittern machte. . . –b | Which once made my heart quake. . . |
| 3. Ich lachte -b | I laughed |
| 4. Ob der versunk'nen Illusion. –a | About the sunken illusion. |
| 5. Wie seltsam: ich versteh'es kaum –a | How strange: I hardly understand it |
| 6. Dass dieser schien der einzig Eine. . . –b | That he seemed to be the only one. . . |
| 7. Und doch ich weine –b | And yet I weep |
| 8. Um einen toten Traum. –a | For a dead dream |

FORM: two quatrains, METRIC FEET PER LINE: irregular
STRESS PATTERNS: iambic and trochaic

Fig. 3. Text, translation, form, meter and stress patterns for "So hört ich wieder deiner Stimme Ton"

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As discussed previously in this document, Lehmann and Arturo Toscanini shared an intimate relationship. Because of the sentimentality of Lehmann's poems, conjecture leads one to the speculation that Toscanini is the object of this poem. The poem reflects the dreamy love-state of a person who hears in her head the voice of the lover. The memory of the voice makes Lehmann's heart quake. Then, she laughs a nervous laugh, with the realization that the love is a sunken, unattainable illusion. Lehmann expresses the strange,

yet understandable notion, that he seems to be the only one for her. Then she weeps for the irrecoverable love, portrayed by a dead dream.

The *lento molto* tempo utilized by Pasatieri in the setting of this poem provides the singer the platform from which to clearly express the poem and its emotional content. In the short eight-line poem, Lehmann laughs the nervous laugh as shown in line 3, figure 3, as she thinks about the voice of the love and cries for the unattainable love represented by the dead dream, illustrated in line 8, figure 3. Pasatieri musically links the two phrases "Ich lachte" and "Um einen toten Traum" by first employing a high A in each phrase. Secondly, the melodic line established under the phrase "Ich lachte" repeats in the treble clef of the piano accompaniment under the word for dead, "toten." Pasatieri's similar treatment of these two contrasting phrases adds emotional power and strength to the interpretation of poem.

**Poem #4 "In Flammen starb dein Bild"**

| | |
|---|---|
| 1. In Flammen starb dein Bild. . . –a | Your image died in flames. . 2 |
| 3. Dies Antlitz weissgeglüht in eig'nen Gluten -b | This countenance white-hot with its own glow, |
| 3. Zerging in rasendem Verbluten -b | Vanished in a sudden hemorrhaging |
| 4. Der Feuerwoge, rot und wild, -a | Of the wave of fire, red and wild, |
| 5. Die über uns're Gipfel niederbrach. . . -a | Which broke upon our peaks. . . |
| 6. Die Berge brannten, und die Wälder starben. –b | The mountains burned and the woods died. |
| 7. Das Haus versank in Flammen-garben, -b | The house sank in sheets of flame, |
| 8. Dein Bild mit ihm, dein Angesicht. . . a | Your image with it, your countenance |
| 9. Dich zeichnend, ziehe ich nun nach -a | Drawing you, I follow the |
| 10. Der wunderbaren Stirne edle Schwingung, -b | noble curves of the wonderful brow, |
| 11. Der Augen dunkles Licht – a | The dark light of the eyes, |
| 12. Des Blickes zündenden Durchdringung. . . -b | The burning penetration of the glance. . . |
| 13. Doch ach, ich kann dich nicht erfassen. . . -a | But, oh, I cannot grasp you. . . |
| 14. Die Farben scheinen matt, wie mein Gefühl -b | The colors grow pale, as my emotions |
| 15. Ermattete in mählichen Verblassen. . . –a | grew weary in the gradual fading. . . |
| 16. Ich weiss, mit Farben, hell und silberkühl –b | I know I cannot conjure your |
| 17. Kann ich dein Angesicht nicht - | Countenance with colors bright and cool |
| 18. zwingen. . . -a | as silver. . . |
| 19. In Feuer müsst' ich mein Stift versenken -b | I would have to plunge my pen into fire, |

| | |
|---|---|
| 20. Mit rotem Herzblut meine Farben tränken, -b | To drench my colors with my heart's blood, |
| 21. Sollte mir dieses Bild gelingen. -a | If this picture is to succeed. . . |

FORM: octave+quatrain+tristich+sexain, METRIC FEET PER LINE: irregular
STRESS PATTERNS: iambic and trochaic

Fig. 4. Text, translation, form, meter and stress patterns for "In Flammen starb dein Bild"

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Lehmann possessed many artistic skills: painting, sculpting, sketching, stained glass manipulation and writing. After moving to Santa Barbara, Lehmann began to produce prodigious quantities in these various forms of artistic media. Five weeks after moving to Santa Barbara her house went up in flames, along with it was lost a portion of her artwork.

The depiction of the lover is, in this poem, once again, Arturo Toscanini. The sketches drawn of him were burned and consumed in the house fire. In the middle of the poem, Lehmann attempts to draw the image again as shown in line 9ff of figure 4. The burning penetration of the glance, demonstrated in line twelve of figure 4, consumes her mind. However she cannot duplicate the lost sketch. In order to paint the cool colors, she must drench them with her passion, "Mit rotem Herzblut meine Farben tränken."

The poem contains a fairly consistent rhyming scheme. The stresses fall into patterns of iambic and trochaic; however, the metric length varies with each line illustrating the unsettling, fervor, power and passion expressed in the poem.

Pasatieri's use of a fast, agitated tempo, intense rhythmic activity and polyharmony in the opening section, enhances the frenetic, desperate mood expressed by Lehmann. In the middle section Lehmann tries to draw the picture, once again. Pasatieri reflects this more contemplative section by decreasing the rhythmic activity and slowing the tempo. However, the use of extended chords and polychords persists, multiplying the emotional state expressed by Lehmann. Finally, the frantic music stated at the beginning of the song returns to enhance the last three poetic lines that express her passionate desire to plunge the writing instrument into the fire of her heart's blood in order to draw the picture again.

**Poem #5 "Wie schön ist dieser tiefe Schlummer"**

| | |
|---|---|
| 1. Wie schön ist dieser tiefe Schlummer -a | How lovely is this deep slumber, |
| 2. Wie schön die saphirblaue Ferne! -b | How lovely the sapphire-blue distance! |
| 3. Es leuchten über mir die Sterne, –b | The stars shine above me; |
| 4. Der ganze Himmel ist mein Zimmer, -a | All of heaven is my room, |
| 5. In dem ich träumend liege. –a | Where I lie dreaming. |
| 6. Der Wind spielt in den stillen Zweigen, -b | The wind plays in the silent branches, |
| 7. Die sanft sich seinem Atem neigen, -b | Blown softly by its breath, |
| 8. Wie eine schwankende, grüne Wiege. -a | Like a swaying green cradle. |
| 9. Drei schwarze Tannen stehen Wacht -a | Three black firs stand watch |
| 10. Und breiten ihre Engels-schwingen -b | and spread their angels' wings |
| 11. Über mein Bett. Und Sterne singen -b | over my bed. And stars sing |
| 12. Ihrer erhab'nen we'gen Kreise –c | of their sublime eternal courses. |
| 13. Uralte, wundersame Weise –c | Ancient, wondrous melodies |
| 14. Durch diese warme Julinacht. -a | Throughout this warm July night. |

FORM: two quatrains + sexain, METRIC FEET PER LINE: irregular
STRESS PATTERNS: iambic and trochaic

Fig. 5. Text, translation, form, meter and stress patterns for "Wie schön ist dieser tiefe Schlummer"

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This poem describes a scene Lehmann experienced in nature, remembering a particular evening during a warm July night. The hour is late. The poetess recalls sleeping outdoors under the stars, looking up to the sky. The entire heaven appears to be the boundary of her room. While she dreams, the wind gently blows the branches, like a breath, that creates the image of a green cradle. Three black firs stand tall, watching, with their branches spread, metaphorically appearing as angels' wings over her bed, while the stars manifest their eternal constellations.

The poem describes a beautiful outdoor evening. The beauty is poetically exemplified by "tiefe Schlummer" (deep slumber), "die Saphirblaue Ferne" (the sapphire-blue distance), "der Wind spielt" (the wind plays) etc., as illustrated in figure 4. The *lento ma non troppo; fluido* tempo upholds the meditative tranquil scene described in the poem. Musical interest derives from the extended chords and polychords that permeate the song. Pasatieri chooses to repeat the short phrase "Wie schön" as the final utterance in the song, to emphasize the expressions of beauty described throughout the poem.

**Poem #6 "Narzissus" (Auf ein Bild)**

| | |
|---|---|
| 1. Nicht eines Rehes flücht'ge Spur | He did not follow the fleeting trace of |
| 2. Hat er verfolgt. | a deer; |
| 3. Denn Pfeil und Bogen | For bow and arrow rest like a |
| 4. Ruh'n wie ein zärtlich Lautenspiel | delicate lute |
| 5. In seiner Hand. | In his hand. |
| 6. Auch hat ihn nicht der Wald, | Nor had the woods, |
| 7. so still und kühl, | So still and cool, |
| 8. In grünes Dämmerlicht gezogen. | Drawn him into the green twilight. |
| 9. Kein Abenteuer lockte ihn, | No adventure fascinated him, |
| 10. kein Liebesschwur. . . | no pledge of love. . . |
| 11. Mit schnellem Schritt trieb ihn | With swift step his |
| 12. geheimnes Wissen | secret knowledge |
| 13. Zum Brunnen dort im Schatten- | drove him to the spring, there in the |
| 14. Nur ihm bekannt. . . | shadows--known only to him. . . |
| 15. Wie spiegelklar sind seine glatten | How mirror-clear are its smooth waters, |
| 16. Glasstillen Wasser! Auf des Brunnen Rand | As still as glass! At the spring's edge, |
| 17. Ist Narziss jählings hingesunken | Narcissus has lost himself in secret pleasure |
| 18. In heimlichen Geniessen, | He gazes upon the image |
| 19. Schönheit-trunken | Drunk with beauty |
| 20. Betrachtet er das Bild | Looking at this picture |
| 21. Aufschimmernd aus dem Wasser, hold erlesen | Shining from the water, exquisitely |
| 22. In makelloser Lichtgestalt. . . | fair, in light immaculate. . . |
| 23. Narziss erbebt. | Narcissus quakes. |
| 24. Bezwingende Gewalt | Compulsion drives him to this |
| 25. Treibt ihn zu diesem Spiegelwesen. | Mirror-existence. |
| 26. Und heiss und wild | And hot and wild |
| 27. Fühlt er sein Blut, das in den Adern | Which burns in his veins |
| 28. Loht wie Feuer. . .Und er spricht Berauscht in tragischer Verwirrung | like fire. . .and he speaks, drunk with tragic confusion, |

| | |
|---|---|
| 30. Zu seinem eig'nen Angesicht: | To his own image: |
| 31. "Du bist vollendet Schönstes. . . | "You are perfect, oh, most beautiful. . . |
| 32. Du bist ich. . . | I am you. . . |
| 33. O du, der Götter grausam | Oh, you, the fearfully grim delusion of |
| 34. fürchterliche Irrung-- | the gods |
| 35. Ich liebe dich. . ." | I love you. . ." |
| 36. Der Wald steht dunkel und in Schweigen | The woods stand dark and silent: |
| 37. Der Wind schläft in den stillen Zweigen, | The wind sleeps in the silent branches. |
| 38. Narzissus weint. . . | Narcissus weeps. |

FORM: free verse, METRIC FEET PER LINE: not applicable
STRESS PATTERNS: not applicable

Fig. 6. Text, translation, form, meter and stress patterns for "Narzissus" (Auf ein Bild)

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This poem was written in response to her gazing at a painting of Narcissus. The lyric poem, written in free verse, expresses Lehmann's thoughts on the setting. She employs an "'omniscient' point of view, [as a] . . . narrator standing outside the story . . . revealing the thoughts and motives of his [her] character."[142]

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[142] Morner, 171.

Lehmann describes Narcissus in the cool woods, armed with a bow and arrow, ready to catch a deer. However, the green twilight draws him to the spring in the shadows. The smooth water appears mirror-like. Narcissus loses himself in the secret pleasure of his image. He gazes until he ultimately says, "You are perfect, oh most beautiful . . . I am you . . .Oh you, I love you," demonstrated in lines 31-35 of figure 6. The scene turns dark and quiet and Narcissus weeps. Even though he equates himself with the gods, he sadly realizes that he indeed is not immortal.

Pasatieri enhances the poetic free verse form in this poem by utilizing the through-composed musical form for a majority of the song. The use of contrasting dynamics and polychords that were established in the opening recitative, establishes the drama which will continue the unveiling of Narcissus' self-absorbing *scena.* The large through-composed section that describes Narcissus' state of mind intensifies with the use of polychords, extended chords, extremes in dynamics and tessitura. Musical elements, which were established in the opening recitative, occur in the final recitative. The final, forte, syncopated polychord reflects the dropping of the final curtain on the *scena.*

**Poem #7 "Die Welt scheint ganz aus Glut gesponnen"**

| | |
|---|---|
| 1. Die Welt scheint ganz aus Glut gesponnen. –a | The world appears entirely spun of light. |
| 2. Das Abendlicht, -b | The evening's light. |
| 4. Das aus dem Blau des Himmels bricht, -b | Which breaks forth from heaven's blue, |
| 5. Ist gold'nes Wasser aus saphirnem Bronnen.-a | Is golden water from a sapphire spring. |
| 6. Ein trunk'nes Rot liegt auf den Feldern -a | A drunken red lies upon the fields, |
| 6. Und jedes Blatt -b | And every leaf drinks up the beauty, |
| 7. Trinkt sich an Schönheit müd und satt, -b | Until tired and satiated. |
| 8. Doch drüben dunkeln schon die Wälder. -a | But over there, the woods already grow dark. |
| 9. Ein süsser Friede sinkt auf stillen Auen--a | A sweet peace descends upon the quiet meadows, |
| 10. Und weltenweit -b | And, worlds away, |
| 11 Bin ich entrückt der mörderischen Zeit, –b | I am removed from the murderous age, |
| 12. Entrückt der Erde wahnbetörtem Grauen. -a | Removed from the earth's crazy grimness. |
| 13. Schweigt, quälenden Gedanken, | Be still, my torturous thoughts, |
| 14. Schweigt, ihr Klagen, -a | Cease your lament, |
| 15. Mein Herz, schlaf' ein. . . –b | My heart, sleep. . . |
| 16. Nur in des Traumes Stillsein -b | War's misery is only to be borne |
| 17. Ist dieser Kriege Elend zu ertragen. -a | in the silence of a dream. |

FORM: four quatrains (before the fourth is an introductory line #13)
METRIC FEET PER LINE: irregular
STRESS PATTERNS: iambic and trochaic

Fig. 7. Text, translation, form, meter and stress patterns for "Die Welt scheint ganz aus Glut gesponnen"

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The poem begins with a description of nature, yet an ominous tone develops throughout the poem. The subject matter ultimately turns to intense thoughts of "die Kriege" (wars), which is a reference to the First and Second World Wars.

The first quatrain describes the world as having an appearance of spun light, also called the evening's light, shown in lines 1 and 2, figure 7. The second quatrain portrays the red glow of sunset in the phrase "Ein trunk'nes Rot liegt auf den Feldern." The red glow also foreshadows the bloodshed of innocent soldiers during wars, which will be revealed at the end of the poem. The third quatrain juxtaposes Lehmann's peaceful last years in the United States, with the murderous age raging in Europe. In the final stanza Lehmann wants to quiet her mind, and to isolate it from the thoughts of war. She finally recognizes that she can endure war's misery only in the silence of a dream.

Throughout this final song Pasatieri exploits various tonal centers, extended chords and polychords. Although the prevailing key area of E minor persists, the tonal haze that pervades a majority of the song reflects the deep emotion, the continual turmoil Lehmann feels in her heart about the war raging in her homeland while she remains safe and untouched in the United States.

The reading of Lehmann's poetry permits us a glimpse into her personal life. It is a glimpse that unveils intimate and reflective intentions as well as power, depth and strength of emotion.

# CHAPTER 5

## MUSICAL ANALYSIS

During the early stages of research for this document a source described Pasatieri's compositional style as conservative. In *Composers Since 1900*, David Ewen states:

> He [Pasatieri] was often derided by fellow students [at Juilliard] for his conservative posture as a traditional composer who wrote tonal and singable melodies. "Once I was laughed out of composition class for writing such romantic music."[143]

However, one cannot base the assessment of an entire compositional career on one statement. During an interview in 1972, Pasatieri said of his music:

> I'm writing for an audience. I want to bring joy with my music. I would rather please a real audience than please five other composers sitting in a room. I was a black sheep at Juilliard, when everybody was writing electronic music--or at *least* twelve-tone.[144]

Pasatieri said:

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[143] Ewen, 217.

[144] Fleming, 4.

> I want to express myself in whatever way works, tonally or dissonantly. Because my music is tonal, I am accused of not being serious. What's avant-garde, what's conservative in the perspective of history?[145]

According to these preliminary indicators, application of traditional analytical methods appeared to be a suitable tool for musical study. However, further examination of the score validated Pasatieri's style as conservative only when juxtaposed beside twelve-tone music and other expressions of the avant-garde composers of the twentieth century.

Upon a first reading, Réti's pantonal harmonic framework appears to be an appropriate analytical tool in order to examine Pasatieri's style. Pasatieri's utilization of extended tonality, polychords, and polytonality creates a blurred tonal haze and at times atonality. Réti's pantonal harmonic structure constitutes an amalgam of tonality and atonality, a type of synthesis that appears in Pasatieri's work:

> To suggest how tonality and atonality may finally perhaps be led to a synthesis through the rallying power of pantonality, is the purpose of this book.[146]

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[145] Ewen, 218.

[146] Réti, 4.

Even though Pasatieri's work may be viewed as a synthesis of tonal and atonal qualities, his compositional style does not strictly adhere to Réti's concept of pantonality. In part three of his book, Réti discusses various harmonic structures: tonality, undefined tonality, atonality, and pantonality. He describes the pantonal harmonic structure as

> Atonal tonality, fluctuating harmonies, movable tonics, tonics of different types—[that create the harmonic structure found in] *pantonality.*[147]

Réti's definition of 'undefined harmony' more closely describes Pasatieri's use of harmony, rather than pantonality:

> This concept is . . . closely related to extended tonality. Even in the music of Strauss, Mahler, Sibelius there are often sections which are decidedly tonal, although their actual key relationship cannot be determined. They float in the realm of several keys without deciding upon a concrete tonic.[148]

Pasatieri's music cannot be placed into one particular compositional structure, such as pantonality. Labels are, at best, limiting and do not represent any work completely. It became evident that Pasatieri's style requires a different process of analysis.

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[147] Ibid., 69.

[148] Ibid., 68.

During the recent interview the composer discussed his compositional style and creative process:

> I really don't know about the creative process. I have said before that I've written hundreds of songs and seventeen operas and I don't remember writing any of them. It's because--I mean--I do remember sitting there--[the] physical act--because when I'm writing--you are there and you're also not there. That's how I feel. You are thinking, but the technique, the actual compositional technique supports you while you're doing it. But I don't have any formalized process like other composers do who can really talk about things like this. I'm not able to do it. Most of my process is done mentally and I feel that it continues even into my conscious mind. So by the time I write it, the process has been going on.[149]

The composer expounded further about the procedure that took place during the writing of *Sieben Lehmannlieder*:

> I can tell you the way I know whether or not I'm going to accept a commission or not. It's whether I can already hear--even though it's fairly distant--but I already hear the music. So, I remember reading the poems [Lehmann's], then I was sitting down listening to the inside of my head--if I could hear it--what that music was. And it was distant, but it was there. So, then I knew that I was

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[149] Pasatieri, interview with the author.

> going to write it. And there have been a few times in my life that I have accepted a commission and then turned it down because it wasn't there.[150]

Pastieri remarked about his singing during the creative process of writing the songs:

> I can tell you in writing a vocal line, I am aware, I'm always singing it myself, even the genesis of it. In other words, I wouldn't write something without singing it. I physically do it. Now understand I'm not talking a real voice. I'm talking about the process of singing, not for sound. But I do sing.[151]

One of the first things the composer mentioned during the initial phone call was the "vocal presence" he felt while writing the cycle. He explained:

> The spirit of Lehmann was there while I was writing. "Narzissus" [the sixth song] I wanted it lower, but put it up on A sharp. That's what the vocal presence wanted.[152]

At the time of the personal interview, Pasatieri expanded on these preliminary remarks:

> It's higher than she would have sung it. And I think there's a B in the last song. I thought it was in the last song. So, it's really a bit higher than she would have felt comfortable. Timbre wise--her timbre was so silvery, [she had such a] sensual sound. I never

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[150] Ibid.

[151] Ibid.

[152] Ibid.

> met her, but I went to her house and saw her gardens she designed and saw her rooms and belongings.[153]

From listening to many recordings, Pasatieri understood the quality and range of Lehmann's voice. He remembered seeing her on television when he was a child:

> I remember I was ten or something like that, and on television was a master class from Santa Barbara. There was a girl who was doing Marschallin's aria--there was a big chair and she was going to pose. Now [Lehmann who] had no [singing] voice left, was talking, [and I] remember her saying she wanted to do this again.[154]

Orchestral colors were a part of the creative process during the writing of this cycle:

> There's something about [Richard] Strauss' *Last Four Songs* that seem to me to have some kind of relationship. She [Lehmann] sang a lot of Strauss. That whole period of influence infuses this cycle. Strauss did that too, he later orchestrated his songs, and Mahler. There's a tradition in German Lied for doing that.[155]

At The Juilliard Pasatieri studied with Vittorio Giannini and Vincent Persichetti. Giannini influenced Pasatieri primarily in the area of operatic

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[153] Ibid.

[154] Ibid.

[155] Ibid.

writing. During the interview, Pasatieri elaborated on the cause for the Straussian influence heard in this cycle:

> Richard Strauss was my teacher's teacher. Vittorio Giannini was a direct pupil of Richard Strauss. That was the connection. He [Giannini] was an opera composer. He was Italian--American/Italian but his sister Dusolina Giannini was a famous opera singer. She sang for Toscanini. But he was definitely Italian. The genesis of his training was from Richard Strauss. So, my training comes from both schools, the influence of Strauss and the influence of the Italians. [156]

The score lists the first three sopranos who performed this cycle as well as the person to whom the cycle is dedicated. The interview disclosed the fact that Pasatieri did not write this cycle for any particular voice:

> If I'm writing *for* someone, then it's for [that person's] sound, definitely not this [cycle]. It was not commissioned for a specific singer. Judith Beckmann [a student of Lehmann's] was the first to perform the cycle at the Music Academy [the summer of 1988]. [157]

Pasatieri also talked about the dedication of the cycle (To Gregory Hanlen):

> The dedication is to my friend who died, Gregory Thomas Hanlen. Gregory was a wonderful musical friend of mine in New York. In fact, he worked for the Metropolitan Press Club. We had such fun. He and I were best friends. . . . Gregory studied

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[156] Ibid.

[157] Ibid.

> singing. He didn't have a performing voice. We always did music. Then, Gregory died, so I dedicated the cycle to him.[158]

Pasatieri does not formally analyze his creative process, nor is he able to discuss his music in that manner. After the interview, it became apparent to me that a different type of analytical process needed to be created to discuss the musical structure. Throughout the time of score study and research in preparation for the writing of this document, it became evident that Pasatieri exploits several distinguishing musical elements: repetition of lyrics, rhythmic and melodic motives, chromaticism (including polyharmony), and word painting. Rather than placing Pasatieri and his style into a particular compositional structure, the tracing of Pasatieri's treatment of these four features will constitute the framework for musical analysis of *Sieben Lehmannlieder*.

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[158] Ibid.

**Song #1: "Ich bin allein auf Bergesgipfeln"**

The ternary form, $ABA^1$, constitutes the musical framework for the setting of this poem. The two poetic quatrains comprise the first two sections of the song (the first, mm. 1-17, and the second, mm. 18-35). The third section, measures 36-48, contains a repeat of lyrics from the first quatrain and recapitulates musical elements established in the first, as illustrated in figure 8.

The first fourteen measures establish the prevailing key area, A flat minor. Although A flat minor predominates, polychords permeate each measure and create an element of tonal instability. Yet the tonal instability sustains the refreshing mood of excitement expressed in the poem. The dramatic musical transition to the B section begins at measure 15. The tonal area suddenly shifts to E minor and continues to progress through D major, G minor, and E flat major harmonies on a polychord consisting of G major and D major, which is illustrated in figure 9. To augment the G/D polychord measure, Pasatieri employs an engaging element, a restatement of the opening vocal, melodic line ("Ich bin allein,") in the left hand of the piano accompaniment, as shown in figure 9.

The newly established A minor tonal area persists for five measures (mm. 18-22) during the transition to the musical setting of the second quatrain. As a

way of joining the two poetic quatrains Pasatieri repeats the opening poetic phrase "Ich bin allein auf Bergesgipfeln," employing the same vocal melodic line and piano accompaniment established in measures 2-5, illustrated in figure 9.

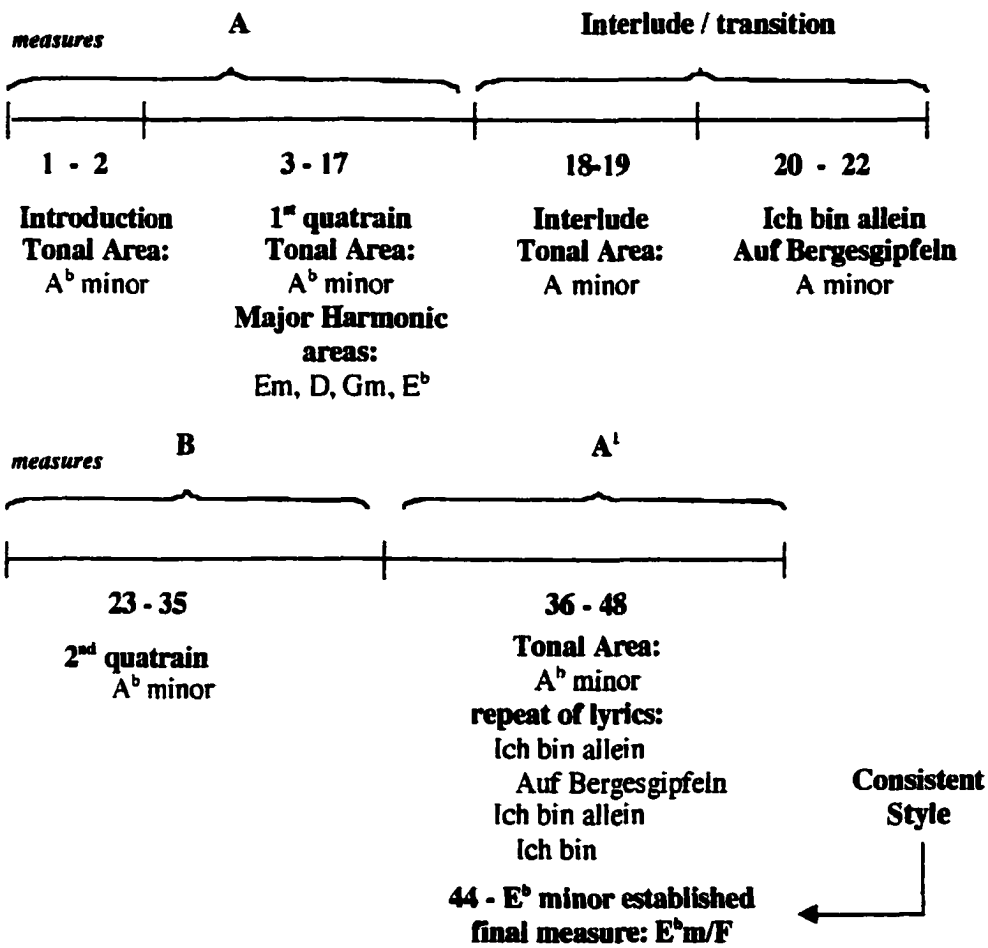


Fig. 8. Structural schematic of first song, "Ich bin allein Auf Bergesgipfeln"

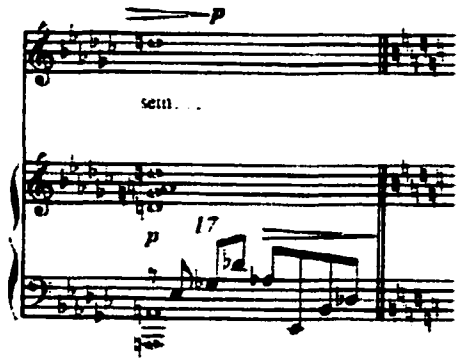


Fig. 9. G/D polychord and melodic repeat of "Ich bin allein"
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The second quatrain reveals nature's affect on Lehmann: "Und streicht wie eine kühle Hand" (And caresses like a cool hand), "Um meine sonnewarmen Glieder" (About my sun-warmed limbs), and "Und durch my flatterndes Gewand" (And through my fluttering gown). In order to emulate this impact, Pasatieri employs the use of dramatic, musical elements to establish the contrasting B section (mm. 23-35). The key signature changes back to A flat minor; however the section abruptly begins with a F/B flat polychord that foreshadows the tonal haze that dominates the section. Polyharmony and chromatic passages undergird the dramatic tone of the entire B section.

The A flat minor key area returns in measure 35 to introduce the $A^1$ section (mm. 36-48). The beginning of the recapitulation (mm. 35b-38) duplicates measures 1-3 from the A section and measures 18-20 of the transition before the B section. Measures 35b-38 initiate the beginning stages of the climax of the song as the piano accompaniment covers an extended part of the keyboard: the right hand is raised one octave, the left hand lowered an octave. The extended use of the keyboard supports the melodic line carrying the phrase "Auf Bergesgipfeln" (mm. 40-42), the climax of the song. The climax contains several dramatic elements that add depth: an intervallic leap of a seventh to the high B flat in the vocal line, a melisma, and an increase in note values, all supported by polyharmony. The closing six measures (43-48) reflect the opening statement "Ich bin allein" in a new key area, B flat minor, although measure 45 returns briefly to the opening tonal area of A flat minor. Polyharmony supports the final vocal expression "Ich bin" which inevitably leads to the final E flat m7/F minor polychordal ending.

During the interview with the composer, he was asked if the shape of the vocal melodic phrase and piano accompaniment which supports the word "Bergesgipfeln" (mm. 4 and 5, 21 and 22) was intended to have the shape of a mountain. He replied, "That is by design. It was meant to have the shape of the

mountains."[159] Another interesting word-painting element occurs on the phrase "Ich bin allein" (I am alone). Each time the phrase surfaces, rests appear on either side, which musically gives strength to the sense of being alone. To this comment the composer replied:

> Really? Well, there are a lot of rests in my music, and I wasn't aware of this. But I've worked so long with singers that it makes sense to me. A conductor once did an early opera of mine (as he [the conductor] was getting very analytical) he said what I put into the vocal line was the breaths. And that's what the breaths represent. I can tell you in writing a vocal line, I am aware. I'm always singing it myself.[160]

Because Pasatieri's style exploits extended chords, polyharmony and chromaticism, he creates a unifying element to provide an aural sense of stability. Illustrated in figure 10, measure 1 of the accompaniment establishes a pattern of running eighth-notes which continues its consistent rhythmic activity throughout measures 1-7. The end of the rhythmic activity in measures 10-17 illustrates the meaning of the second couplet in the poem, "Auf stiller Wälder

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[159] Ibid.

[160] Ibid.

Wipfeln. Ringsum ist tiefstes Einsamsein" (Upon the dark treetops of quiet forests. Round about is deepest solitude.) The reiteration of the running-eighth pattern in the transition leads to the B section (mm. 18-22) and its repeat enhances aural stability. The pattern returns in the final section (m. 35b) creating unity as it reflects the beginning of the song and also brings about closure.

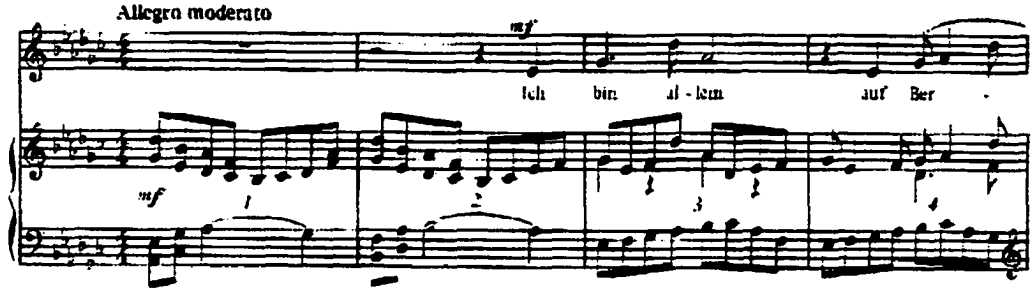


Fig. 10. Running eighth-note pattern

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**Song #2 "Wie lieb' ich diese klare Stunde"**

As previously discussed, Lehmann wrote this poem in free verse form:

> The poem gives you the 'bones' of the song, since the objective is to set the poem. You can't just juxtapose it—well you can, but this is fairly straightforward [poetry].[161]

Pasatieri musically set this poem in three unbalanced sections: A (mm. 1-21) B (mm. 22-29) and C (mm. 30-35), as shown in figure 11. The song concludes with a postlude of four measures.

The prevailing tonal area utilized in the first fifteen measures of the A section is A flat. The three measures of introduction expose an arpeggiated A flat M7 chord, punctuated with $6^{th}$ and $2^{nd}$ chord tones in order to create interest. Although A flat predominates, other major harmonic areas are exploited throughout these fifteen measures: G minor, E flat, F minor, B flat, and D flat. A dramatic moment occurs in the first beat of measure sixteen: the tonal center suddenly raises l/2 step. The placing of the shift of the tonal center on the word "Sonnenlicht" (sunlight) causes the highlighted word to sound bright, as the piano arpeggiates the AM7 rolled chord with a slow, fluid motion beneath the word. Following this tonal shift, the tonal haze consists of various harmonic

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[161] Ibid.

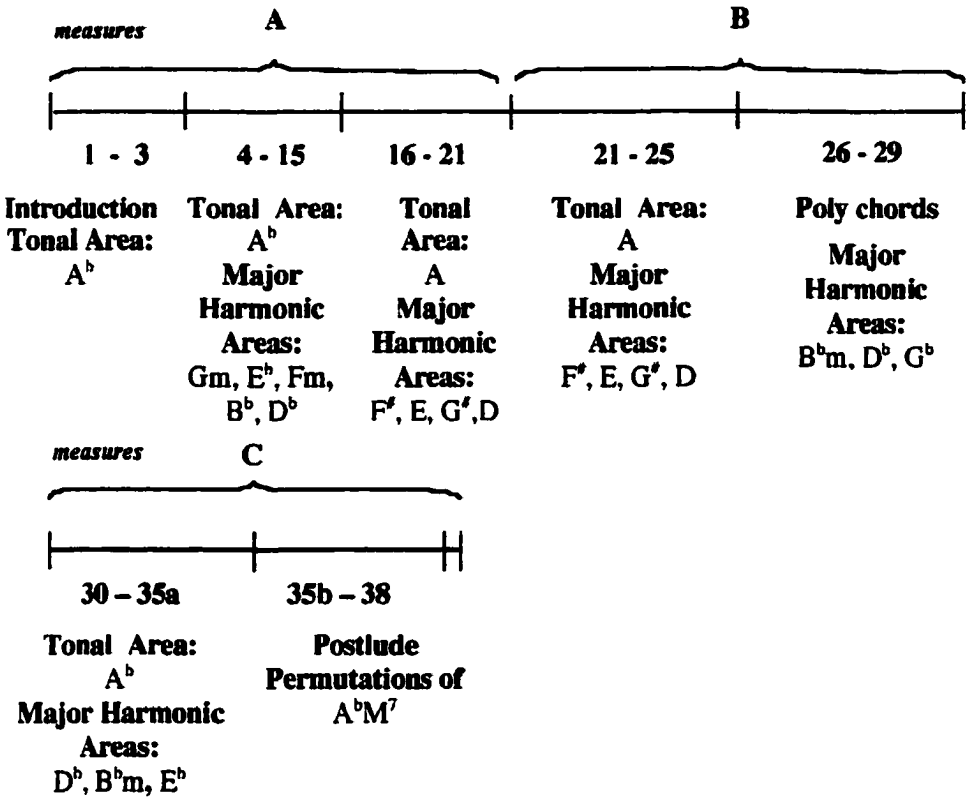


Fig. 11. Structural schematic of second song, "Wie lieb' ich diese Klare Stunde"

alterations: F sharp, E, G sharp and D, which continue through the first four measures of the B section.

Measure 26 marks a canceling of the A major key signature. However, the harmonic structures in the measures that follow are not in C major. The first two measures contain polychords, followed by two measures that harmonically usher in the A flat tonal area of section C.

The final section marks a restoration of the A flat tonal area persistently interrupted by polychords and the shifting of the harmony through various tonal areas: D flat, B flat minor and E flat. The final four measures conclude the song as a postlude.

The postlude echoes those incorporated at the end of many German *Lieder* by Robert Schumann. Regarding this statement Pasatieri commented: "That is the key [A flat] I associate with Schumann. That is something I do in many songs. In looking at it now, yes, postlude."[162]

Pasatieri incorporates two unifying rhythmic/melodic devices in this song: a motive in the accompaniment and another in the vocal line. The first unifying rhythmic/melodic motive appears in the accompaniment in the first three measures, indicated by motive A in figure 12. Motive A occurs either in exact duplication or in some type of harmonic permutation in measures 5, 15, 21, 23, 25, and 30 and in the postlude (mm. 35-37). The second motive occurs in the vocal line and appears first in measures 3c-5, indicated by motive B in figure 12. The two repeats of motive B (mm. 22-23 and 30) do not completely duplicate the

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[162] Ibid.

original motive (3c-5); however, a sufficient portion returns to recall the original motive.

The introduction illustrates the reflective, meditative mood of the poem. The extra beats in the third measure extend the aural time for the performer and listener to pause and meditate on the "klare Stunde" (clear hour), as demonstrated in figure 12.

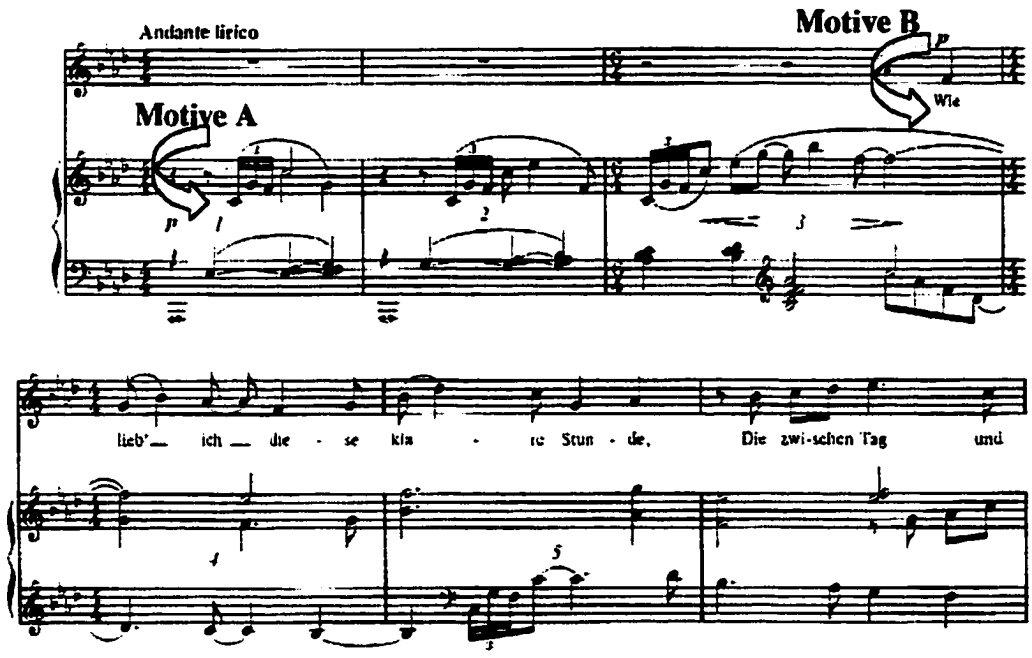


Fig. 12. Motive A, motive B, extension of 4/4 meter, reflection of text
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A second word-painting idea occurs in measure 12 as the rolled polychord cluster mirrors the "gläserne Paläste" (glass places). As illustrated in figure 13, the final six measures contain two reflective elements. First, the octave low F in the bass of the accompaniment enhances the word for deep ("tief"). Secondly, the intervallic leap of a tenth on the words "und Sternenstill" returns the singer to higher tessitura and points the listener to "die Sterne" (the stars).

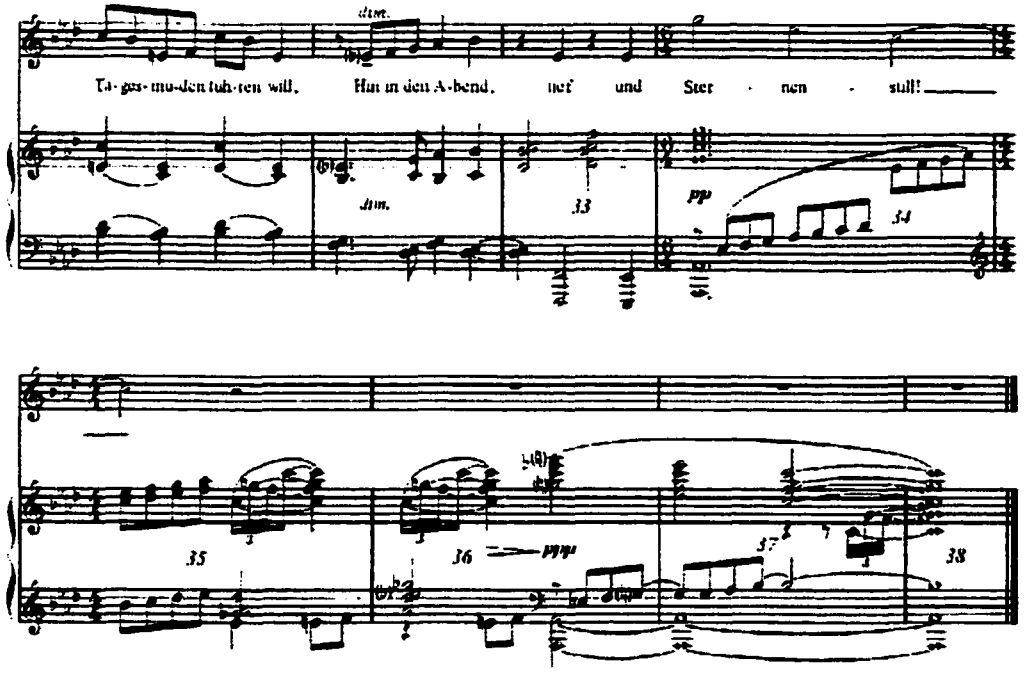


Fig. 13. Final six measures

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**Song #3: "So hört' ich wieder deiner Stimme Ton"**

The two poetic quatrains determine the A, $A^1$ form for this musical setting: the first section encompassing measures 1-10, and the second, encompassing measures 11-23, as shown in figure 14. E major dominates as the tonal area.

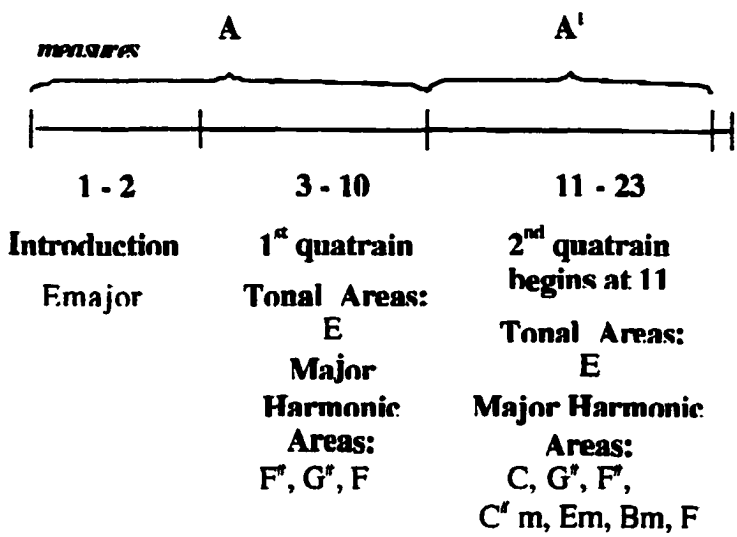


Fig. 14. Structural schematic of third song, "So hört' ich Wieder deiner Stimme"

Throughout both sections of the song Pasatieri intrudes on the established tonal center by exploiting a recurring A sharp in the piano (mm. 1, 2, 7 and 11) and utilizing various tonal areas (F sharp, G sharp, and F), as illustrated in figure 14. Both devices add to the tonal instability of the song. The unstable harmonic

wanderings (C♯minor, E minor, and B minor) in the second section intensify and emotionally set up the final phrase "Um einen toten Traum" ([weeping] For a dead dream).

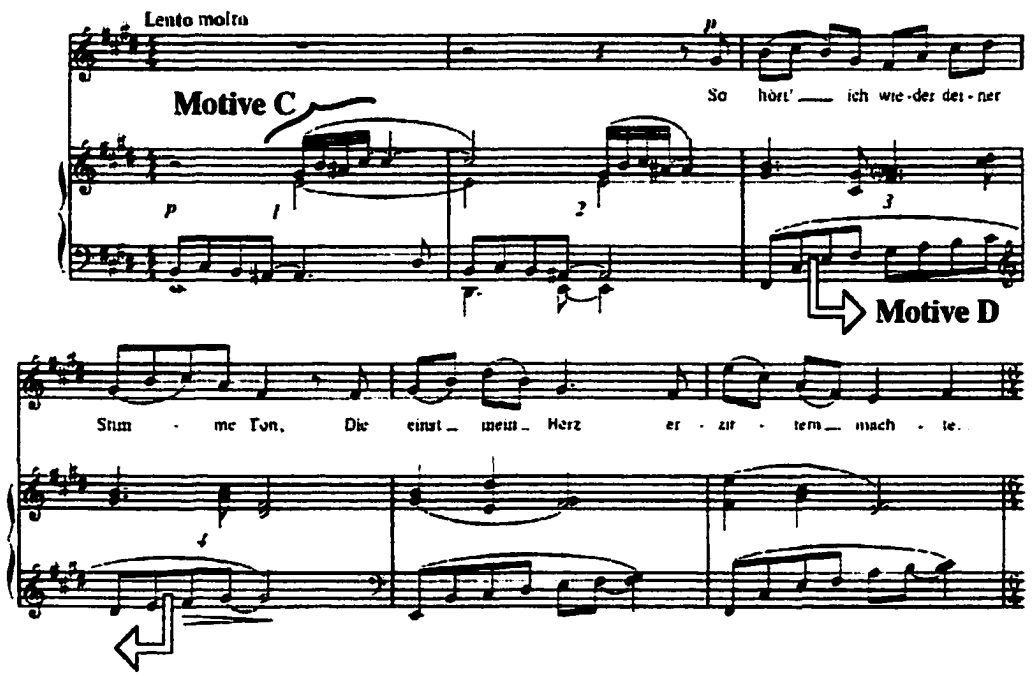


Fig. 15. Motives C and D

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Two unifying rhythmic and melodic motives occur in the accompaniment in this song. The first motive appears in measure 1, designated motive C, as illustrated in figure 15. The motive then emerges, either exactly, or in some type of permutation, in measures 2, 7, 8, 11, and 21-22. The frequent use of an E

major scale, or portions of the scale, represents the second unifying motive, designated D in figure 15. As shown in figure 15, the E major scale begins on the second beat of the third measure in the left hand of the piano and finishes. The E major scale returns uniting the beginning of the second section of music (measure 12) with the first section. Portions of the scale appear in measures 5, 6, 12, 13, 14, and 15.

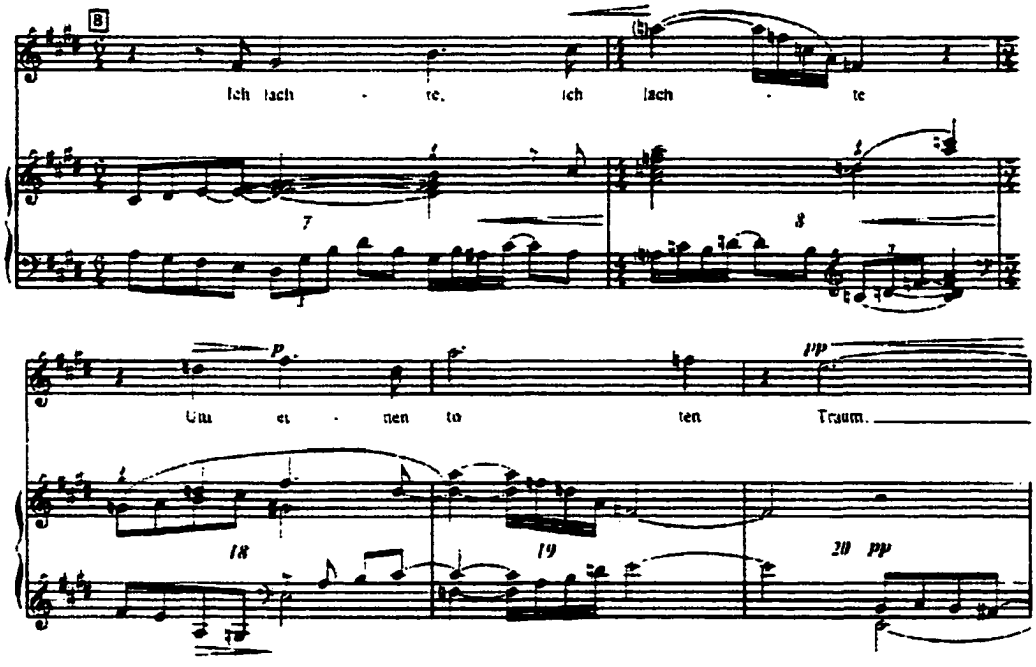


Fig. 16. "Lachte" and "toten" contrasting terms musically linked

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Pasatieri's sense of drama highlights two contrasting ideas: "lachte" (laugh) and "toten" (dead) see figure 16. Pasatieri repeats the "Ich lachte" to enhance the nervousness of the laugh. Musically, the second statement of "Ich lachte" contains an exhilarating leap in the vocal line of a minor sixth, which is followed immediately by a descending, arpeggiated F chord, imitating a laugh. "Toten" occurs in the last phrase of the poem. As discussed in chapter four, it is impossible for the poetess to have a relationship with the lover mentioned in this poem. Therefore, the love is considered dead ("toten"). The "Ich lachte" melodic contour appears again, yet the accompaniment expresses the motive, and the chord changes from F to D minor. Even though the love will never again be consummated, the musical reminder of the laugh paradoxically reflects the happiness she enjoys simply thinking about the voice of the lover.

**Song #4: "In Flammen starb dein Bild"**

A ternary form ($ABA^1$) organizes the musical setting of this poem. This framework provides the setting for articulating the emotional intensity expressed in the poem. The musical expressions, directly linked with the poetry, create word-painting throughout the song.

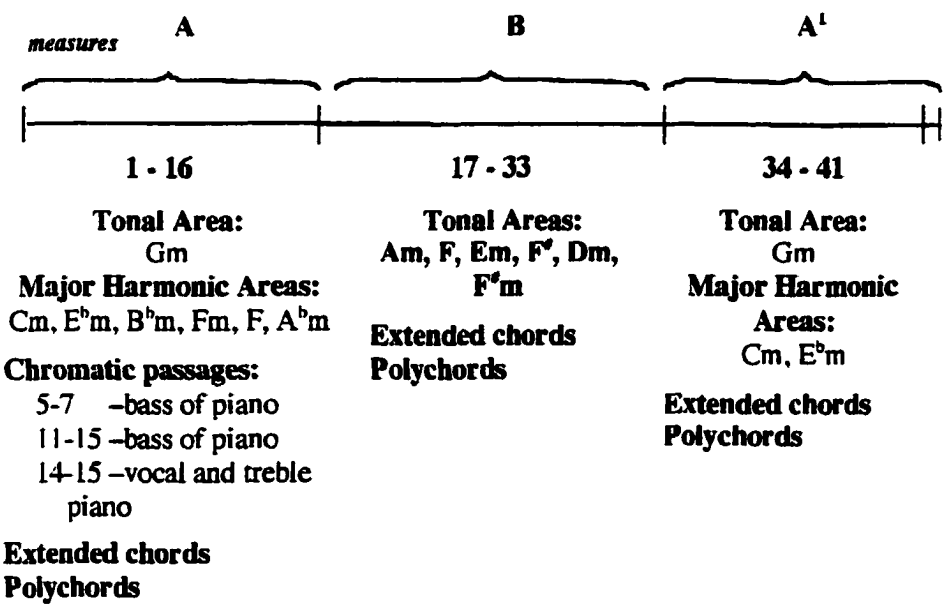


Fig. 17. Structural schematic of fourth song, "In Flammen starb dein Bild"

The crisis of the lost painting, illustrated in Figure 4, page 60, evokes a sense of gravity, anger, and urgency. Dramatically, the A section begins with a

violent, frenetic tempo which is sustained throughout the entire A section (mm. 1-16; see figures 17 and 18. Pasatieri illustrates this sense of crisis in several ways. First, he employs a *forte* dynamic level punctuated by a few accent marks. Secondly, the right and left hands of the piano accompaniment extend beyond the staves, intermittently highlighting the overall dramatic effect. In addition to the extended use of the keyboard, Pasatieri employs a consistent, intense rhythmic activity, which is accompanied by pervasive octaves in the left hand of the piano, portraying the relentless thoughts about the lost painting, as demonstrated in figure 18.

Although G minor predominates, other harmonic areas are exploited throughout the A section: C minor, E flat minor, B flat minor, F minor, F, and A flat minor, as illustrated in figure 17. Pasatieri consistently employs polyharmony and added chord tones to increase the intensity of the section. Added to the polyharmony and added tones are two chromatic scale passages in the left hand of the piano (mm. 5-7 and 11-15). The consummation of these musical elements represents the power and depth of emotion expressed by the poetry.

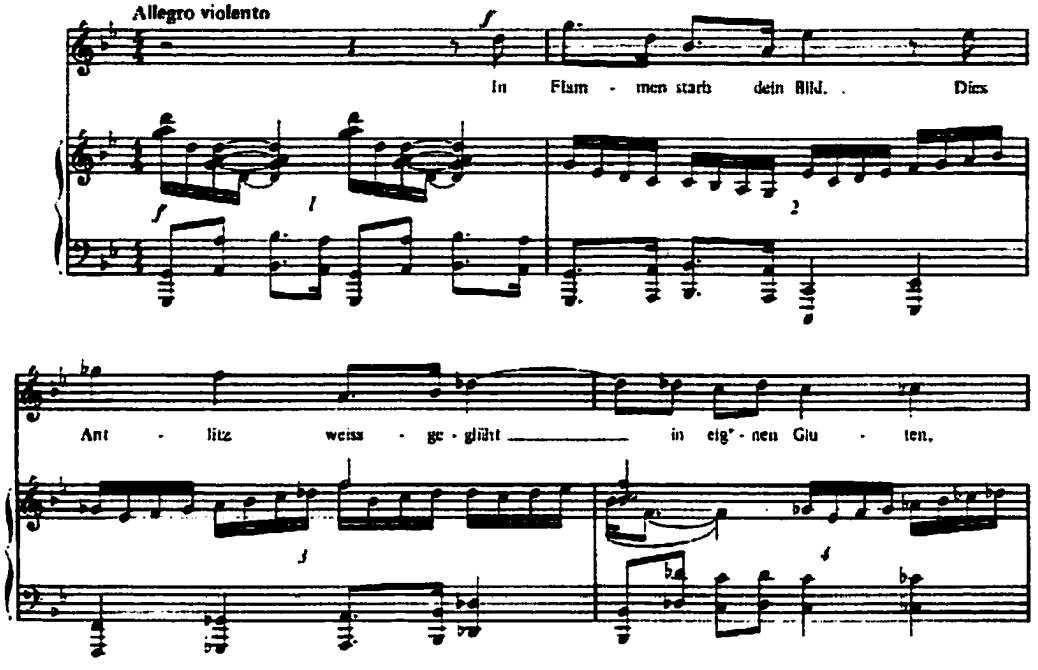


Fig. 18. Word-painting

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The power, force and strength of the A section suddenly gives way to a different level of emotion. The B section becomes the framework for meditation, a time for thinking about drawing the picture. Throughout the B section (mm. 17-33) the rhythmic activity diminishes. The motion abates throughout measures 17-29, until finally half notes appear in the accompaniment in measures 30 and 31. As Lehmann thinks about how she can redraw the burned picture, she tries

to remember his eyes (mm. 21 and 22) but can't. Pasatieri employs dramatic devices to reflect Lehmann's inability to remember the details of her lover's face (mm. 25-26), as illustrated in figure 19. The E minor tonal center, reflected in these two measures, contains additional, chromatic, non-chord tones creating tonal instability. The eighth rests and the dotted rhythms produce a feeling of gasping for breath. These musical elements reflect Lehmann's inability to redraw the picture.

Lehmann suddenly comes to the realization that the only way she will be able to redraw the picture is plunge her writing instrument back into the passionate fire of her heart. The abrupt return of the $A^1$ section (mm. 34-41) reflects this passion.

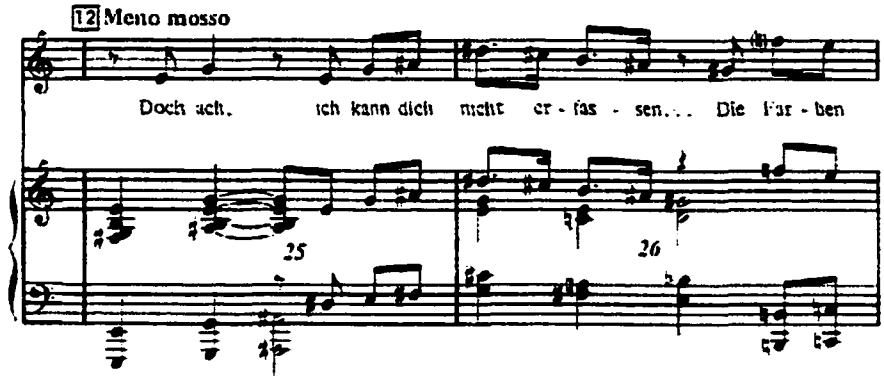


Fig. 19. Word-painting

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**Song #5: "Wie schön ist dieser tiefe Schlummer"**

Pasatieri organizes this poem consisting of two quatrains and one sexain into two relatively balanced sections: section A, measures 1-19, and section B, measures 20-37, as illustrated in figure 20. The dominant tonal area, G minor, prevails during the first twelve measures and returns briefly in the one-measure interlude and again briefly in the B section.

The introduction begins in the G minor tonal area. The harmony vacillates between G minor, F, and D flat M7 until it finally rests on D, and the vocal line begins. As the first section continues, G minor prevails as the dominant tonal area. However, the tonality wanders through other harmonic areas: C minor, E flat, B flat, and E flat minor. Beginning with measure thirteen, the tonality becomes more complex. Throughout the rest of the first section, extended chords and polyharmony predominates every measure. The haziness of the tonality illustrates the text: "In dem ich traümend liege (While I lie dreaming). Der Wind spielt in den stillen Zweigen (The wind plays in the silent branches), Die sanft sich seinem Atem neigen (Blown softly by its breath), Wie eine schwankende grüne Wiege (Like a swaying green cradle)."

The one-measure interlude plays an important aural role. After the barrage of polyharmonic complexities, a repeat of the first measure is heard and brings about aural stability.

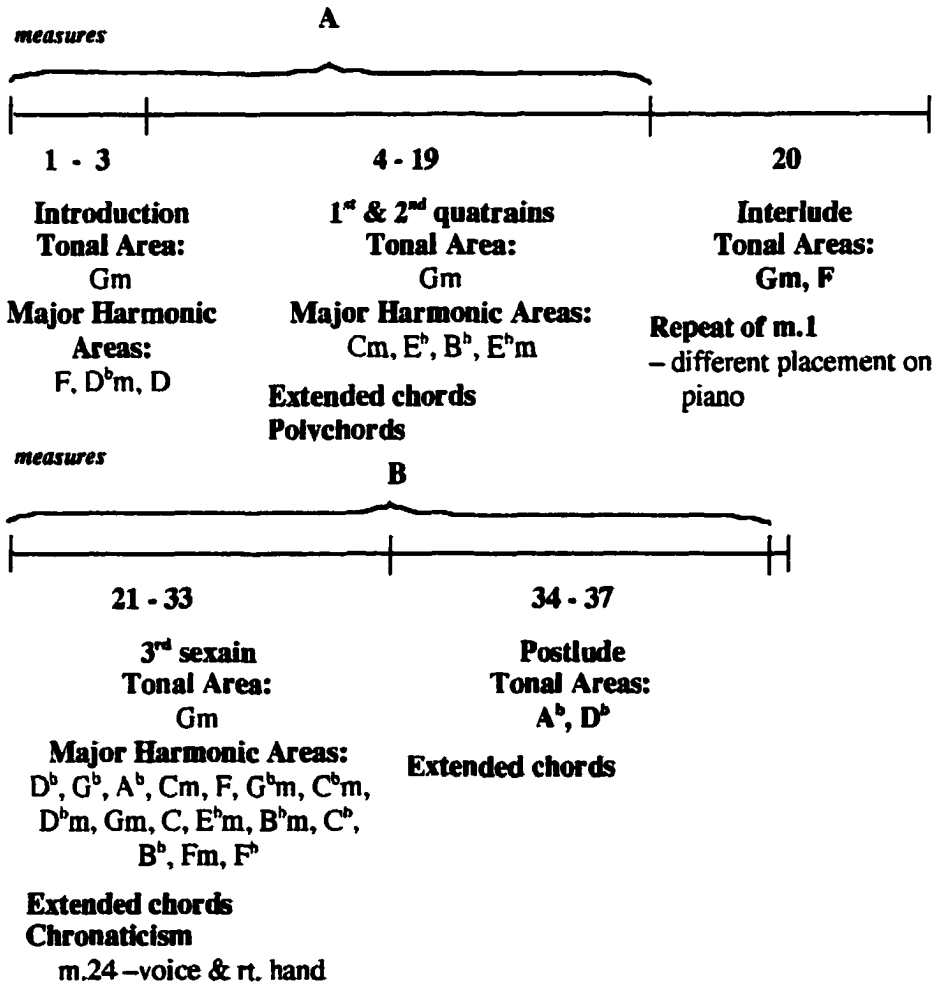


Fig. 20. Structural schematic of fifth song, "Wie schön ist dieser tiefe Schlummer"

The second section begins with a harmonic progression from D flat M7 to G flat. The following measure ushers in the subsequent collection of polychords that expresses the lyrics: "Drei schwarze Tannen stehen Wacht (Three black firs stand watch), Und breiten ihre Engelsschwingen über mein Bett (and spread their angels' wings over my bed.)"

The G minor tonal area returns in measure 25 and continues to dominate until the bass clef in the piano accompaniment begins a slow, descending, chromatic scale, beginning on C, in measure 29b. The chromatic slip continues until it reaches its point of rest on F flat in measure 33.

In order to provide aural stability in a song that contains numerous polychords, Pasatieri employs two rhythmic and melodic motives: one in the accompaniment and one in the vocal line. The motive that occurs in the accompaniment begins in measure 1 and is designated motive E in figure 21. The motive returns in the one-measure interlude (m. 20). The vocal rhythmic and melodic motive also begins in the introduction: measures 3-5, designated motive F in figure 21. The motive provides unity as it recurs in measures 10-12 and in measure 25.

Measure 19 contains a word-painting figure: the triplet-figure on "schwankende" (swaying) depicts the oscillating experience. The vocal line in

measures 30-33 slowly increases in note value. The augmented, slower declamation of "durch diese warme Julinacht" (throughout this warm July night) allows the performer and listeners time to enjoy and absorb the scene depicted on the warm July night.

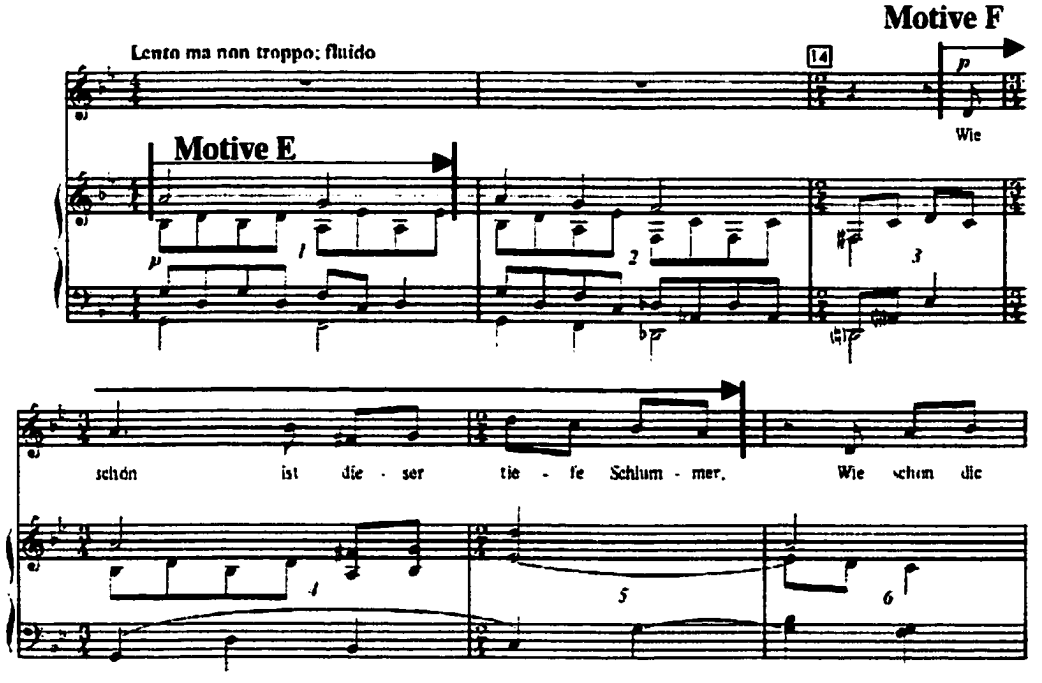


Fig. 21. Accompanimental and vocal rhythmic and melodic motives
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**Song #6: "Narzissus"**

The sixth poem represents the climax in this song cycle. During the interview, the comment was made that the cycle has an internal sense of getting more and more complicated. He replied:

> I remember when I was listening to it with the orchestra that "Narzissus" is a sort of climax of this--for volume, for tessitura, [and] emotion.[163]

For a majority of the song, (mm. 16-67) Pasatieri sets the poetic free verse with a through-composed form, as illustrated in figure 22. The opening fifteen-measure recitative establishes the poem's dramatic setting by incorporating contrasting dynamics and polychords, as illustrated in figure 23. Musical elements established in the opening recitative recur in the closing recitative.

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[163] Ibid.

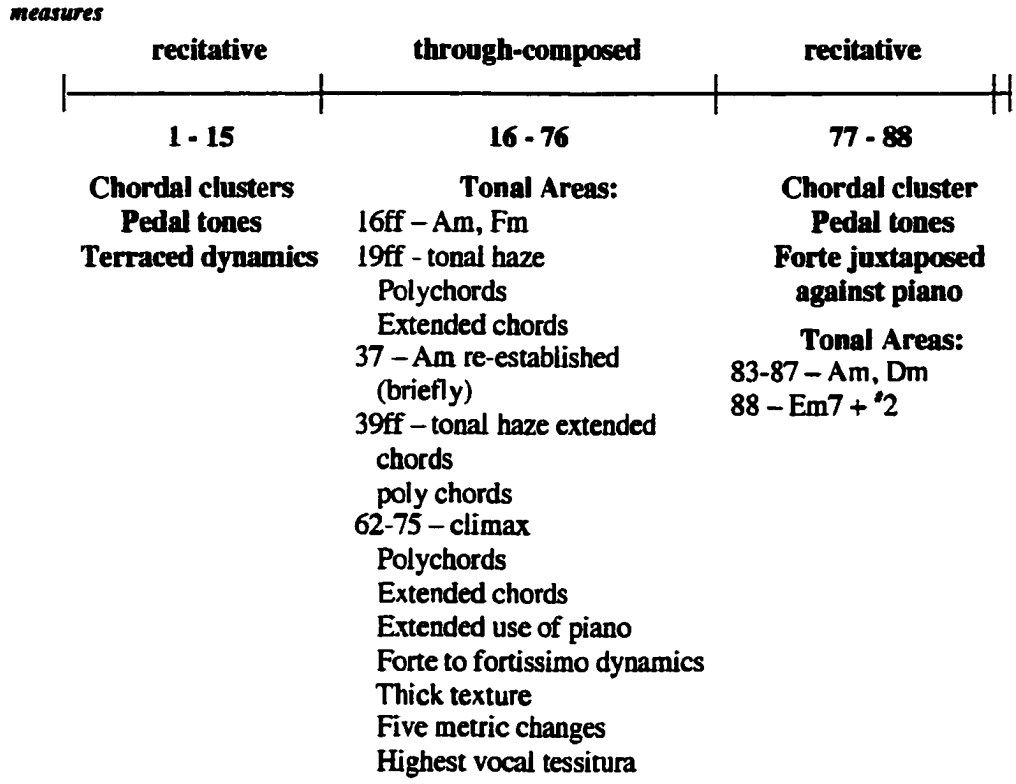


Fig. 22. Structural schematic of sixth song, "Narzissus"

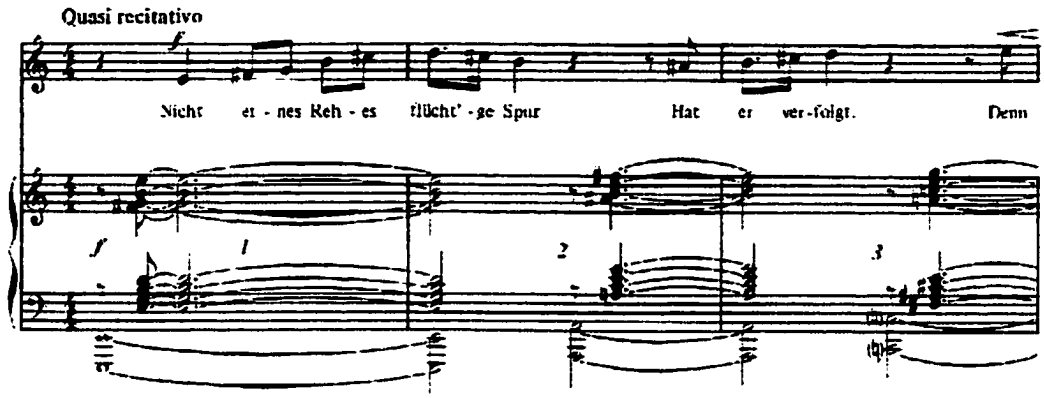


Fig. 23. Opening recitative

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Two elements that best represent Pasatieri's compositional style in this particular song are polyharmony and word painting. Through the use of these two elements, Pasatieri creates a setting for the powerful, self-revealing scene of the poem.

It appears from the opening measure of the through-composed section (m. 16) that A minor will dominate as the tonal center. However, the tonal area lasts only for another measure. Measure eighteen shifts to F minor as the tonal area only briefly. From measure 18 on, the tonality becomes more and more hazy as the tonal areas vacillate. The use of polychords becomes more clearly

demonstrated in measures 23-28 as the polyharmony reflects the text, "Zum Brunnen dort im Schatten nur ihm bekannt. . . " (drove him to the spring, there in the shadows—known only to him).

Within this large through-composed section Pasatieri utilizes rolled polychords as a unifying factor: in measure 27, measures 31-33, measures 27- 28 and measures 44-45. Amid the barrage of polychords, extended chords, chromatics, and tonal haze, these rolled chords become aural landmarks.

The section of the song that includes the climax commences in measure 62 and concludes in measure 75, as illustrated in figure 24. The phrases "Du bist vollendet Schönstes. . .Du bist ich" ("You are perfect, oh, most beautiful. . .I am you. . . .), in measures 68-72, embody the climax. The exploitation of polychords, extended chords, extended use of the piano, a forte to fortissimo dynamic level, thicker texture, five metric changes, and higher tessitura for the voice portrays the vigor and intensity of Narcissus' self-absorbing *scena.*

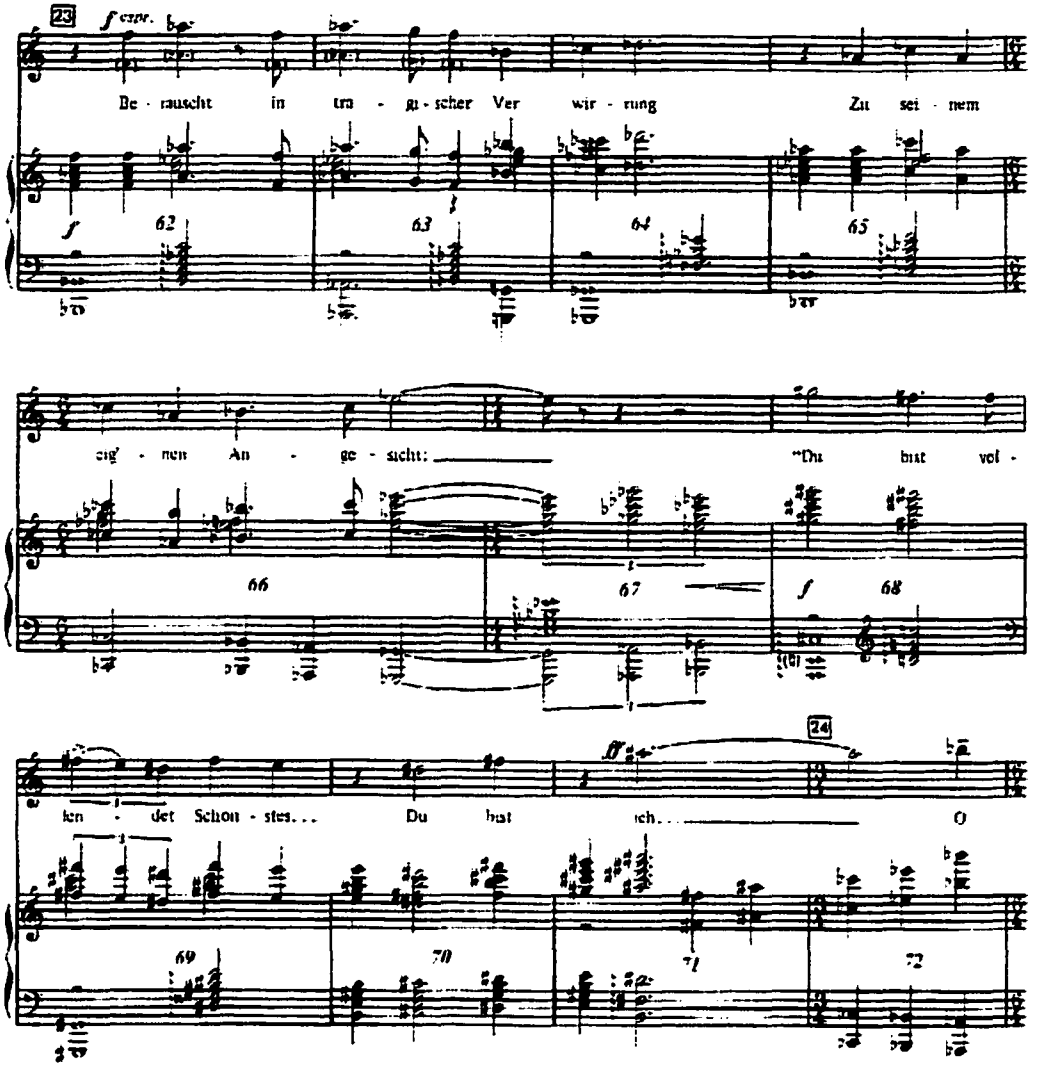


Fig. 24. Climax section of the song

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In the closing recitative the voice sings about the now dark and silent woods and the wind in the silent branches. Sustained polychords enhance the mysterious mood, as the singer declaims the text *quasi a capella*, reinforcing the silence of the woods and silent branches (mm. 78-82). Finally the scene draws to a close, and Narcissus cries while the harmony vacillates between A minor and D minor.

Word-painting occurs in other places as well. In measure 20 the phrase "mit schnellem Schritt" (with swift step) employs the triplet figure for the word "schnellem" and is sung quickly in the allegro tempo. The rolled polychords, suggesting the sound of rippling water, in measures 27 and 28, underlie the poetic line which refers to Narcissus as he looks at himself in the spring's mirror ("Wie spiegelkar sind seine glatten"). As a reminder, the rolled polychords occur again in measures 31 and 33, advising the listener that Narcissus remains at the springs edge ("Auf des Brunnen Rand").

**Song #7: "Die Welt scheint ganz aus Glut gesponnen"**

The four quatrains of this poem determine its musical form. A piano introduction or interlude announces each section, as illustrated in figure 25.

The prevailing tonal area utilized in the song is E minor. The first measure of introduction confirms the E minor tonality, yet in the second measure the tonality already begins to shift to D and then continues to explore other tonal areas: A, B, C, D and E.

A dramatic moment suddenly occurs on the first beat of measure 15, the beginning of the introduction to the second section: use of numerous polychords, extended use of the keyboard, faster tempo and louder dynamic level. These elements set the stage for all that is musically to come in this section supporting the fervor expressed by the poetry: "Ein trunk'nes Rot liegt auf den Feldern, Und jedes Blatt trinkt sich an Schönheit müd und satt" (A drunken red lies upon the fields, And every leaf drinks up the beauty, Until tired and satiated).

The third section continues the use of polyharmony thereby creating a tonal haze. Because the polyharmony is so pervasive, the B7 chord in measure 38 seems out of place.

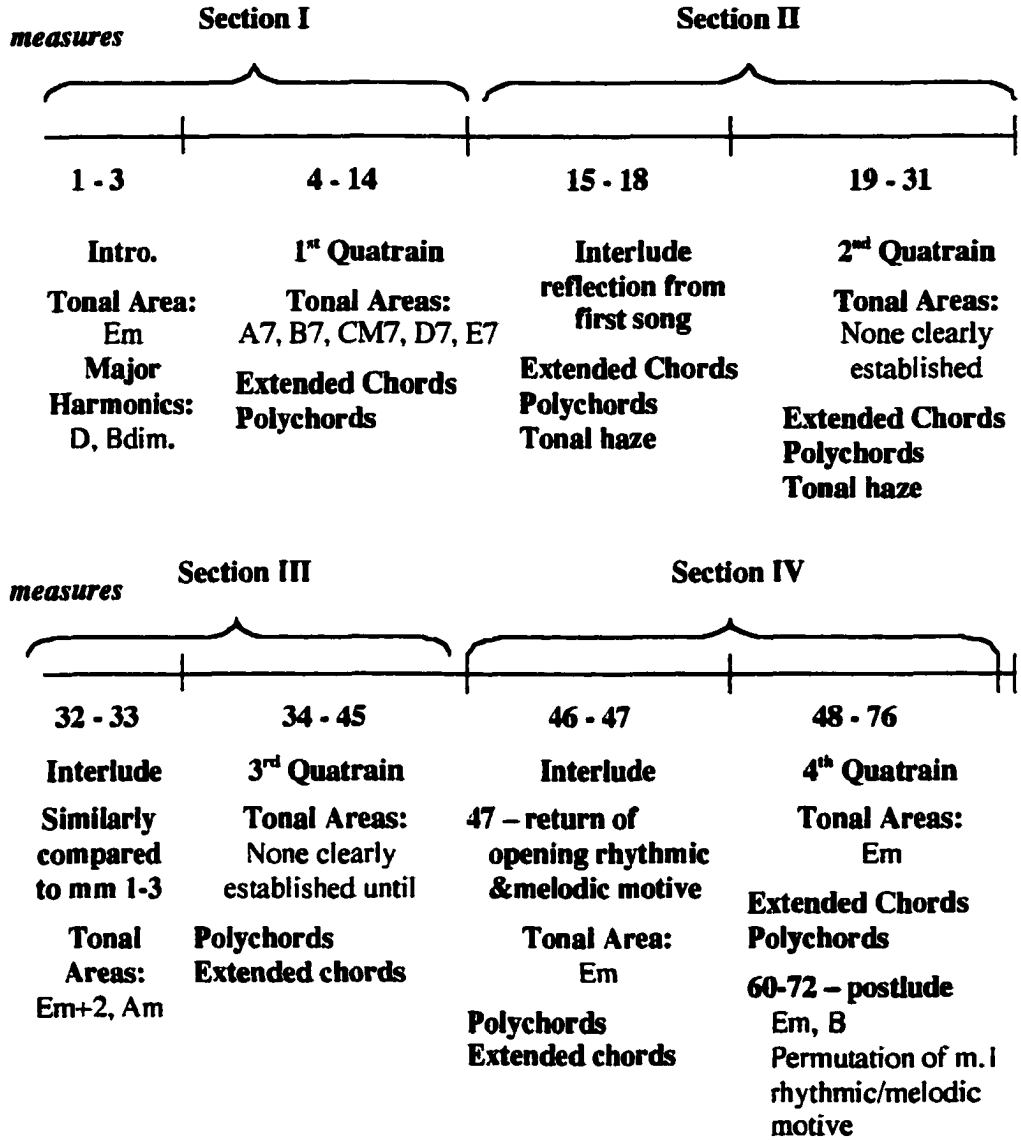


Fig. 25. Structural schematic of seventh song, "Die Welt Scheint ganz aus Glut gesponnen"

The prevailing key area of E minor established in section one returns in the last section (mm. 46-76). However, Pasatieri's characteristic use of polychords and non-chord tones pervades every measure.

In order to provide aural stability in a song that contains pervasive polyharmony, Pasatieri incorporates two melodic and rhythmic motives: one in the accompaniment and one in the vocal line. The motive that begins in measure 1 is designated motive G in figure 26. Motive G occurs numerous times throughout the entire song: in measures 1, 2, 4, 6, 12, 32, 33, 39, 47, 48, 50, 51, 53, 61, 62, 64, 65, and 68. In each case the rhythm stays the same while the melodic contour, though similar, is not exactly repeated.

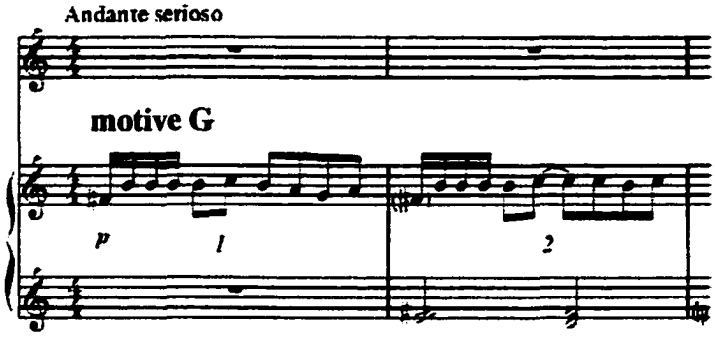


Fig. 26. Pervasive accompanimental motive

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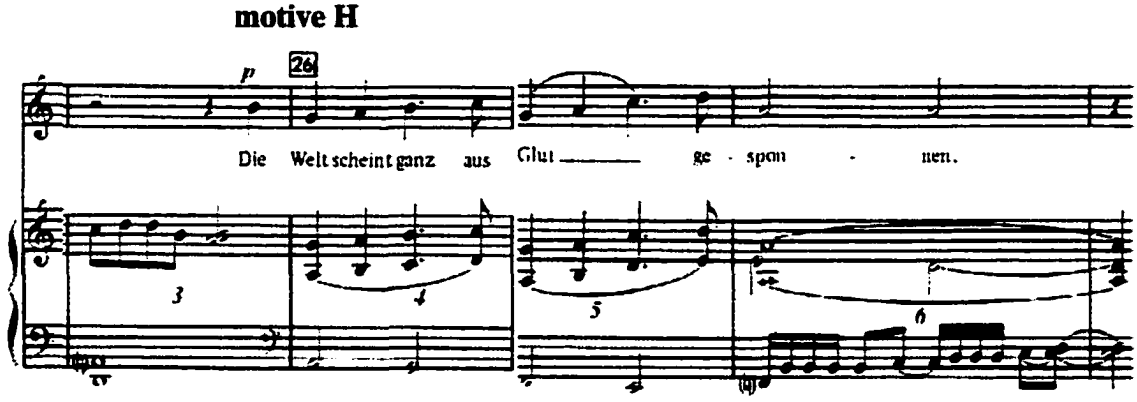


Fig. 27. Melodic line motive

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The second rhythmic and melodic motive occurs in the vocal line, beginning in measure 3 and continuing through measure 6, and is designated motive H in figure 27. Motive H recurs, in some type of permutation, in three sections of the song. In section one, it appears in measures 3-6 and measures 8-11a. In the third section motive H appears in measures 34-36 and 40-41. Motive H emerges in a permutation in the fourth section in measures 54-55.

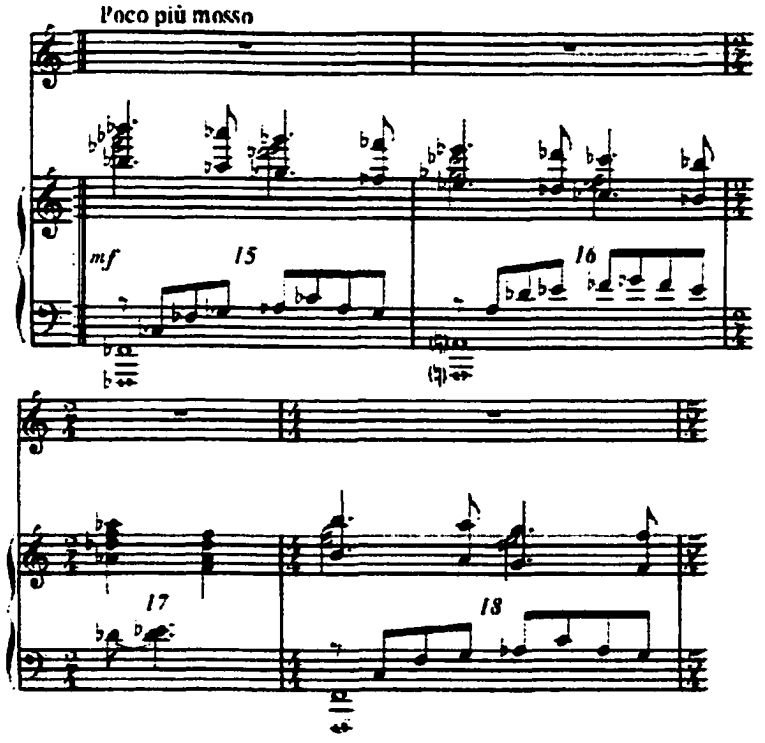


Fig. 28. Reflection from "Ich bin allein" (first song)
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Sections two, three, and four contain more expressions of word painting than the first. In section two, the poetic line that refers to the drunken red sunset lying upon the fields is introduced by the four-measure interlude (mm. 15-18), which reflects back to the first song, ("Ich bin allein auf Bergesgipfeln," measure 40 and following), as illustrated in figure 28. During the recent interview Pasatieri commented on whether or not he considered this opus to be a song cycle. The musical quotation in this song at measure 15, representing a recapitulation from the first song, "Ich bin allein auf Bergesgipfeln" (measure 40 ff.), was shown to him. He then replied:

> Yes. [He considers it a cycle.] In the last one, is there a quote from the first? I don't remember that. It seems to me that there would be something like that. I'm sure I did [mean to give the cycle closure].[164]

The poetic phrase "sweet peace descends upon quiet meadows" in section three is represented by fluid movement, a sense of tonality (although polychords and extended chords persist), and a softer dynamic level. Highlighting the phrase "Bin ich entrückt der mörderischen Zeit" (I am removed from the murderous age), the vocal line ascends to measure 43 on the word "entrückt" (removed),

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[164] Ibid.

which becomes the melodic high point. The melodic line then descends to measure 45 on the word "Grauen" (horror or grimness). "The murderous age," the "earth's crazy grimness," and "war's misery," all expressions from the poem refer to World War I and II. During the interview, Pasatieri remembered a discussion he had previously with Judith Beckmann, a student of Lehmann's and the first soprano to perform this cycle, in 1988:

> There's even something she [Judith] told me, [about] the last poem. She said that I had set it exactly the way Lehmann had written it. She [Judith] had said that after the publication of that [poem], Lehmann struck out a stanza in her own handwriting. But I said that I set that which was originally written and I like it. So I left it in. She [Lehmann] struck that [reference to the war] out. But I really like it. Also, I didn't have a word from *Lehmann* that she had struck it. So I couldn't just say *somebody* told me that she struck it. Also, I felt it was a restoration of the original intent.[165]

Word painting in the fourth section highlights the following words: "Quälenden Gedanken," "Kriege," and "schweigt." Pasatieri enhances the depth and intensity of the thoughts in the phrase "quälenden Gedanken" (torturous thoughts) by utilizing staccato seconds on each beat of the measure, in

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[165] Ibid.

the accompaniment. The term "Kriege" (wars) represents the pinnacle, the highest note in the phrase, augmented by the use of added non-chord tones, in measures 57-59. A postlude constructed around the word "schweigt" (be still) begins in measure 60 and continues to the end of the song. Pasatieri commented on his intentional repeat of the word "schweigt." Although the translation in the score is defined "be still," another translation for "schweigt" is "don't say anything." Pasatieri commented:

> That's excactly what it means. It's almost like "shut up," but it's not really "shut up" because it's polite. "Keep quiet." "Don't say anything."[166]

Pasatieri commented on his imitation of Strauss' repeat of "stumm" here in the *Lehmannlieder* cycle:

> It must be. [I didn't intend it] at the time [of writing]. But it must have some relationship to that. That must be the genesis of [it].[167]

He continued his explanation and referred to Zerbinetta's last word in *Ariadne auf Naxos* "stumm":

> The last thing Zerbinetta says in *Ariadne auf Naxos*, is "stumm." It means silence or stunned into silence. Silence is correct because "stumm" means not to speak any more. But in that case it

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[166] Ibid.

[167] Ibid.

> could be "awed into silence." She says at the end, "stumm, stumm, stumm."[168]

Exposing and tracing these four distinguishing elements in *Sieben Lehmannlieder*--repetition of lyrics, rhythmic and melodic motives, chromaticism, (including polyharmony), and word-painting--unveil Pasatieri's conservative yet complex writing style. He expresses the conservative element by utilizing dominant tonal areas, key signatures, *bel canto* melodic lines and standard rhythmic schemes. The complex is based on his pervasive use of polyharmony. He exploits the use of rhythmic/melodic motives and word painting in order to invite the untrained person to listen to his music. The intrigue in his music lies in the way he intertwines the conservative with the complex.

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[168] Ibid.

# CHAPTER 6

# CONCLUSION

This document furnishes the performer of *Sieben Lehmannlieder* detailed information in order to infuse the interpretive dynamics of this cycle's performance. The discussed ideas that were exposed in each chapter, affect interpretation and constitute the foundation for a successful performance.

Initial research into Pasatieri's musical and personal background revealed a man committed to expressing his own musical language through opera and song. As the decades proceeded, his career and mode of musical expression expanded to include teaching, directing an opera company, and finally orchestrating film scores. His compositional activity in the serious, classical medium has continued throughout his career; however, the quantity of this type of composition has decreased as the number of film orchestration contracts he has received has increased.

Meeting the composer and discussing this cycle with him brought about a life-changing experience. The cycle no longer existed in a musical vacuum to be analyzed and dissected merely for the purpose of discussion. The whole project

became a type of living organism, culminating in the recital experience. The interpretation of the poetry, by means of the music, touches the inner, musical soul. No matter how much academic knowledge one accumulates about a piece of music, nothing can equal a personal interview with the composer. Even though Pasatieri doesn't discuss his music or his creative process analytically, he freely reveals the steps he takes during the initial stages of composition and those distinctive elements that emerge in the final product.

Pasatieri researched Lotte Lehmann's life before he began setting her poems to music. He traveled to Santa Barbara and talked with Lehmann's companion, Dr. Frances Holden, before the latter died, and observed their home, gardens, and belongings. He listened to Lehmann's recordings, read Toscannini's private love letters to her and studied her poetry. The culmination of this examination became a part of Pasatieri's inspiration during the musical setting of the poems.

The Lotte Lehmann Archive in the University of California, Santa Barbara, University Library affords one the opportunity to become acquainted with the poetess on a more familiar level. The Archive contains a collection of her various expressions in the visual arts, correspondence, program notes, recordings of master classes and interviews and various memorabilia from her

long, operatic and teaching career. Touching her belongings, feeling her cross-stitched monogram, smelling the age of the papers and postcards transports one to a different place, time, and culture. Because the items are a concrete representation of Lehmann's life and culture, the time one spent among the unique items provided inspiration for the interpretation of her poetry.

The interview conducted with Pasatieri brought to light his performance preference for singers who emotionally express the text and music rather than those who rely strictly on technique:

> I remember Patricia Pronti when she [performed] this cycle [*Sieben Lehmannlieder*]. She does not have a great voice, but she's a wonderful singer. She was luminous. She doesn't drive a 'Cadillac,' but not everybody does. I've heard fabulous voices that say nothing, that can sing it. I would rather have emotion than the technical. The singer who [performed] them [*Sieben Lehmannlieder*] the first time with orchestra is technically a good singer. When they sent me the tape, she doesn't sing the words. She sings beautifully, but I would say I like Patricia Pronti better. She [Pronti] sang every word and emoted every word. You can understand the words. I'd rather have someone 'go for it.'[169]

Pasatieri's musical setting motivates the performer to sing not only with good technique, but also with great emotion and care in expressing the words. The weaving of conservative musical elements (dominant tonal areas, key signatures,

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[169] Pasatieri, interview with the author.

*bel canto* melodic lines, and standard rhythmic schemes) with the complex (pervasive use of polyharmony) provides the foundation for the emotional expression of the text. The composer's use of word-painting not only contributes to the fervor and passion of the poetry, it also provides aural landmarks for the untrained listener.

Pasatieri's concept of success, which he equates with communication, impacts performers of his music:

> When I started out, I was so young, and [my] career happened so fast. I used to think that to be successful you have to have a big international audience. Then in later years I changed my mind. Really success is in the communication. If you are a singer and you sing a song cycle for thirty people and you have a profound effect on two people, you are just as successful as Luciano Pavarotti who sings for 600,000 people. I've come to believe that success just cannot be measured by numbers or money or anything like that [even] fame. But, success has to be an emotional, artistic thing for the one person you're going to reach. There really is no competition.[170]

Pasatieri's concept of success (communication) intertwines with his preferred performance practice (emotional expression of the words). His inspiration in weaving together these prevailing themes invigorates and supports a successful

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[170] Ibid.

performance of this song cycle. Lotte Lehmann corroborates Pasatieri's philosophical weaving of expressing the words and communication:

> I have found . . . that a singer who delights in technique . . . leaves my heart cold. . . . Do not misunderstand me: control of the voice is the soil from which interpretation springs—but do not despair over small imperfections. . . . For if your soul can soar above technique and float in the lofty regions of creative art, you have fulfilled your mission as a singer . . . that of giving to the world hours of exaltation . . . [forgetting] the misery of the present, the cares of everyday life.[171]

## Suggestions for Further Research

This study has provided a brief look into the vocal compositional style of Thomas Pasatieri. Other vocal works written by the composer throughout the course of his career include operas, art songs, a mass, song cycles, song collections and vocal works accompanied by orchestra. Research into the background and setting of any of these works would prove to be a worthy endeavor.

American vocalists and voice teachers alike search for excellent, classic

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[171] Lehmann, *More Than Singing*, 17.

music written in the English language. Pasatieri's frequent settings of the English language provide a body of literature from which to choose for vocal study and performance programming.

It is the hope of this researcher that this document will stimulate greater interest in Thomas Pasatieri and his compelling music. Whether one's interest is vocal or instrumental music, Pasatieri's interweaving of conservative musical elements with the complex deserves wider attention from musical audiences around the country and the world.

## APPENDIX I

## INTERVIEW QUESTIONS

1. Why did the Music Academy of the West ask you to write this song cycle?

2. Were you commissioned to write an actual song cycle, or was any genre acceptable?

3. Do you consider *Sieben Lehmannlider* a lyric cycle?

4. Did you choose the poetry, or was it designated by the Music Academy?

5. What is it like to set lyrics in a foreign language?

6. Do you know any additional information about the poems? When written? Where? Why?

7. Who translated the poems into English that appears in the printed music?

8. Was the work written with a particular vocalist in mind?

9. What caused you to orchestrate the work?

10. The dedication (Gregory Hanlon) what is the significance?

11. What causes you to repeat certain lines of the poetry?

12. How did you conceive the music for this cycle? All at once—a type of vision, or did you methodically work it out?

13. Did the melodic invention direct and determine the harmonies, or did the harmonic structure lead you to the melody?

14. When you hear vocalists perform your works, how do you feel? Does the performer add to your music, or take away from it's meaning?

15. Do you prefer emotion evoked by the singer, or less emotion?

16. Now that you've moved to Florida, how does the separation effect Topaz Productions?

17. Are you still orchestrating film scores?

18. Did you have a chance to meet Mme. Lehmann before she passed away in 1976?

19. In the early seventies you composed two to three operas per year. How has that now changed in your life?

# APPENDIX 2

## THOMAS PASATIERI: INTERVIEW

**Interview with Thomas Pasatieri October 6, 1999 in Brentwood, California at the composer's home.**

Susanne Reid: Is it possible for you to do your orchestrating for film scores from anywhere?

Thomas Pasatieri: No. I have to be here [Los Angeles] because I also supervise the music productions. Sometimes I conduct, which I don't like to do. I'm doing that right now. But I'm hoping not to [conduct] on the next movie. About 30% of the time the contracts require that I conduct. But I really dislike it. And, I'm doing it actually right now, on this film *Magnolia*. It's very tiring and also it's not satisfying. If you've ever been to a film recording session, you have headphones on and you can't really hear well unless you're in the booth where you can hear everything--which I much prefer to do.

Susanne Reid: Sure.

Thomas Pasatieri: And for that I really have to be here. But I had hoped to cut it down to around two films a year so I could be on the East coast and just come here a couple of times a year, but it didn't work out that way.

Susanne Reid: And so you're still getting hired, or gigs?

Thomas Pasatieri: Yes, it came in a whole bunch. I was free to turn them down, but I didn't. It was one reason or the other, a friend

of mine was doing this [project or that]. In fact, the reason that I rented this house is because I couldn't commute from Santa Barbara.

Susanne Reid: I didn't know [that] when you orchestrated the score that you did the conducting. Are you looking at the film while you're conducting it?

Thomas Pasatieri: That part you can do anywhere. The recording has to be done here. And then there are meetings every day on segments of the film and that really has to be done here.

Susanne Reid: I didn't know it was so involved in so many different ways. So, you're working on *Magnolia* now?

Thomas Pasatieri: There are several which have grouped themselves together. *Green Mile*, which is a wonderful film that I actually started, I think, in June, but they've added music, so we're looking at [finishing] at the end of October. Then I did *American Beauty* right on the heels of that. Then came *Magnolia* which is supposed to be finished the first week in September. But it's still going on and will keep going on until, at least, the middle of October. Then there's another film, which I have to start in a week called ...uh, it's Diane Keaton directing *Hanging On [Up]*, and it's actually a real good film with Melanie Griffith. I have to start that and since *Magnolia* hasn't finished I will have to do them both at the same time which is taking me away from what I've really planned on doing.

Susanne Reid: Which is?

Thomas Pasatieri: Twelve art songs for the beginning opera singer.

Susanne Reid: Yay!

Thomas Pasatieri: I've been planning this for a long time. In fact, those which aren't difficult, with the level of difficulty as the old Italian arias. You know the 'Caro mio ben' [type] songs that singers could really, you know, make some good sound with

and not difficult, not big leaps, not too challenging. But [to make available] American songs. So I'm looking for poems, I'm actively looking for poems. And I had planned on October, November, and December [to] work on these songs. Now I haven't even started the first one, because to the middle of November I'll be working films. But, I'm looking for poems.

Susanne Reid: We will love that! That's what voice teachers are looking for, approachable, undergraduate level songs. At my institution, girls come in wanting to sing like Amy Grant. So I try to introduce them to some of your music...

Thomas Pasatieri: It's too difficult! There are some that could be used.

Susanne Reid: There are a handful that I usually use

Thomas Pasatieri: Yes, just a handful, for the most part they are much too difficult. And I know that. But I've been thinking for a long time about this. So I'm hoping, buying this apartment in Hollywood, as soon as I'm able to fix it up and get in there I will be able to allow myself a couple of months or three months, whatever it takes to devote myself to those. So, that's the next thing.

Susanne Reid: I'm really glad.

Thomas Pasatieri: So if you know of any poems, any that are public domain. I'm telling everyone. I want a variety of moods that would not be so challenging--verbally, that a first year student could not handle. The harmonies will also be manageable, as well as intervals, I'm going to plan it so that it's not anything [too difficult]. If you look at the repertoire, there are Schubert songs you can do in the first year. But even many of those are too difficult in the first year.

Susanne Reid: We're always looking for good English songs. You get a little tired of the more Renaissance stuff and some of the harmonies in that are not approachable.

Thomas Pasatieri: Schirmer has a book or two out that's called *The First Year Songs*, but they're lousy.

Susanne Reid: They are! We have to go through those. That [series is] one of the tools we use along with *Basics of Singing*. It'll be great to get some of your songs. We want to use music by American composers but they're usually too hard. Just get your songs published into one of those little booklets and people will buy it. I tell you. Fabulous!

Thomas Pasatieri: What I'd like to do is publish it in one volume in two different keys, for low voice and for high voice. And then, spread it out to anthologies after the collections

Susanne Reid: I'll look forward to it and I will be one of your first buyers! We're looking for that all the time.

Thomas Pasatieri: A year ago, when I told you they were doing an opera at Cal State, Northridge and the man (I've forgotten his name) I think his first name is David.

Susanne Reid: David Scott?

Thomas Pasatieri: No, the last name is longer. Maybe his name isn't David. But he was the stage director and he did a very good job with the kids and I think he's the voice teacher at Cal State, Northridge. He was telling me that there's not much repertoire he can give these kids for the first year. These are not conservatories--not The Juilliard. These are the mainstay of the people who do these in America.

Susanne Reid: And I spoke with one of the opera coaches, Janet Smith, that I'm working with in preparation for this recital and I talked with her at my lesson yesterday and she said, "We're going to put Pasatieri on our program for next year. I'll talk with my co-worker about it."

Thomas Pasatieri: Put on an opera?

Susanne Reid: Yes.

Thomas Pasatieri: I would love to come.

Susanne Reid: I told her, "Yeah, I think he would come." She said, "Do you think he would come?" and I said, "he said he would."

Thomas Pasatieri: I would absolutely love it. When I was in Chicago a few years ago, doing a concert, there were six singers and one of the singers had been at Oberlin, and she had told me that they had done *The Seagull* there. And there was talk that I was going to come for the performance. I don't know how that started, but I wasn't aware of the performance. If I had been, indeed I would have gone. And so it came and went. I had spoken to my publisher and said---particularly for *The Seagull*, let me know ahead of time. But they just have so many opera to catalog they can't let us know ahead of time.

Susanne Reid: Ah, that's too bad.

Thomas Pasatieri: We have no other way of knowing.

Susanne Reid: And of course, we don't think you'd be concerned about it. You're too busy.....

Thomas Pasatieri: What I did at Cal State, Northridge, they were doing six performances I didn't let them know that I was coming because I figured the singers would get very nervous.

Susanne Reid: YES!

Thomas Pasatieri: What I did, I went back stage afterwards and talked to the singers. And as a matter of fact, the director asked if I would come to the last performance because they were having the heads of the University there. So, I said I would. Then the singers were not as good as the time I attended and they didn't know I was there. They just got nervous. Just not me, but there were lots of people from the University in the audience.

Thomas Pasatieri: Now, did you have specific questions about the *Lehmannlieder*?

Susanne Reid: Well, there's a bunch of outstanding questions that I've been wondering about for quite some time. A part of it is, how did you get the poems, in the first place? Because I know she has two volumes which I found at UCSB, but then, a couple of those poems are not included in those books.

Thomas Pasatieri: When I received the offer of the commission from the Music Academy of the West for the hundred anniversary of her birth, they told me they would like to commission a song cycle of her poems. They had some original manuscripts, but they didn't want to release them. They had somebody type up the poems and send them to me. However, there were mistakes in the typing. Eventually I had to get the volumes. They sent them to me [and] I had to return [them]. They wanted [commissioned] a song cycle. I think they were talking about three or four. But I felt the need to do a bigger cycle and seven seemed to be right to me. So I was looking for contrasting poems. And then I picked those poems. And when I was writing them, my German is not fluent, the Italian and French are, but the German is not as fluent, so I worked with a translator specifically and a friend of mine who is an opera singer on the singing aspects of German.

Susanne Reid: It's very singable--easily singable. It sounds like you're fluent in German.

Thomas Pasatieri: I can't say fluent, but I certainly understood everything that I was setting when I was working with those poems. Of course, there's a translation printed in the volume.

Susanne Reid: Who did that translation?

Thomas Pasatieri: That was a man I worked with ---actually a compilation. Did they give credit?

Susanne Reid: They give no credit.

Thomas Pasatieri: It's a compilation of three or four people I had worked with including Judy Beckman. And there's even something she told me, in the last poem [from] many years ago, she said that I had set it exactly the way Lehmann had written it. She said that after the publication of that [poem] Lehamnn struck out a stanza in her own handwriting. But I said that I set that which was originally written and I like it. So I left it in.

Susanne Reid: I wonder if she wanted to scratch out the part about the war and all that.

Thomas Pasatieri: That's exactly where...that's what Judy had said. She struck that out. But I really like it. Also, I didn't have word from *Lehmann* that she had struck it. So I couldn't just say *somebody* told me that she struck it. Also I felt it was a restoration of the original intent.

Susanne Reid: Right. Also the translation is very close, even though it is not a word-by-word translation. And I was surprised there wasn't credit given.

Thomas Pasatieri: That's because there were so many people who worked on it. I had worked with so many people to get the exact shadings of the words and that's why I guess no credit was given. I worked with Judith Beckman.

Susanne Reid: She's the one who sang it [*Sieben Lehmannlieder*] first?

Thomas Pasatieri: Yes.

Susanne Reid: At the Music Academy.

Thomas Pasatieri: Yes. In fact we did two performances. At the [Lehmann estate] home [there] is Lehmann Hall with her beautiful room, which is absolutely gorgeous, [The room] doesn't hold many people, maybe 300 people, even though they opened up the corridors and set up chairs for others--maybe a hundred [more]. There were no students, there were no tickets for students, because people had bought them. So I

didn't really like that. So I said to the Administration [at the Music Academy] I'd come back and do it again for the students, on a Sunday afternoon. So that's what we did. Judy and I (maybe 10 days later) did it again. In the original program the first half of the program was German art songs she [Lehmann] had sung [which were] performed by students and the second half of the program was the premiere of the cycle. And then when we came back, Judy did the whole program. She did songs from *Frau Lieben und Leben* and the cycle. And she did it with...do you remember who Gwendolyn Kodolfsky was?

Susanne Reid: Sure.

Thomas Pasatieri: And, it made it so interesting because Gwen had come to a rehearsal in the hall where I was working with Judy and she was very helpful in regards to the piano sonorities. And then she played the program and came back with one more Schubert song.

Susanne Reid: "An die Musik"--that was the last song Lotte sang (publicly).

Thomas Pasatieri: This, too, was "An die Musik."

Susanne Reid: Oh no, this is too much!

Thomas Pasatieri: Beautiful, just absolutely beautiful!

Susanne Reid: Why did they ask you, over all the other composers who are around, to write this music? I'm just curious.

Thomas Pasatieri I don't know. I remember how it happened. I got a call. Let me think how that happened. I got a call asking if I would write the cycle, and I said yes. But I don't know why. I don't know their process.

Susanne Reid: I didn't know if you knew Lehmann from before, since she lived in Santa Barbara until 1976.

Thomas Pasatieri: I didn't come out here until 1984. What year was it? '88?

Susanne Reid: Yes.

Thomas Pasatieri: So the commission was that year---the beginning of the year some time.

Susanne Reid: And how long did it take to write this?

Thomas Pasatieri: I spent a long time on the poems. So I would say maybe a couple of months. But [they were] not [written] in that order [found in the printed score].

Susanne Reid: Okay. Who decided that? You?

Thomas Pasatieri: Yeah, but I think the first poem that I set was the short one."Wie schön." [Yes it] was the first one that I did. In fact I didn't know Judith Beckmann. She was teaching voice there [at the Music Academy] that summer. And her husband was a pianist. I guess *is* a pianist. Although, Judy must be retired now. She was already, well, she studied with Lehmann. So when I did the cycle with orchestra in '94, that was already six years after the premiere [and] they weren't thinking of her [to perform the cycle]. She was retired. Well, of course you never know, but it's my feeling. She made her career in Germany performing Strauss--the Marschallin.

Susanne Reid: So that was the first song ["Wie schon"] do you remember what came next?

Thomas Pasatieri: No. I don't remember the order. But I remember working on contrasting songs--the fast one--the fire. ["In Flammen starb dein Bild."]

Susanne Reid: And you know nothing further about the poems, like to whom that was actually...

Thomas Pasatieri: That actually happened.

Susanne Reid: Yeah, I know that actually happened with the house.

Thomas Pasatieri: Yes, it happened with the first house.

Susanne Reid: I was just wondering who the lover was in the poem that she painted about. Because she says, all of a sudden, "I'm trying to re-draw you."

Thomas Pasatieri: Well, did you know that she had an affair with Toscanini.

Susanne Reid: Yeah.

Thomas Pasatieri: Is that public knowledge, now?

Susanne Reid: Yes, it's public knowledge. In the Beaumont Glass book, the one that you have, it's written in there. There's maybe one phrase about it.

Thomas Pasatieri: They actually state it? When you think about it, he allowed her to sing in keys which were not the original keys and Toscanini never allowed transpositions. But she was a short soprano. The top "B's" and "C's" were never secure, except in the beginning, when she sang *Suor Angelica*. He let her sing down. But, I remember saying, just recently, Toscanini was considered like a rock star. He was 'Lionized'. There were so many women who would just throw themselves at him. And Lotte Lehmann was not what you consider a vast beauty. I remember recently saying, "Why did he have an affair with *her*?" Katherine said, "because when she *sang* she was the most beautiful woman in the world."

Susanne Reid: That makes sense.

Thomas Pasatieri: So, it has been written in the biography? I saw the letters.

Susanne Reid: WOW!

Thomas Pasatieri: At the home.

Susanne Reid: Is that still open to go through?

Thomas Pasatieri: The way I saw the letters was very private.

Susanne Reid: And then, did you meet her life-long friend, Frances Holden?

Thomas Pasatieri: Oh yes. Frances died shortly after. Frances was well past 100 at the time.

Susanne Reid: Really?

Thomas Pasatieri: Yes. It seems to me that she was 104. There finally came the day when she was well enough for me to actually go and meet her and see her.

Susanne Reid: My gosh!

Thomas Pasatieri: It was in the summer time and she had a fire going in the fireplace. She had a bottle of champagne--she was having champagne. She was very, very old and frail.

Susanne Reid: I've been picturing her significantly younger than Lotte.

Thomas Pasatieri: She was! I'm talking about just a few years ago.

Susanne Reid: That would work out...sure.

Thomas Pasatieri: So let's say it was '95 or '96. I can tell you what year it was, '96. So let's say in '96 Frances was 104. That means she had been born in 1892. That's not that much...

Susanne Reid: That's not as much as I thought it was.

Thomas Pasatieri: Maybe Frances was older than that, maybe 107. She was a remarkable woman. She had her degree in Psychology, years before. The story goes, that after Lehmann's last performance, when I think was Town Hall, that Dr. Frances. . .what was her last name?

Susanne Reid: Holden.

Thomas Pasatieri: Dr. Holden, Frances Holden went back stage and said, "I will take care of you from now on." It was Frances' money that took care of them. Frances was also a painter. In fact, this was very interesting. They showed me a room in the house with Frances' paintings. Frances was good! But because she didn't want Lotte to be intimidated, with her painting, she sort of took a back seat. Lotte was also a sculpture, the sculptures were there in the garden. They were wonderful. The house was really incredible. After she died, a few months later, she donated it to the Music Academy and they sold it.

Susanne Reid: So, that's why all of her work is at UCSB.

Thomas Pasatieri: It must be. I would have thought it would have gone to the Music Academy, but I guess not. Maybe she divided her things.

Susanne Reid: I got a sense [of Lehmann], of course not as dramatic as spending time with Frances, but in the UCSB archives, just being with her [Lotte's] things, where she had handwritten out her programs. It was so wonderful seeing her things and feeling her little books---the cross-stitch things she had made.

Thomas Pasatieri: She was talented in so many different areas. Basically she founded the Music Academy of the West. Did you see any of the video tapes or kinescopes of her giving master classes?

Susanne Reid: No.

Thomas Pasatieri: So, you've never seen her?

Susanne Reid: No.

Thomas Pasatieri: Well, I remember, I was 10, or something like that, and on television was a master class from Santa Barbara. There was a girl who was doing Marschallin's aria. There was a big chair and she [Lehmann] was going to pose. Now she had

no voice left, she was talking, but I remember her saying she wanted to do this [perform the role] again.

Susanne Reid: Oh!

Thomas Pasatieri: It was unbelievable watching her.

Susanne Reid: How unbelievable that at 10 years old you were watching her.

Thomas Pasatieri: I heard Rosa [Ponselle] sing. That [experience] I will never forget. She still had her whole voice.

Susanne Reid: How in the world did you get so involved (in opera) that early in your life? Today, it would be a much easier thing to approach. We have so much more stuff.

Thomas Pasatieri: I grew up on her recordings, and of course [during my studies] at The Juilliard.

Susanne Reid: That's right, you were sixteen!

Thomas Pasatieri: I was already sixteen. [At the Juilliard] we had listening libraries. I worked so much with singers and voice teachers. They'd play things for you. The way I heard Ponselle was [during] the 73-74 season. '73 in Baltimore, [the opera] was *Carmen* and I was invited to sit in her box for the opening of the opera season. And I met her when she came into the box. And then they began with the National Anthem and everyone stood up. She sang just the last phrase, [and] out came this huge voice! That's the first time I heard her. I couldn't believe it! I told her that. Then she invited me to her home and she would sing. She'd put on recordings and sing.

Susanne Reid: It's amazing to hear all the people with whom you've had contact!

Thomas Pasatieri: I was very fortunate. Jennie Tourel was such a great artist and she taught at Juilliard. That's how I met her. But then,

when I had an opportunity with Seattle Opera, I asked her to perform and come back to the opera stage. And she did. She went back to singing opera. That was the year that she died, March of '72. And we had known each other since '64. So she sang in that opera. After that she went to Chicago to sing the Sorceress in *Dido and Aenaeus* and she never got to do it, because she got sick. She was giving master classes at the Aspen Festival. She was on the faculty. She was such a great artist. I was fortunate the time I came along. There were still the remnants of the great singers. They were great singers. We had Brigette Nielsen. There was still Tebaldi, Corelli, Callas and so I was able to hear them. It 's different now.

Susanne Reid: You can really sense a change...

Thomas Pasatieri: Well, because ...

Susanne Reid: You've heard them live...

Thomas Pasatieri: Also there was a different atmosphere. It wasn't just voices, because we do have wonderful voices today. It was just different. There was an aura of a Prima Donna, in those days. I remember Leontyne Price, Caballe, Zinka and Joan Sutherland. These were Prima Donnas. It was different. I'm trying to think if there are any [today].

Susanne Reid: People seem to be more focused on the tenors, because of their own publicity.

Thomas Pasatieri: And the tenors are now--old. Do we have the next Pavarotti? I don't know.

Susanne Reid: Not that I've heard.

Thomas Pasatieri: I mean I've heard some that are good. Jose Cura is good and I heard one from the Beijing performance of *Turandot*. But I wouldn't say "Super Star." Because we had Corelli. My gosh, what a sound! [We had] Gedda and even Richard Tucker.

Susanne Reid: I love that voice! I guess we have to wait and see what the new decade brings.

Thomas Pasatieri: I guess it's possible.

Susanne Reid: You mentioned on the phone the other night that you didn't have a particular soprano voice in mind [when writing this cycle]. You know it's going to be soprano. Is that true of all of your writings?

Thomas Pasatieri: If I'm writing *for* someone, then it's for their sound.

Susanne Reid: Definitely not this one (*Sieben Lehmannlieder*).

Thomas Pasatieri: Because it was not commissioned for a specific singer.

Susanne Reid: You also mentioned that you felt a presence as you were writing. Her [Lehmann's] voice?

Thomas Pasatieri: It's higher than she would have sung it.

Susanne Reid: Right, the high A sharp in "Narzissus."

Thomas Pasatieri: Yes, and I think there's a B in the last song.

Susanne Reid: Yes, it seems that you have one B.

Thomas Pasatieri: I thought there was a B in one passage. I thought it was in the last song. So it's really a bit higher than she would have felt comfortable. Her timbre was so silvery, [a] sensual sound.

Susanne Reid: When you watch people perform these, or other works of yours, like you were just mentioning the Cal State, Northridge gang, do you get a sense of a performers emotional involvement, and do you like that, as opposed to being abstractly [detached] involved?

Thomas Pasatieri: Yes I remember Patricia Pronti when she did this cycle. She does not have a great voice, but, she's a wonderful singer.

But, she was luminous. She doesn't drive a 'Cadillac.' But not everybody does. I've heard fabulous voices that say nothing--that can sing it. I remember, there is a recording of Carol Neblett [singing *Sieben Lehmannlieder*]. Carol, in performance, was not wonderful. But in rehearsal there were certain great things. But by the time of the performance she slipped. There were certain things she could demand in rehearsal, either she got nervous, or whatever and did not do them in performance. But, I would rather have emotion than the technical.

Susanne Reid: It would make sense to me, but it's not true for everybody.

Thomas Pasatieri: I know.

Susanne Reid: When I sing them I will try to do that, as well. It *is* very easy to get involved in these poems and the way you set them to music. I sort of take pride in myself, that I do quite a bit of research before singing any song. However, not to *this* extent, obviously.

Thomas Pasatieri: The singer who did them the first time with orchestra, Edith Davis (I wasn't there) [was] a technically good singer. Now when they sent me a tape, she does not sing words. She sings beautifully, you know, the sound is beautiful, she has a very good voice. But, I would say, I like Patricia Pronti better. She sang every word and emoted every word. She may not have the voice of Davis, but she sang the syllable. You can understand the words.

Susanne Reid: That continues to be a controversy, do you sing the words 'up there' or not.

Thomas Pasatieri: Of course sometimes you have to alter. Emotionally, you have to sing the syllables. Caballe is the same way. A lot is lost. I'd rather have someone 'go for it.'

Susanne Reid: Lotte did, as I understand.

Thomas Pasatieri: Lotte went for it. There's a recording that she made of a Korngold aria called "Ich geht zu ihm," "I Went to Him," have you heard of that? That's something to listen to. You know it's not perfect singing. She certainly wasn't a perfect singer by any means. But, the emotion that she could sing, the commitment was there. You just have to listen to the live recordings with audiences and hear their expressions.

Susanne Reid: Like Puccini said of her *Suor Angelica*. That [her performance] was it. Someone actually put the right emotions into the role.

Thomas Pasatieri: She was young when she did that and he heard her in Germany or Vienna.

Susanne Reid: They do have those notes [from Puccini] in the UCSB Archives. And back to what you said on the phone about the orchestration, that you where thinking of this [orchestration of the cycle] while you were composing the work.

Thomas Pasatieri: I did.

Susanne Reid: Does it always come to you like that, or this particular time?

Thomas Pasatieri: Well, it's happened more than once, not always.

Susanne Reid: Do you think it's because of Lotte's involvement in opera, which is accompanied by an orchestra?

Thomas Pasatieri: There's something about Strauss' *Last Four Songs* that seems to me to have some kind of relationship. She sang a lot of Strauss. And that whole period influences this cycle--infuses this cycle. Strauss did that too. He later orchestrated his songs and Mahler. There's a tradition in German Lied for doing that.

Susanne Reid: Does it require a large orchestra or chamber group?

Thomas Pasatieri: Not chamber, just average. It doesn't take a huge orchestra.

Susanne Reid: [During my early thoughts about this dissertation] I got off on a little tangent about the whole concept of what a song cycle is. You bring back those couple of elements from the first song [and the sixth song] into the last song. In your mind as the composer, does that make the work cyclical or lyrical?

Thomas Pasatieri: Yes. In the last one, is there a quote from the first?

Susanne Reid: There is.

Thomas Pasatieri: I don't remember that. It seems to me that there would be something like that.

Susanne Reid: See [holding the score] in this transition [measure 15ff]. There are several elements that remind me of the first one. I didn't know if you did that on purpose to give us the feeling of closure or...

Thomas Pasatieri: I'm sure I did. I remember [the things I remember from performing them] the first one is one of the more difficult ones.

Susanne Reid: It is.

Thomas Pasatieri: Why did I do this? I remember that. And then, two's not so hard. I remember practicing octaves in the fourth. You can't overpower the singer, so you have to have crystalline octaves.

Susanne Reid: I love that one. I think that if I just read the poem, I would not get them same sense as I do with the music. The first part is, oh my gosh, my house has just burned down along with my paintings or sketches, multiple works of that person, Toscanini or whomever. And then in the middle part where you start to calm it down [as if remembering] just 'trying to draw you again.' I love the way you musically interpreted that. It brings you to another emotional level and then it changes with 'I just don't think I can draw you

again, unless I drench myself again in my passion.' I love the way that is so emotional.

Thomas Pasatieri: [Perusing the score.] There's the A sharp [in the sixth song, "Narzissus."] I remember really practicing this. I remember I was so drained after finishing that concert in New York, two or three years ago. Backstage people were coming up to me for autographs and this one person was there and we were talking, he said to me, "It's Daniel." I remember very well that I was exhausted. I didn't even recog... I was totally wiped out.

Susanne Reid: I can understand why. It's a powerful cycle. What causes you to repeat certain words? You don't do it as much in this cycle, as other songs I've sung of yours.

Thomas Pasatieri: I don't know, I can't tell you any of that, because I really don't know about the creative process. I have said before that I've written hundreds of songs and 17 operas and I don't remember writing any of them. It's because, I mean I do remember sitting there, the physical act. But I really don't because when I'm writing you are there and you're also not there. That's how I feel. You are thinking, but the technique, the actual compositional technique, supports you while you're doing it. But I don't have any formalized process like other composers do who can really talk about things like this. But I'm not able to do it.

Susanne Reid: You just 'do it.'

Thomas Pasatieri: Yes.

Susanne Reid: Do you sketch out things, like ideas of melodies...

Thomas Pasatieri: No, as a matter of fact, but the time I get to...most of my process is done mentally and I feel that it continues even into my conscious mind. So by the time I write it, the process has been going on. And with this cycle, too, I can tell you that the way I know whether or not I'm going to

accept a commission or not, is whether I can already hear, even though it's fairly distant, but I already hear the music. So, I remember reading the poems, then I was sitting down listening to the inside of my head, if I could hear it, what that music was. And it was distant, but it was there. So, then I knew that I was going to write it. And there have been a few times in my life that I have accepted a commission and then turned it down because it wasn't there.

Susanne Reid: Oh...so almost everything you write comes to you in that way?

Thomas Pasatieri: Yes. So, it's like a process. I remember Michelangelo talking about marble. He said the finished product is there, all you have to do is chip away the rest. So I understand what he's talking about. Sometimes it's finding that. But it's there and then all of a sudden it exists. I've just moved to Brentwood from Santa Barbara. I packed up all my songs in boxes and I looked at the amount of music that I wrote, both published and unpublished things. There are also boxes from my childhood, and it just seems like so much. And I don't really remember them. I see them, and I know that I did.

Susanne Reid: So you wrote when you were a child? I never got that impression from my readings about y ou.

Thomas Pasatieri: Oh yes, I started writing right away. In fact, there exists, of course now they're in big boxes, my very first (of course I was a pianist) piano concerto that I wrote. I had the word 'concerto' misspelled c-o-n-c-h-e-r-t-o!!!

Susanne Reid: How old were you, do you remember?

Thomas Pasatieri: Well, no, I began taking lessons at nine and began giving concerts at 10. So, maybe I was 10 and a half.

Susanne Reid: What were your parents thinking?

Thomas Pasatieri: Oh, they were not in favor of that. My father was not happy at all. He forbade me to do it, so I had to write in secret.

Susanne Reid: That's amazing. I guess it's because there was no one on either side of your family who was musical, so it's hard to understand...

Thomas Pasatieri: What I think it is, I have come to believe this, that there exists in the world certain. . . Let's say, Lotte Lehmann dies. The talent of Lotte Lehmann is in abeyance and then it can go to someone else. The ability to write music came to me in that sort of way. But, maybe somebody else before me had it. So, it exists. It's a spiritual thing and it doesn't have to be any specific religion. I don't think there's a religion that would be against that. Let's say that a talent exists and Richard Strauss is writing. Then, he dies. The talent can go to someone else. That doesn't mean that they sound like him, but the talent goes to another. How else do you explain it? If you listen to Heifitz, let's say, that's extraordinary. Then you hear Itzhack Perlmann play and that's extraordinary too. S o where did that come from? Why is that better than another violinist?

Susanne Reid: Who is talented.

Thomas Pasatieri: But there's all kinds of talent.

Thomas Pasatieri: And actually when I started out, to be so young. The career happened so fast. I used to think that to be successful you have to have a big international audience. Then in later years I changed my mind. Really success is in the communication and that if you are a singer and you sing a song cycle for 30 people and you have a profound effect on two people, you are just as successful as Luciano Pavarotti who sings for 600,000 people. I've come to believe that success just cannot be measured by numbers or money or anything like that--fame. But success has to be an emotional, artistic thing for the one person you're going to reach. And there really is no competition.

Susanne Reid: That's an interesting way of putting it.

Thomas Pasatieri: Because, after all, every talent is unique. Because if we have a competition then you have to say that Barry Manilow is more successful than Mozart! You'd have to say that! He's certainly made a lot more money...

Susanne Reid: More well-known...

Thomas Pasatieri: Well-known. So, how can that be the measure? So if that's true (there have to be truths) that it is not the number of people, nor the amount of financial success that creates it, then what is it? It has to be integrity, being true to your talent, and expressing. When I used to teach composers, which I have done in my life (it's not something that I really like) I would always say, the only thing the composer needs to do is to learn to speak his own language and then to express emotion through their language. That really is the thing that every artist, whether it's a painter or dancer, or poet does. The emotions are really the same. They [the emotions] haven't changed. Our voices are the same. If I use C major and it's been used by somebody else, that doesn't matter either, because my use of C major is not the same, even if there are just shades of difference. So, it took a long time and much ...well, you know, careers are particularly exposed. You get wonderful reviews and you get terrible reviews. They say horrible things about you.

Susanne Reid: Darius Milhaud at the Aspen Festival. I can't imagine sitting in the same room with him and listening to him disparage what I was doing. I can't even fathom what that would feel like.

Thomas Pasatieri: That's true. But the eventual thing that happened was at the end of the summer, this tiny little opera *The Women* won the Aspen Festival Prize. It's a public concert where the pieces are presented publicly and Milhaud was the judge and two of his graduate students. There were three judges for the prize. *The Women* closed the program. It was in the Aspen

tent in the afternoon. Everything had been done and it came to me. It [*The Women*] was greeted with this thunderous standing ovation! So, then they had to give the Prize. They gave me the Prize and Milhaud had to give it to me! I suppose he could have given it to someone else. My feeling was (of course I was 19 years old) that it was because of public reaction that he gave it to me because he did not like it at all. Although, Madame Milhaud helped me stage the opera. There were many mistakes I made. Several months ago I was listening to a broadcast of over 20 years ago and there was an interview which I didn't remember. So I listened, trying to be objective. There were many things--there were many mistakes that I made in different areas. There were personality things that came from insecurity and youth and arrogance. Things that now I am embarrassed. But *then* what I did say was not nice. If someone kept me waiting for an hour and a half, I'd get up and walk out, or I'd make him come to me. But I did it. I made some mistakes. I don't have any regrets. I've lived my life the way I have. But I have to say I made a lot of mistakes. I was teaching at the Manhattan School of Music for two years and gave the President an ultimatum (again, I was 23 years old)--if you don't produce an opera of mine this year I'll have to leave. So, it was probably the best thing.

Susanne Reid: You wouldn't be here doing this....

Thomas Pasatieri: But there are mistakes and things I certainly wouldn't do now.

Susanne Reid: I think that too about some of my more 'artsy fartsy' friends. I had my whole other life before I began the study of voice in my twenty-ninth year. I don't consider myself to be an 'artsty fartsy' artist. A lot of people who are not in the arts do not understand them [my artsy fartsy friends] at all. Those concepts: don't keep me waiting, you must publish my work.....

Thomas Pasatieri: It stems from those emotions like jealousy. Being able to look back on it, I wish I hadn't, but I did. My life happened the way it happened, and I made choices. At a certain point I needed or I wanted (I didn't need) because I had always lived in a rent controlled apartment. But I had been traveling so much, not only as a composer, but as a director of opera, teaching at the Conservatory of Music at Cincinnati. There was jealousy among the faculty because they publish salaries. I was there only one day a month and my fee was higher than their full-time salary. I had a career, so there was a lot of jealousy. So I made a decision. my decision was that I would live in one place and not travel and achieve financial security. So the decision was made to come here [Los Angeles] and work commercially. And I paid a price for that because I couldn't maintain a major career. And so I knew that and that was my decision.

Susanne Reid: And you did that in '84?

Thomas Pasatieri: Yes, January of '84. I still directed the opera...

Susanne Reid: In Atlanta?

Thomas Pasatieri: Yes, I was commuting from here to Atlanta. My last production was *The Barber of Seville* and then I started working in the film industry in November. I finished in August down there [Atlanta].

Susanne Reid: How do you get 'in' on that [film orchestrating]? Did you say, "Hey, I'm Thomas Pasatieri...."

Thomas Pasatieri: That didn't mean anything out here. What happened was, now let me see...there's an agency, which is the leading agency *now* for handling film composers. Then they were just starting out in 1984. They had just formed the agency. I had a friend out here. She had come out here to be the head writer for *General Hospital*. She had a friend whose name was Michael Jaffe and he was friends with Gorfay. These guys were starting this agency. And so I went to see

them and they had a client who was doing this mini-series on television and needed someone to do the orchestrations.

Susanne Reid: What mini-series was it?

Thomas Pasatieri: A series called *Space*. It was a 13 or 18 hour series. That was my first thing. Then, a friend of Miles' named Charlie Fox, who had done that beautiful song, "Killing Me Softly with His Song" had this movie and Charlie asked me to...it was the first movie for me *European Vacation* with Chevy Chase.

Susanne Reid: You are kidding?

Thomas Pasatieri: So that was '85. And then it goes from there.

Susanne Reid: Have you continued your 'serious' composing on the side? You mentioned your Flute Sonata, Flute Concerto...

Thomas Pasatieri: Yes. In that time, since 84 what I did, of course it was curtailed, it's not the same amount. But there were songs. I did a work "Make a Joyful Noise." Then I did a piece for clarinet, violin and piano called "Theater Pieces," they were both commissions. Then [I composed] this cycle and the Flute Sonata. There's also a Flute Quartet, a Mass, concert Mass, for chorus and orchestra. Then there's a work for mezzo, string quartet and piano. And there's a piano concerto for two pianos and strings. There's another choral work called "The Harvest Frost" for a Chicago group. So, maybe one work a year.

Susanne Reid: No opera?

Thomas Pasatieri: No. My decision to stop writing opera was already made. I decided to stop writing opera, after a certain point.

Susanne Reid: Why?

Thomas Pasatieri: There were several reasons. The American Composer was not able to have a real opera career, because your works are

almost never done. Houses want to just do premieres. And it was just world premiere after world premiere. Even when they were doing other performances, they were mostly done for workshops in colleges.

Susanne Reid: And loved [at those colleges].

Thomas Pasatieri: Now, finally, the Met did *Susannah* by Carlisle Floyd. But we don't even hear works that were almost standard like *Baby Doe* or *The Crucible*. [Now they are] so rarely done, if you just look at the rosters of the opera houses. Even when they're doing a world premiere, it's just a world premiere and that's it!

Susanne Reid: So, when you moved here, that's when you made your decision?

Thomas Pasatieri: Before I moved here, I stopped writing opera. The last opera that I actually wrote (now I orchestrated *Three Sisters* and it premiered in '86 but it was written earlier) was *Maria Elena* for the University of Tucson, wherever that it is--Arizona?

Susanne Reid: Arizona.

Thomas Pasatieri: Okay. They did it in English and in Spanish. There's a large Spanish speaking population there. That was the last opera that I wrote. And that was in '81.

Susanne Reid: That's quite a bit before you came out.

Thomas Pasatieri: Three years. Maybe it premiered in '82. So I actually stopped writing opera.

Susanne Reid: But that's actually how you got started. That's how you reached your initial fame.

Thomas Pasatieri: I might write another one.

Susanne Reid: Does that bug you that you haven't done it any more?

Thomas Pasatieri: I might do another one, but not for the opera houses. I might do one that can be done at the university. I don't know what I'm going to do, because now I'm working on these *Twelve Songs for the Beginning Opera Singer*. That's the next thing. I forgot, I did another cycle in January that Thomas Hampson did in New York, "Three Poems of Oscar Wilde."

Susanne Reid: I can't believe I missed that! Because I love him [Hampson]!

Thomas Pasatieri: He's wonderful. He's just superb. And I did for him a Christmas album. I wrote an "Alleluia" for that album an original piece with American and German Christmas carols. So, there's always something. I would have to say, it's been extremely curtailed. Although, I did just write a Piano Sonata. I forgot about it. It will be premiered next summer at The Aspen Festival.

Susanne Reid: You're just 'clipping along' just not opera.

Thomas Pasatieri: So the Piano Sonata and the song cycle (the song cycle October/November '98 and the Piano Sonata-January/February '99) that's what I've written this year. So, it's not a lot of music.

Susanne Reid: For the film orchestrations, someone else comes up with the melody, right? So the orchestration can be done.

Thomas Pasatieri: Absolutely. What I'm really doing is arrangements for orchestra--counterpoint.

Susanne Reid: And you have complete reign over all of that, right?

Thomas Pasatieri: Yes. But I wouldn't put my music into it, because of the way it's treated. But I do enjoy the orchestration because it's very pure.

Susanne Reid: Do you ever hear back from those who do originate the melodies? Do you work with them?

Thomas Pasatieri: I work with them. I work with so many people, but Thomas Newman I work with the most. Now recently I've been working with John Nye. He's very talent. [He] writes beautiful melodies. And [I work with] he Australian Herschfelder, who did *Shine* and *Elizabeth.*

Susanne Reid: It keeps you busy and it must keep you in a solid financial situation.

Thomas Pasatieri: Well now I'm in the situation, I've arrived at the point where I don't have to work any more, for the rest of my life and I can do anything I want. Which is what I wanted to do.

Susanne Reid: When you came here, that was your goal.

Thomas Pasatieri: Yes, that's why I came here. I made money (I've always supported myself) in the opera world, enough money, just to live on, and that was it. [Not enough substantial money to provide] retirement, nor health, or buy a house, or anything. Sophie [one of his three dogs] has cancer. Just to provide chemotherapy [it's expensive] for three years. We're lucky because Sophie has beaten all the odds. We stopped the chemo after two years and she went into remission. Then we had to put her back on.

Susanne Reid: What are your other dog's names?

Thomas Pasatieri: Fiona and Delilah. They were rescued. There was a lot of criticism when I came here. But it is my life. I 'pay for it' by curtailing my concert career. But you have to make choices. And I wanted to be secure. I was 38 when I came out here. From the age 10 to 38, I was touring for 28 years. Then I had no security. So I made a choice to do it. I received a tremendous amount of criticism.

Susanne Reid: Professionally and your family?

Thomas Pasatieri: My family was fine with it, because I started to 'earn my keep.' I could support myself without them worrying about

it. And I was able to help other members of my family. And that was something I wouldn't have been able to do.

Susanne Reid: Is the dedication [in *Sieben Lehmannlieder*] to your nephew?

Thomas Pasatieri: No, it's to another Gregory. My nephew who died was Gregory Thomas Rail. The dedication is to my friend who died Gregory Thomas Hanlen.

Susanne Reid: Interesting.

Thomas Pasatieri: Gregory, my nephew, died in '91, before I had gotten Sophia. He drowned when he was twenty and a half. But I did write a piece for Gregory. But, that was a horrible thing. I went to New York for the funeral, then when I came back here I was incapacitated. I was in bed for a week. It was terrible. I thought, you know, I need a puppy. And I went to the shelter and I got Sophie. This Gregory [Hanlen] was a wonderful musical friend of mine in New York, and in fact, he worked for the Metropolitan Press Club.

Susanne Reid: How interesting.

Thomas Pasatieri: And, oh we had such fun. He and I were best friends.. Talk about loving voices. Gregory studied singing [although] he didn't have a performing voice. But, he worked in the Press Department of the Metropolitan Opera. We always did music Then Gregory died, so I dedicated the cycle to him.

Susanne Reid: I think it's interesting to find out the circumstances of the dedication. I'm sorry to be hopping around. You said that when you conceive the cycle that you're already hearing it, you don't necessarily conceive it melodically first, then the harmony. Is it all sort of at the same time? You don't sit there and "work it out?"

Thomas Pasatieri: No, but sometimes it doesn't always happen the same way. Sometimes a harmony will come then the melody. I would say usually it's the melody, but not always. Sometimes one

suggests the other. It's not cut and dry. I know there are other composers who specifically work it out, but not for me.

Susanne Reid: How will I know that you have orchestrated a film?

Thomas Pasatieri: It depends on how you are hired. If you do a project as an independent contractor it's called Music Consultant. Otherwise, I'm listed as orchestrator and conductor.

Susanne Reid: I would like your opinion on something I was thinking about. I'm kind of stuck in the way I'm going to discuss your music [in the dissertation]. One summer, just to make you laugh, I 'analyzed' every vertical measure.

Thomas Pasatieri: Of *that* cycle?

Susanne Reid: Oh, yeah. I thought that's what every good doctoral student ought to do. The main thing I got out of that was--it can't be done.

Thomas Pasatieri: Now, you see, some people, I don't know...

Susanne Reid: You don't conceive it that way, so it doesn't come out that way. And so what I've come up with is seven basic characteristics of yours and I thought I might see which one of those seven basic characteristics is more exploited in one of these songs, than maybe one of the others. Are you ready for the seven?

Thomas Pasatieri: Yes.

Susanne Reid: Soaring melodic lines.

Thomas Pasatieri: But isn't that relative? What does that mean? Some people might think that Schoenberg is soaring. What does it mean?

Susanne Reid: I know we know what I mean. I need to get some kind of context to discuss it.

Thomas Pasatieri: Well probably it means something that extends.

Susanne Reid: Like on the first song [measures 4 & 5].

Thomas Pasatieri: I would definitely say the end of that.

Susanne Reid: It has that Straussian flare. And on "Sonnelicht" the rising up at the first [measures 6 & 7].

Thomas Pasatieri: Oh yes, I know exactly what you're talking about.

Susanne Reid: Another characteristic is doubling of melodic line in the accompaniment.

Thomas Pasatieri: I've heard that. I've heard that used as a criticism.

Susanne Reid: No, I love it. In fact, when I first started reading the sources written on you, it made me feel that I didn't know that much about music. Because the sources said your music is conserative. And to me it is not conservative.

Thomas Pasatieri: These are just labels that people put on things.

Susanne Reid: Personally, I don't consider this conservative music.

Thomas Pasatieri: But, there are key signatures.

Susanne Reid: And, without your assistance in the accompaniment the learning of these songs would be very difficult.

Thomas Pasatieri: Maybe I do that too much. I have always been critical of criticism. But I have to say some of it might be good.

Susanne Reid: Did you start off doubling the voice?

Thomas Pasatieri: I never did anything ...

Susanne Reid: You didn't plan it.

Thomas Pasatieri: What were the other six?

Susanne Reid: Repetition of words. Which you didn't do as much in this cycle.

Thomas Pasatieri: Except at the end.

Susanne Reid: Yes, "Schweigt," "Schweigt." I love that.

Thomas Pasatieri: Sometimes it's for a particular colorization of the sound.

Susanne Reid: Rhythmic and melodic motives.

Thomas Pasatieri: Do I do that a lot?

Susanne Reid: Yeah. Like even on the first one, the running fifths and running eighths. You always have the running eighths going. It's a part of what holds it together for someone like my mother who will come and listen to this [performance of the cycle]. [The motives] will give her something to hold on to. The second song all the syncopation makes it nice and unifies the song. And you tend to create sections, not necessarily A-B-A, with a couple of measure in between.

Thomas Pasatieri: The poem gives you the 'bones' of the song since the objective is to set the poem. You can't just juxtapose it--well you can, but this is fairly straightforward.

Susanne Reid: The two stanzas/quatrains [in the poem] are consistent with what you do. My notes, interestingly, get longer and longer with each succeeding song. I don't know if I look at it differently the more I get into it, or what. The first song is a page and a 1/2, the second one is about the same, the third 3 pages, the fourth 3 pages, the fifth one 2 pages, and six and seven and both six or seven pages long.

Thomas Pasatieri: What number is Narzissus?

Susanne Reid: The sixth.

Thomas Pasatieri: Then comes the last.

Susanne Reid: It's as if there is an internal sense of getting more and more complicated.

Thomas Pasatieri: I remember when I was listening to it with the orchestra, that "Narzissus" is sort of a climax of this [cycle] for volume, for tessitura, emotion. The last one ["Die Welt scheint ganz"] was about the hoplessness of war. Some of the poems are more far-reaching than other [poems in this cycle]. Some are very intimate. But the last one really deals with the end of everything.

Susanne Reid: It was interesting that you do repeat "Schweigt." In the translation [in the score] 'be still' is one of the translations for "Schweigt." But a second translation is 'don't say anything.'

Thomas Pasatieri: That's exactly what it means. What does it say in the score?

Susanne Reid: 'Be Still."

Thomas Pasatieri: That's not strong enough, really. It's almost like shut-up but it's not really shut-up because it's polite. Keep quiet. Don't say anything.

Susanne Reid: To me, 'be still' is almost passive. But if you say, 'don't say anything else' is just stronger.

Thomas Pasatieri: Now, is your German fluent?

Susanne Reid: No. But I have studied it for a year and spent some time there.

Thomas Pasatieri: Because the last thing Zerbinetta says in *Ariadne auf Naxos*, is 'stum.' It means silence or stunned into silence. Silence is correct because 'stum' means not to speak any more. But in that case it could be 'awed into silence.' She says at the end, 'stum, stum, stum.'

Susanne Reid: Did you get this from that?

Thomas Pasatieri: It must be. [I didn't necessarily intend it] at the time. But it must have some relationship to that. Do I say it three times, on the same pitch?

Susanne Reid: Uh-huh.

Thomas Pasatieri: That must be the genesis of that.

Susanne Reid: And then you're pokin' around with different tonal centers, it's not traditional use of harmony, but there is a tonal feel to it.

Thomas Pasatieri: I think particularly in that last song.

Susanne Reid: And what's interesting we have the whole war saga going on and then you end on the B major chord at the end.

Thomas Pasatieri: I notice some things, like big climaxes are generally associated with an e minor-ish sound. Now this happens to be A sharp, but that's close enough. There are certain things that occurred to me that I associated with early on that whatever the influences were, they stuck with me for different emotions. Keys, I'm not even aware of them, but looking back [I would say] key centers. If I think of Beethoven I think of E flat major or C. If I think of Bach, B minor. If I think of Chopin I think of D flat. But, Mozart, how many A major duets arethere in his operas? A great majority [of the duets] are in that key. I don't know that he set out to write them in that key, it just probably seemed right.

Susanne Reid: Another thing, your use of chromaticism. You generally use it to get to whatever tonal area you want to exploit.

Thomas Pasatieri: Probably. I don't ...

Susanne Reid: Narzissus.

Thomas Pasatieri: Is that tonal or not tonal?

Susanne Reid: Well, it's tonal in feeling--definitely. But, you use a lot of...

Thomas Pasatieri: What I notice is polytonality. Two keys going on at the same time, or not exactly keys but poly chords.

Susanne Reid: On Narzissus in the recitative, the powerful chords are there and then I just have to come in and sing my line. You don't give the note. [The note is there] however, it's blurred because it is sounded with so many other notes.

Thomas Pasatieri: Yes. But that's what's NOT going to be in these Twelve Songs. I'm going to design them so that someone with beginning ears will not have to go through that challenge. They'll be able to make something of the songs.

Susanne Reid: I also love the way you use the poly chords and rolled chords as he's gazing at himself. [They sound] somewhat creepy.

Thomas Pasatieri: But this is the easiest to sing ["Wie schön ist dieser tiefe Schlummer"].

Susanne Reid: Yes.

Thomas Pasatieri: I remember when I first received the poems she had written instead of Schlummer she had written Schimmer [meaning] how deep is this shimmering instead of how deep is this slumbering. And I got the book and saw the difference.

Susanne Reid: And you have your Schumannesque ending on...

Thomas Pasatieri: Which one?

Susanne Reid: The second one. Is that a little bit Schumannesque? [pointing to the score]

Thomas Pasatieri: That is the key I associate with Schumann. I can't remember. That is something I do in many songs. Looking at it now yes postlude.

Susanne Reid: Metric changes is another one of your characteristics. Lots of meter changes.

Thomas Pasatieri: Are there in these?

Susanne Reid: You have, let's see: none on the first, the second song there's twelve.

Thomas Pasatieri: In the second one?

Susanne Reid: I didn't realize it either, until I wrote it down. [There are] not as many [metric] changes in the third. In the fourth one ["In Flammen starb"] there's eighteen.

Thomas Pasatieri: Really? It depends totally on the words.

Susanne Reid: In "Wie schön" there are fourteen.

Thomas Pasatieri: In that little song?

Susanne Reid: And not as many in "Narzissus," considering how long the song is. You mostly go back and forth between 6/4 and 4/4.

Thomas Pasatieri: I would have thought there would have been more. But, I have no idea.

Susanne Reid: In the last song, there's a lot, about 15.

Thomas Pasatieri: That's something I've never thought about, not about metric changes.

Susanne Reid: Amazing. Because you're just going with the words.

Thomas Pasatieri: With the words and with the flow of the words.

Susanne Reid: And however long that would take would create the metrics.

Thomas Pasatieri: Absolutely.

Susanne Reid: My last characteristic was word painting, which I know is highly subjective. But in the first one you always set off the phrase 'Ich bin allein' separately, with rests.

Thomas Pasatieri: Really?

Susanne Reid: Yes, there's always rests around it.

Thomas Pasatieri: Well, there are a lot of rests in my music, and I wasn't aware of this, but I've worked so long with singers that it makes sense to me. A conductor once did an early opera of mine and said, as he [the conductor]was getting very analytical, he said what I put into the vocal line was the breaths. And that's what the breaths represent. I can tell you in writing a vocal line, I am aware, I'm always singing it myself. Always. Even the genesis of it. In other words, I wouldn't write something without singing it.

Susanne Reid: You physically do it?

Thomas Pasatieri: I physically do it. Now understand I'm not talking a real voice. I'm talking about the process of singing, not for sound, and obviously an octave lower. For sopranos I can't sing way up there, as for basses I can't sing way down there. But I do sing. And so the natural breath is included in the rhythm. But I didn't realize that until this conductor pointed it out to me. It was a long time ago, but I'm aware of it now.

Susanne Reid: The breath always comes in the right place. In the first song, [word painting on the phrase] 'bergesgipfeln' appears to be mountainesque.

Thomas Pasatieri: That is by design. It was meant to have the shape of the mountains.

Susanne Reid: And like Strauss?

Thomas Pasatieri: Well, the whole cycle for several reasons. Richard Strauss was my teacher's teacher. Vittorio Giannini was a direct pupil of Richard Strauss.

Susanne Reid: I didn't know that.

Thomas Pasatieri: That was the connection.

Susanne Reid: I was trying to figure out why you were studying with him particularly.

Thomas Pasatieri: Well, he's an opera composer. Remember Vittorio Giannini was an Italian—American/Italian. His sister was a famous opera singer, she sang for Toscannini. But, he {Giannini] was definitely an Italian. But the genesis of his training was from Richard Strauss. So, my training comes from both schools, the influence of Strauss and the influence of the Italians. And I believe the influence of Russian and French composers. *I* hear it. I think there is a French and Russian influence. But, maybe I'm wrong.

Susanne Reid: Do you think the polychords idea . . .

Thomas Pasatieri: Polychordal is American, isn't it?

Susanne Reid: But see, if I think of the few things I know of Russian music, like the *Boris (Goudonov)*, I always think of the wonderful color that comes out in the whole opera.

Thomas Pasatieri: So, I think then again, that we are all compilations of a lot of things. So, it all filters through.

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