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Musical signification of three Jungian archetypes found in children's opera

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UNIVERSITY OF NORTHERN COLORADO

Greeley, Colorado

The Graduate School

MUSICAL SIGNIFICATION OF THREE JUNGIAN ARCHETYPES
FOUND IN CHILDREN'S OPERA

A Dissertation Submitted in Partial Fulfillment
of the Requirements for the Degree of
Doctor of Arts

Jeff Kensmoe

College of Performing and Visual Arts

School of Music

Vocal Performance

May, 2012

This Dissertation by: Jeff Kensmoe

Entitled: *Musical Signification of Three Jungian Archetypes Found in Children's Opera*

has been approved as meeting the requirements of the Degree of Doctor of Arts in
College of Performing and Visual Arts in School of Music, Program of Vocal
Performance

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ABSTRACT

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The ability to generate and recognize precisely paired musical topics with an archetypal character's stage experience is one of the most important factors for composers and producers to anticipate the success of a children's opera. If a performing ensemble wishes to create the greatest impact it is imperative that they also be able to recognize the pairing of an archetype and its musical significations (music that indicates action, people or things); this enables the ensemble to illustrate and punctuate vital moments of the opera clearly. The ability to musically generate and recognize musical significations of the archetype is the basis from which composers and producers are able to anticipate the greatest impact a work may have. From the sixteen fundamental Jungian archetypes that exist in the *collective unconscious*, three are discussed in this topical analysis: the *mother*, *hero* and *trickster*. Topical analysis of both successful and lesser-known children's operas reveal relationships between the archetypal characters and their musical significations that range from strong to deficient. The topical analysis of works by Gian-Carlo Menotti, Benjamin Britten, Seymour Barab, Malcolm Fox, Herbert Haufrecht, Stanley Hollingsworth, Libby Larsen, Mary Elizabeth Caldwell and Lukas Foss point out specific musical significations that align with the archetype's text, subtext and/or actions, as well as instances where the musical signification may be absent.

Comparisons of the number of productions mounted reveal which operas have enjoyed success. The most successful children's operas display Jungian archetypes that are entwined with appropriate musical characterizations.

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DEDICATION

I wish to dedicate this document to my wife, Natalie, and my children, Bryn and Aemelia. Thank you for your endless love and support.

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CHAPTER I

INTRODUCTION

The Topic and its Significance

Throughout the United States and Europe composers, music departments and opera producers at all levels have been turning to children's opera to engage an ever larger audience base. In order to engage this base, it is vital for those writing and producing children's opera to understand clearly what their story, music, lyrics and characters are trying to communicate. The success of a children's opera is dependent principally on five specific points: the opera must have a visual and aural appeal; the story must be attractive and accessible to the audience members; the music must underscore and illuminate not only the character's text, but also its emotional subtext; the characters need to use language that is intelligible; and most importantly, the targeted audience members must experience characters that are vivid, well-rounded and personally understood. To state the issue simply, in order to create the greatest audience appeal, the characters need an appropriate archetypal structure with a musical score that matches the actions and emotions of the libretto. Without the conscious understanding of the archetype and its relation to the music and word, it becomes nearly impossible to illustrate and punctuate adequately the vital aspects of a character or scene.

The ability to generate and recognize precisely paired musical topics¹ with an archetypal character's stage experience is one of the most important factors for composers and producers to anticipate the success of a work.

Daryl Sharp, the Jungian analyst and creator of the *Jung Lexicon* defines archetypes as primordial, structural elements of the human psyche; archetypal images are universal patterns or motifs which come from the *collective unconscious* and form the basic content of religions, mythologies, legends and fairy tales.² Archetypes pervade literature and film; indeed, they are found all around us. For example, all morality plays and moralistic children's stories use archetypes. They are also instinctually understood and imprinted into the fabric of our existence as human beings. Carl Jung held that "the instincts form very close analogies to the archetypes, so close, in fact, that there is good reason for supposing that the archetypes are unconscious images of the instincts

¹ In the journal, *Eighteenth Century Music*, William E. Caplin references the historical and analytic importance of the study of musical topics: "The theory of musical *topoi* (or topics) has emerged in recent decades as a powerful tool for the analysis of musical expression within tonal repertoires. Largely originating in Leonard Ratner's ground breaking treatise *Classical Music* from 1980, it has since been considerably developed and extended by some of his students, especially Wye Allanbrook and Kofi Agawu. The theory has also stimulated considerable interest from music semiologists such as Robert Hatten, Marta Grábócz and Raymond Monelle, who find it a major resource for the investigation of extra-musical referentiality and meaning. Indeed, topical analysis may well be considered one of the success stories of modern musicology." See William E. Caplin, "On the Relation of Musical *Topoi* to Formal Function," *Eighteenth Century Music* 2/1 (May 2005), 113.

In *Classic Music: Expression, Form, and Style* Leonard Ratner describes the subject of musical "topics" in the preface of this chapter with the following statement: "From its contacts with worship, poetry, entertainment, dance, ceremony, the military, the hunt, and the life of the lower classes, music in the early 18th century developed a thesaurus of *characteristic examples*, which formed a rich legacy for classical composers. Some of these examples were associated with various feelings and affections; others had a picturesque flavor. They are designated here as *topics* – subjects for musical discourse. Topics appear as fully worked-out pieces, i.e., *types*, or as examples and progressions within a piece, i.e., *styles*. The distinction between types and styles is flexible; minuets and marches represent complete types of composition, but they also furnish styles for other pieces. See Leonard G. Ratner, *Classical Music: Expression, Form, and Style* (New York: Schirmer Books, 1980), 9.

² Daryl Sharp, "Archetype" and "Archetypal image," from "The Jung Page-Jung Lexicon," <http://www.cgiungpage.org> (2007), accessed 22 June 2010.

themselves; in other words, they are patterns of instinctual behavior.”³ We express important moral ideas, events and outcomes via the archetypes that are found in our subconscious. When these archetypes are used in story form they can become powerful pictographs for the conscious mind. We engage in them continuously and in virtually all of our contemporary fiction, whether printed, performed live on stage or recorded on audio or film.

It is important to state that an archetypal character should not be confused with a stereotypical character. Stereotype, a word derived from the early printing process meaning “image perpetuated without change,” has altered in the twentieth century to mean “a preconceived and oversimplified notion of characteristics typical of a person or group.”⁴ In literature and film, the stereotypical character responds predictably to outside stimulus, whereas the archetypal character may react to any given stimulus with a vast array of responses. As soon as the archetypal character behaves “predictably,” that character has moved into the realm of a stereotype. Tami Camden, co-author of *The Complete Writers Guide to Heroes and Heroines: Sixteen Master Archetypes*, firmly describes the differences between stereotypes and archetypes, and how to use them as an aide in creating literary characters. She writes, “An Archetype is not determined by the character’s actions!!!!” “Any archetype can do anything – the question will always be why.” “Archetypes are not stereotypes; they are not cookie cutters. They can be considered a frame work, or even better, a lump of clay of a particular color and

³ Carl Jung, *The Archetypes and the Collective Unconscious* [1959], 2nd ed., ed. Sir Herbert Read, Michael Fordham and Gerhard Adler, trans. R. F. C. Hull (Princeton: Princeton University Press, 1968), vol. 9 part I, 43-44.

⁴ Douglas Harper, “Stereotype,” *Online Etymology Dictionary*, (online version, 2001-2010; accessed 22 June 2010), <<http://www.etymonline.com/index.php?term=stereotype>>.

consistency.”⁵ Most importantly, archetypes transcend differences in culture; all of humanity can and does relate to an archetypal character. The stereotypical character, however, responds predictably to cultural inputs, and its actions and reactions are often understood only by the people within that society.

An example of a fictional character who acts both as a stereotype and an archetype is Superman. Superman’s alter ego, Clark Kent, is a nerdy reporter who is weak and insecure. He is the perfect alter ego for Superman to hide behind because Clark Kent is predictable: a stereotypical character. No one would suspect Clark Kent of being something other than what they observe of him every day; whereas Superman is a *hero* archetype. If Superman only saved little old ladies, or young maidens, from being crushed by on-coming buses or trains, he would be viewed as a stereotypical superhero; his behavior becomes predictable and society would then view him as a stereotype. What transforms Superman into the archetypal *hero* is the moment in a story where he engages a powerful arch-enemy. His response to the stimulus is unpredictable and the result of the conflict is unknown. Superman must make the decision to save humanity while knowing that if he does so, he will also endanger his mortality as he knows it. With this overt risk, Superman has an array of possibilities with which to respond to the danger he faces. None of them are predictable.

In relation to the construction and/or production of a children’s opera, the following questions need to be asked:

- Q1 Are composers and librettists able to recognize archetypal characters in their stories as well as write for them purposefully?

⁵Tami Cowden, “Archetypes for Writers for Readers Workshops,” <http://www.tamicowden.com> (2003-2008), accessed 12 May 2010.

- Q2 During the compositional process are composers able to signify the archetype's textual and subtextual landmarks musically throughout the story?
- Q3 Are we (the audience, performers, directors and producers) able to recognize a composer's signification of the archetypes found in children's opera consciously – or are those significations meant to be recognized subconsciously?⁶
- Q4 Without a conscious understanding of the intentions of the composer and librettist, will the singer/actors portray their characters in consonance with the musical significations?

These queries solicit a broader question: Are we, the performers and directors, consciously able to understand the characters archetypally and consequently portray them in full awareness? Or, perhaps unfortunately, will we be unaware of the intentions of the composer and librettist regarding the archetypes and perform the work in disregard of integral archetypal themes?

Producers and composers of children's opera are looking not only for an opportunity to recruit future classical music connoisseurs; they are also trying to find ways of reaching and impacting children's lives. There are a number of elements that can be inserted into a production that will make a children's opera attractive not only to young people but, perhaps more importantly, to educators and parents as well. Elements such as rhyme are beneficial for young students in order to help them with their writing and vocabulary studies; moralistic viewpoints, whether church-related or universal, can be highlighted in a drama; and producers can tout the importance of artistic enrichment as a significant cultural and educational goal.

Children's fiction can create an influential story by using archetypal images, or patterns of instinctual behavior, found in the collective unconscious. With opera, there is

⁶ A musical topic, and/or musical gesture, acts as a "signifier," or a "signification" to the action, archetype and/or experience of the archetypal character(s) on stage: the "signified."

an opportunity to enhance that story with music and meter, and combine it with costumes, sets, lights, and staging in order to create a spectacle of great impact. If all these elements are in balance, you will have an interested and captivated audience that will identify with the story and action, whether consciously or subconsciously. The most significant aspect of all lies with the child's personal identification with the story, which can only be achieved when that story is united with appropriately-intentioned music.

In order to accomplish this, appropriate portrayal of the archetype in a children's opera is essential. As we experience life, we discover that the fundamental nature of our struggles, paired with the way we come to understand how we fit into "our" society,⁷ is based upon the interaction we experience between the archetypes found in what Jung referred to as the *collective unconscious*⁸ and our learned cultural mores. When an audience member is able to empathize personally with important archetypal associations on stage and simultaneously experience appropriately-paired musical significations, the resultant impression upon the audience member is significantly intensified. This extremely personal identification and co-mingling of the actions on stage with an audience member's life experience creates a deep connection to the production being presented.

If we, the producing ensemble, wish to create this intense impact on our audiences, it is imperative for each of us to understand the meaning and use of the archetypal structures socially, textually and musically. The actions and motivations of a

⁷ There are Jungian universal archetypes and there are more specifically cultural, or in our case, western archetypes. All Jungian archetypes cross over into our western culture, but not all western cultural archetypes cross over and fit into the Jungian universal archetypes. Jungian archetypes resonate with all humans regardless of race, gender or geography.

⁸ Jung more specifically describes the collective unconscious in this manner, "It is, in other words, identical in all men and thus constitutes a common psychic substrate of a supra-personal nature which is present in every one of us."

character can be influenced overtly or subtly by important archetypal shifts, musical nuances or textual iterations. By consciously understanding the archetype and its relation to the music and word, we have the ability to not only illustrate, but to punctuate vital aspects of a given scene in an opera.

Although this study will not be the first document to reference archetypes in music, it will be the first academic document to analyze interwoven musical topics with Jungian archetypes found in children's opera. It is my hope that this study begins a deeper investigation of archetypes and how they are portrayed in music and theatre. I believe that there is a much greater connection between the libretto and the original composition in relation to the depiction of the archetypes than has been previously imagined. This study will provide value to the performer, director and producer not only of children's opera, but of any stage work with original music; whether that is in opera, operetta or musical theatre.

Incidence of the Topic

I have been involved in children's opera or children's education and entertainment since the early 1980s. While pursuing an undergraduate degree at the University of Wisconsin at Eau Claire (UWEC) I took part in my first children's opera performing the role of a *Tree* in Maurice Ravel's *L'enfant et les sortilèges*. Other children's operas I performed at UWEC include Benjamin Britten's *Paul Bunyan* (Hel Helson), two productions of Gian-Carlo Menotti's *Amahl and the Night Visitors* (Melchior) and Engelbert Humperdinck's *Hänsel und Gretel* (Peter). In New York City I premiered Alan Hovanes' *Killer of Enemies* as a narrator and the voice of the title role. Hovanes wrote the work for the Erik Hawkins Dance Company, which toured the United

States, eventually recording the work for Kentucky Educational Television and the Public Broadcasting System. I have taught K-8 music at Saint Francis De Sales' parochial school in northern Wisconsin where we performed a children's musical for the community that incorporated the entire student body. Also, I was a featured vocalist for a top five children's video in 1988 entitled *Preschool Power*, and served as the Director of Vocal Studies and Opera/Musical Theatre at Wayland Baptist University in Plainview, Texas from 2005-2010, where I directed Seymour Barab's *Little Red Riding Hood* and *Chanticleer* as well as Gian-Carlo Menotti's *Amahl and the Night Visitors*. Also, while completing my residency at the University of Northern Colorado, I completed a two-credit independent study dealing with the history and current trends in children's opera.⁹ The research also included a review, summary and critical production needs of twenty different children's operas.

Along with my sustained involvement in children's opera, I have been extremely interested in the numerous experiments in quantum physics and consciousness. This includes the theories and research of Carl Jung, as well as how the *universal field* is described by quantum physicists. The potentiality of the universal field exists as waves of vibration in much the same fashion as the substance of our thoughts. This field is where all of humanity is united. Some of the things the quantum physicists talk about correspond quite closely with Jung's concept of the *collective unconscious*: the place where archetypes dwell.¹⁰ My deep interest in Jungian archetypes and children's opera have caused me to question whether there is a possible association between Jungian archetypes and a composer's topical musical choices.

⁹ The course of study was directed and supervised by Dr. Carl Gerbrandt.

¹⁰ Edward Armstrong Bennet, *What Jung Really Said* [1967] (New York: Schocken Books, 1983), 65-66.

Children's opera is a gratifying way of reaching children of all ages. Whether as a producer, director or performer, you can touch children by unlocking their imaginations, helping them come to grips with moral dilemmas or using rhyme to aide in their language skills. At the same time, you can pique their curiosity about the stage and classical music. Directors, producers, performers and composers can achieve this more consistently and efficiently if they are consciously aware of the driving needs of the archetype(s). We can make different and synchronistic¹¹ directing and acting choices if we more clearly understand the relationship of the archetypes and their signifying music.

Delimitations

Literally hundreds of archetypes exist in our society and certainly any number of these could be candidates for use in this study. Jung identified and worked extensively with sixteen archetypes found in the collective unconscious. Of these sixteen, the most common Jungian archetypal characters found in children's opera are the *warrior*, *shadow*, *trickster*, *senex* (wise old man), *mother*, *father*, *child*, *puer aeternus* (perpetual child) and *hero*. I have chosen three that provide the most fertile artistic interest: the *hero*, the *trickster* and the *mother*.

The prerequisite for the analysis of the children's operas used in this study is that they must be scores with original (newly composed) music. There is an abundance of works for children that do not include original music and have freely adapted story lines to famous opera scores; these will not be used for analysis in this study. Also, children's operas that are written entirely for child performers will not be used in this study. The

¹¹Daryl Sharp condenses Jung's descriptions of synchronicity as being, "A phenomenon where an event in the outside world coincides meaningfully with a psychological state of mind." See Sharp, "Synchronicity" from "The Jung Page-Jung Lexicon."

composer must place too many restrictions upon himself in order to accommodate the untrained performer.

Since my chosen path of research requires in depth analysis it made it impossible to analyze all children's operas. Thus, it became necessary to reduce the number of operas and composers to a group that would represent the genre, yet still be manageable. I sought out operas that were highly successful, operas that were obscure and operas that have had a moderate amount of success. The successful operas of Seymour Barab (b. 1921) and Gian-Carlo Menotti (1911-2007) were immediately targeted for this research. It was also important to find composers with little to no name recognition who wrote operas that were not part of the standard repertory and were rarely produced: Stanley Hollingsworth (1924-2003) and Herbert Haufrecht (1909-1998). Adding a work of Benjamin Britten (1913-1976) was significant to this study as he has been a highly successful composer in all the major musical genres as well as having had a passion for introducing classical music to children. It was essential to add a few famous composers in the study who were not necessarily known for their operas in order to see if they have been overlooked or if they simply did not understand the musical needs of the archetype: Lukas Foss (1922-2009) and Libby Larsen (b. 1950). And finally, it was necessary to include composers that had their greatest success in the genre of children's opera: Mary Elizabeth Caldwell (1909-2003) and Malcolm Fox (1946-1997).

Having chosen the composers, the next step was to choose from their operas. The children's operas to be discussed will be Gian-Carlo Menotti's *Amahl and the Night Visitors*, Benjamin Britten's *The Little Sweep*, Seymour Barab's *Chanticleer* and *Little Red Riding Hood*, Malcolm Fox's *Sid the Serpent Who Wanted to Sing*, Mary Elizabeth

Caldwell's *Pepito's Golden Flower*, Libby Larsen's *A Wrinkle in Time*, Stanley Hollingsworth's *The Mother*, Lukas Foss' *The Jumping Frog of Calaveras County* and Herbert Haufrecht's *A Pot of Broth*. Some of these operas have enjoyed tremendous success, some moderate success and some have fallen into obscurity. This group provides a fertile field for me to gather and test my assumptions.

This study will analyze three of the four characters in Seymour Barab's *Little Red Riding Hood* (the Mother, Wolf and Little Red Riding Hood) as a template from which to show specific archetypal and compositional relationships. *Little Red Riding Hood* is one of America's most successful and loved children's operas and contains the quintessential Jungian archetypes I will be exploring: the *mother*, *trickster* and *hero*.

The remaining three *mother* archetypes that will be examined are the Mother in Gian-Carlo Menotti's *Amahl and the Night Visitors*, Rowan in Benjamin Britten's *The Little Sweep* and the Mother in Stanley Hollingsworth's *The Mother*. I have chosen the character of the Mother in Menotti's *Amahl and the Night Visitors* for three reasons; first, the character fits the archetypal structure I am looking for; second, Menotti is a world renowned opera composer; and third, the opera has been the most-produced opera in North America since 1991.¹² My desire to use the character of Rowan in Benjamin Britten's *The Little Sweep* lies in Rowan's archetypal nature and not her assigned domestic role. In the opera, Rowan is not a mother but the nursery-maid to the children; nevertheless through the course of the opera, Rowan manifests the archetypal characterizations of the *mother*. The final mother archetype I will examine will be the title character in Stanley Hollingsworth's *The Mother*, an opera based on Hans Christian

¹² Alexa B. Antopoli, "Most Produced North American Works," <http://www.operaamerica.org/applications/nawd/index.aspx> (1991-2011), accessed 24 June 2011.

Andersen's Fairy Tale *The Story of a Mother*. Hollingsworth is a little-known composer and his opera has had only a few productions since it was composed in 1981.¹³

The three remaining *hero* archetypes that will be examined in this survey are Meg from Libby Larsen's *A Wrinkle in Time*, Sid from Malcolm Fox's *Sid the Serpent Who Wanted to Sing*, and Pepito in Mary Elizabeth Caldwell's *Pepito's Golden Flower*. Libby Larsen is a prolific American composer who has received numerous awards and accolades, and has been commissioned by many different organizations across the United States. She has composed nearly a dozen chamber and large scale operas, three of which can be classified as children's opera. The character of Meg from *A Wrinkle in Time* is an excellent example of the child *hero/heroine* archetype. By contrast, I chose Sid from Malcolm Fox's *Sid the Serpent Who Wanted to Sing* because Fox is not a known composer. By the time of his death in 1997, Fox had only written a handful of electronic and acoustic chamber works and four children's operas. *Sid the Serpent Who Wanted to Sing* has been Fox's greatest children's opera success, and by 2002, it was performed over 4,000 times.¹⁴ The archetypal *hero* of Sid is a bit unique in that he does not necessarily save the "world," but instead, manages to conquer his inner "demon." The final character I have chosen for the *hero* archetype is Pepito from Mary Elizabeth Caldwell's *Pepito's Golden Flower*. Caldwell only wrote four children's operas, and was best known for her work as an organist and church musician; consequently, nearly all of

¹³Emily Hammood and Carlene W. Mills, eds., *Annotated Bibliography of Opera/Music Theatre Works for Young and Family Audiences, 1978-2002*, 2nd edition, (Birmingham: Opera for Youth, Inc., 2002).

¹⁴Allie Fox, "Introduction: Allie Fox—Our Newest Opera for Youth Representative," *Opera for Youth Journal* XXIII/4 (Fall/Winter 2001-02), 14.

her compositional output was devoted to sacred church music.¹⁵ Pepito in *Pepito's Golden Flower* is a wonderful literary example of the child *hero* archetype.

Perhaps one of the most entertaining Jungian archetypes to portray in children's opera is the *trickster*. Along with the Wolf in *Little Red Riding Hood*, I have chosen the Fox from Seymour Barab's *Chanticleer*, the Stranger in Lukas Foss' *The Jumping Frog of Calaveras County*, and the Beggar from Herbert Haufrecht's *A Pot of Broth*. The Fox in Seymour Barab's *Chanticleer* is a superb example of the *trickster* archetype from both the literary and musical viewpoints. Barab has had great success in the genre of children's opera and the inclusion of *Chanticleer* in this study will exemplify the impact he has had. Lukas Foss is another prolific and well known American composer. Foss' Stranger from *The Jumping Frog of Calaveras County* is a notable example of a human *trickster* archetype. Although Foss has written a large number of works for orchestra, chamber ensemble and solo concert pieces, his compositional experience for the stage has been limited to four ballets and three operas; these include the full length opera *Griffelkin*, the one act opera *The Jumping Frog of Calaveras County* and the nine-minute opera *Introductions and Good-byes*. The final *trickster* archetype chosen for this study is the Beggar from Herbert Haufrecht's opera *A Pot of Broth*. Haufrecht is an obscure American composer who is primarily known as a collector of folk songs from the Catskill Mountains in New York. He also wrote a small number of classical works, worked as an editor and arranger for several publishing houses, composed music for a few musical

¹⁵ Donald Caldwell, "The Music of Mary Elizabeth Caldwell," <http://www.cco.caltech.edu/~dgc/MEC.htm> (11/2003), accessed 21 May 2010.

plays, worked with Burl Ives and Pete Seeger and wrote a number of songs for Judy Collins.¹⁶ *A Pot of Broth* is Herbert Haufrecht's only operatic composition.

Review of Source Material and Related Literature

The primary sources for this study are the scores of the children's operas. Most of the scores are easy to find and available for lease from major publishing companies: the rights to *Little Red Riding Hood*, *Chanticleer* and *The Little Sweep* reside with Boosey & Hawkes, Inc.; *Amahl and the Night Visitors* and *Sid the Serpent Who Wanted to Sing* rights reside with G. Schirmer, Inc.; *A Wrinkle in Time* resides with E. C. Schirmer Music Co.; *The Jumping Frog of Calaveras County* resides with Carl Fischer, Inc.; and *Pepito's Golden Flower* now resides with Hal Leonard Corporation. After Stanley Hollingsworth's death, *The Mother* fell into obscurity. However, after making contact with his sister, Louise Bechtold, and former colleague from Oakland University, David Daniels, I was informed that the opera had been recently procured by Alfred Publishing Co., Inc. where the rights currently reside. Piano/vocal scores exist of *A Pot of Broth* and can be found in a few libraries across the United States and with the American Composers Alliance, who at one time held the rights to the opera. The only full orchestral score of *A Pot of Broth* resides in the New York Public Library.¹⁷

Secondary sources will be used for guidance in the approach of the musical analysis, in particular the authoritative and seminal work of Leonard Ratner: *Classical Music: Expression, Form, and Style*. Carolyn Abbate's books, including *Unsung Voices:*

¹⁶ Dale W. Johnson, "Camp Woodland: Progressive Education and Folklore in the Catskill Mountains of New York State," *Voices: The Journal of New York Folklore* XXVIII (Spring-Summer 2002), 12.

¹⁷ After Herbert Haufrecht's death all responsibility for his published work went to his estate's executor, Robert Haufrecht. Numerous attempts to establish contact to be granted permission to access and use the orchestral score of *A Pot of Broth* were not returned. I then turned to the only library that housed the full orchestral score and asked for their assistance: the New York Public Library.

Opera and Musical Narrative in the Nineteenth Century, and Byron Almén's works, including *A Theory of Musical Narrative*, also will be used as references. Since the study focuses on an entertainment designed for children which overtly uses "signs and the signified," the texts of the following semioticians¹⁸ will be used as a reference in the topical analysis: works of Kofi Agawu, Raymond Monelle, Robert S. Hatten, Márta Grabócz, Arjan von Baest, Byron Almén and Eero Tarasti.

Methodology

This study will look at a broad spectrum of composers with varying levels of abilities, styles and success. The study will examine twelve archetypal characters used by nine different composers. These twelve archetypal characters will be divided into three categories: four examples each of the *mother*, *hero* and *trickster* archetypes.

At the beginning of each chapter the archetype's attributes and motivational influences will be presented. This background will then serve as a foundation for the discovery of musical references, gestures or topics that signify the archetype's stage experiences. The analysis process begins by associating the archetypal character and the character's text, subtext and/or action with the music. The analysis will then focus on a search for musical significations that are associated with the archetype's text or moments that imply action on the stage. Significations are revealed through the analysis of the compositional elements of rhythm, meter, harmony, melody, orchestral texture

¹⁸ Semiotician: a person who practices semiotic analysis.
Semiotics: a philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages.

(instrumentation) and tempo indications, and how they may relate individually or as a *gestalt*¹⁹ to the signified.

The document will conclude with a comparative analysis of the musical elements used in all of the operas' musical excerpts. The study will compare the total number of compositional elements used for all of the musical excerpts signifying the archetype's stage experiences, the average number of compositional elements used per musical excerpt, compositional elements that are used most often by the composers and compositional elements that were rarely (or never) used by the composer. A composer's success is measured first, by their ability to correctly identify the archetype; second, by their ability to recognize important archetypal experiences, then signify them musically; and third, by the total number of elements used as a *gestalt* to signify the archetype's stage experience(s).

The referenced music and the results of the comparative analysis will be included in the text of this document. Appendix A, B and C will chart the results of the topical analysis and its relationship(s) to rhythm, meter, harmony, melody, orchestral texture and tempo indications for each of the archetypes respectively.

Notice on Musical Examples

Musical examples used in this study will be digitally scanned into the text from published opera scores. Two of the orchestral scores (*Amahl and the Night Visitors* and *A Wrinkle in Time*) do not have a consistent size ratio from one page to the other; this will influence the digital reproduction of these two operas in this document. Other markings will be included to make the dissertation's arguments clear and comprehensible. The

¹⁹ *Gestalt*: a structure so integrated as to constitute a functional unit with properties not derivable from its parts in summation.

musical examples of *A Pot of Broth* were digital photographs taken by the staff of the New York Public Library. Due to the poor quality of the photographs, they have been transcribed into *finale*® for use in this document.

When referencing pitches in this dissertation, C4 will represent middle C. C3 will indicate the C below middle C (progressing downwards), and C5 will represent the C above middle C (progressing upwards).

It should also be noted that whenever a capital letter denoting a key appears by itself, it represents a major key or chord. Similarly, whenever a lower case letter appears by itself, it denotes a minor key or chord.

CHAPTER II

THE MOTHER ARCHETYPE

We come into this world ready to want mother, to seek her, to recognize her, to deal with her. So the mother archetype is our built-in ability to recognize a certain relationship, that of 'mothering.' Jung says that this is rather abstract, and we are likely to project the archetype out into the world and onto a particular person, usually our own mothers. Even when an archetype doesn't have a particular real person available, we tend to personify the archetype, that is, turn it into a mythological 'story-book' character. This character symbolizes the archetype.²⁰

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The *mother* archetype is seen and portrayed globally in all of our ancient and modern cultures. This includes the mother goddesses Sati, Parvati, Kali and Uma of Asia; Neith and Isis of Egypt, Venus of Rome and Aphrodite of Greece;²¹ in the Christian religion the *mother* is found in the personas of Mother Mary and Eve; as well, the examples of the earth mother, Gaia, the Great Mother or the universal Source of all Creation found at the center of our galaxy is venerated by our earth religions. These are all personifications of the *mother* archetype and her fecundity. She is the source, the fountainhead, the root and the origin from which we all come.

²⁰ C. George Boeree, "Personality Theories: Carl Jung: The mother archetype," <http://webspace.ship.edu/cgboer/jung.html> (2006), accessed 25 June 2010.

²¹ Arthur Cottrell and Rachel Storm, *The Ultimate Encyclopedia of Mythology: an A-Z guide to the myths and legends of the ancient world* (New York: Anness Publishing Inc., 1999), 20-1, 89, 290, 300, 396-7.

A *mother's* nature encompasses an array of qualities which include the protector, nurturer, caretaker, caregiver, educator and parent. She shows affection, tenderness and empathy for those she cares for. The *mother* will sacrifice herself to protect her progeny, seek security for her family and foster qualities and traits in her children that will harmonize with their environment. Most importantly, a *mother* loves unconditionally.

The *mother* archetype is not only represented in literature and myth as a positive example, but at times she is depicted in the negative aspect as well. In an article written for the European Journal of Psychology, Dr. Joan Relke from the University of New England writes, "On the other hand, she is the 'terrible mother' (Jung, 1954b, p.82), devouring her children, poisoning, burning, suffocating, and drowning. She can be seen in the benign fertility of spring or the devastation of drought and flood."²² In the negative aspect a *mother* can be seen as overwhelming, dominant or authoritative; or viewed even more strongly as harsh, destructive, violent and punishing.

In all stories the act of mothering is represented through these many facets of the *mother* archetype. She interacts with other characters both subtly and overtly. A *mother* may express several positive or negative attributes in succession or manifest only a few of them. In opera, literature and film, just as in real life, it is normal to see a *mother* example exhibit both positive and negative qualities at some point in her story.

***Little Red Riding Hood* by Seymour Barab**
Adaptation and libretto by Seymour Barab
The character of the Mother

Little Red Riding Hood by Seymour Barab follows the original fairy tale quite closely. The main difference between the original fairy tale and that of the opera is that

²² Joan Relke, "The Archetypal Female in Mythology and Religion: The Anima and the Mother," <http://www.ejop.org/archives/2007/02/the-archetypal-female-in-mythology-and-religion-the-anima-and-the-mother.html> (2005-2011), accessed 2 August 2011.

the Wolf has an aversion to some very specific foods: sweets. Because the opera was originally conceived for a very young audience, the libretto abounds with educational points of social, interpersonal, hygienic and nutritional elements.

Seymour Barab portrays and characterizes the Mother in *Little Red Riding Hood* as a prototypical mothering individual. She is unwaveringly encouraging and consumed by the welfare of her child. She asks Little Red Riding Hood simply and gently if she has finished her homework, eaten properly and is practicing good hygiene. Although she is only in scene ii of the opera she exhibits important aspects of the archetype. From her first musical entrance to her last, this Mother continuously *mothers*.

Generally, Seymour Barab portrays the Mother more simply than the other characters in the opera by applying a more conventional harmonic approach and thinner orchestral texture, thus signifying the Mother's modest nature. This is recognized immediately in the Mother's opening bars when she needs to use language that her young daughter will be able to understand. After Little Red Riding Hood says that she may have eaten too much, her Mother replies with gentle chiding, explaining that "if you want to stay trim and neat, you must never overeat." In the Mother's first triple metered bars, the strings and harp are her only accompaniment and the harmonic progression is a straight forward C V-I65-V/V-V over a pedal G in the cellos (see measures 245-248 of Example II.1).

11 Molto tranquillo

11 Molto tranquillo

L.R.R.H. *Oh Mother, that storm was so delicious - that I think I ate too much.*

M.

1st V. 2nd V. Via. C. B.

No. D. S. 9-20 STAVIN' 41.

KING BRAND MUSIC PAPERS CO. 1595 Broadway N. Y.

Little Red Riding Hood by Seymour Barab
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Ex. II.1, mm 239-243: *Little Red Riding Hood*, scene ii. Mother sings "...darling, if you Want to stay trim and neat..."

Andante

rep. ad lib.

Fl.
Ob.
Cor.
Tpt.
Trb.
Perc.
Mp.
L.R.E.M.
M.
1st V.
2nd V.
Vla.
C.
B.

Andante

rep. ad lib.

LITTLE RED RIDING HOOD
(Sung by Soprano)
Hush, hush - must have told you a hundred times if it's cold you can't -
darling, if you want to stay trim and neat, you must ne-ver, ne-ver - so-ber-ed. And

C: V I65 V/V V

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35 Broadway N.Y.

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Ex. II.1, mm 244-248 continued.

animato *a tempo*

Fl. *animato* *a tempo*

Ob. *animato* *a tempo*

Cl. *animato* *a tempo*

Bsn. *animato* *a tempo*

Hrn. *animato* *a tempo*

Tpc. *animato* *a tempo*

Trb. *animato* *a tempo*

Per. *animato* *a tempo*

Hp. *animato* *a tempo*

animato *a tempo*

L.R.H.M. *animato* *a tempo*

M. *animato* *a tempo*

1st V. *animato* *a tempo*

2nd V. *animato* *a tempo*

Vla. *animato* *a tempo*

C. *animato* *a tempo*

B. *animato* *a tempo*

43.

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Ex. II.1, mm 249-254 continued.

animato *a tempo*

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.
L.R.R.H.
M.
1st V.
2nd V.
Vla.
C.
B.

animato *a tempo*

No D.S. 9-20 STAVES

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Ex. II.1, mm 255-261 continued.

animato *a tempo*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Per.

V.

animato *a tempo*

L.R.R.H.

M.

1st V.

2nd V.

Vla.

C.

B.

Oh goodness me
oh pretty girl
I forgot to read that
chapter of history.

But Mother!
Sometimes history's
too hard for me.

brush them eat-ly. And did you fin-ish all your home-work?

Little Red Riding Hood!
I will not leave you shirk
doing your homework.
The time for fun
is after school,
but now you'll see it
if you don't do it.

No. 0 S. 9-20 STAVES

45.

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Ex. II.1, mm 262-265 continued.

In the following 4/4 measure of Example II.1 (see measure 249 of Example II.1) the harmonic progression is once again a simple V/V to V in C, but with “inquisitive” chromatic ascending half step tones leading away from the V/V and then to the V. This gives a gentle musical lilt to the Mother’s question, “and did you chew your food thoroughly?” This pattern of question and answer is repeated three times with Little Red Riding Hood’s answer always a V-I in C while the Mother’s key center of the questions are in flux, signifying a hint of underlying agitation with Little Red Riding Hood; C (measures 245-248), A^b (measures 252-255) and A (measures 259-262) respectively. This *mother* is gentle and intent on educating her child in order for her to become a healthy adult.

In Example II.2 Barab again establishes the Mother’s gentle and determined nature. After Little Red Riding Hood exclaims that “...hist’ry isn’t simple; it’s very very tough! I just can’t remember all that stuff,” Barab uses a subtle harmonic shift, followed by speaking, again intimating that the Mother is gentle, firm, and resolved when it comes to raising her child properly. At the beginning of the *andante* (see measures 282-286 of Example II.2) the chord progression is I-ii7-V7/vi in F. When compared to the rest of the Mother’s compositional material, this is an abrupt and unexpected chord progression that ends with an A7 (V7/vi). The chord signifies the Mother’s impatience with her child just before we discover audibly that she has become upset with her inaction; yet, even when she’s upset, she remains loving toward her daughter.

Ad lib.

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Ha.

L.R.R.H.
M.

up to 2 - one step at a time, it's as simple as can be.

But his-t'ry isn't simple; it's ve-ry ve-ry tough! I

Ad lib.

47.

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Ex. II.2, mm 272-279: *Little Red Riding Hood*, scene ii. Little Red Riding Hood sings “Hist’ry isn’t simple, and the Mother responds.

Andante

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.

Andante

L.R.R.H.
M.

just can't re-mem-ber all of that stuff.
Well, re-mem-ber that Rome was-n't built in a day; and re-mem-ber that where there's a will, there's a way.

1st v.
2nd v.
vln.
c.
B.

No. D.S. 9-20 STAVES

F: I	ii7
------	-----

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Ex. II.2, mm 280-285 continued.

Ad lib.

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Ho.
L.R.R.H.
S.
1st v.
2nd v.
Vla.
C.
B.

Ad lib.

And, Mother!

No arguments now. How I worry and fret.
Just do as you're told. Forget and fret.
You'll learn that chapter. It's that child! Ask.
If it takes you all night. She'll be the death of me yet.

So run along now and fetch your fishery and stinky meat chapter. Till you get it right.

N.Y. D.S. 9. V7/vi

49. KING BRAND MUSIC

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Ex. II.2, m 286 continued.

The action between the Mother and Little Red Riding Hood is interrupted by a phone call from Grandmother. In a very quick interchange of phone conversation, Barab portrays the Grandmother humorously as a *mother* to the Mother (see Example II.3).

14

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Per.

Hp.

M.

1st V.

2nd V.

Vis.

C.

B.

50-

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Ex. II.3, mm 287-289: *Little Red Riding Hood*, scene ii. The Grandmother *mothers* Little Red Riding Hood's Mother.

animato *Andante* *animato* *a tempo*

Fl. Ob. Cl. Bsn. Hr. Tpt. Trb. Perc. Hp. M. 1st V. 2nd V. Vla. C. B.

animato *Andante* *animato* *a tempo*

Yes, Mother- Yes, Mother- Yes, Mother- Yes, Mother-

NO. D.S. 9-20 STAVES

51.

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Ex. II.3, mm 290-295 continued.

In measure 290 of Example II.3 the same harmonic pattern occurs as in Example II.1 when the Mother was questioning Little Red Riding Hood, but this time the first and second violins are added; this is done to add maturity and greater authority to the Grandmother's voice. In measures 291-292 and 294-295 of Example II.3 the Mother answers her mother (the Grandmother character) in the identical way that Little Red Riding Hood answered her mother (the Mother character) earlier in the scene (see measures 250-251 and 257-258 of Example II.1).

As evidenced by the following example, Barab portrays the Mother as a worrier with a calm exterior. Little Red Riding Hood has talked her Mother into allowing her to go to Grandmother's house so that she can bring her a basket of food. The Mother is reluctant to let her daughter go by herself, but she has too much work to do around the house and sees this as an opportunity to finish it. Throughout her *arietta*, "Now promise you'll be good," the Mother tells Little Red Riding Hood what she is allowed and not allowed to do on her journey. The Mother's line is in 4/4 time, which indicates that she has 'common' or normal exterior, and though the orchestra's time signature is 4/4 it is playing repeated triplet figures that create the feeling of a 12/8 time signature; the superimposed 4/4 and 12/8 time signatures combined with the *presto* tempo marking indicates that the Mother is anxious about her decision to allow her daughter to go into the woods alone but is showing a calm front for her daughter (see measures 346-353 of Example II.4).

17

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Pcn.

Pp.

L.R.R.H.

M.

1st v.

2nd v.

Vla.

C.

B.

59.

NG D.S. 9-20 STAVES

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Ex. II.4, mm 341-345: *Little Red Riding Hood*, scene ii. Mother sings "Now promise you'll be good."

18 Presto

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

18 Presto

M.

prom-ise you'll be good; if you're not back in a hur-ry, I'll be sick with wor-ry. Don't stop to ad-mire the set-ting sun's fire; the

1st V.

2nd V.

Vla.

C.

B.

No. D.S. 9-70 STAVES

60.

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Ex. II.4, mm 346-351 continued.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Perc.

Hp.

M.

Flowers and trees, don't stop for these. And dar-ling, please don't stop to de-ter-mine which way the breeze blows o-ver the leas;

1st v.

2nd v.

Vla.

C.

B.

pizz.

pp

No D.S. 9 20 STAVES

61.

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Ex. II.4, mm 352-357 continued.

To enhance the tension of the section, Barab uses harmonic devices in the woodwinds: chromaticism, unprepared suspensions and seemingly unrelated chord insertions. For example, the first chord of Rehearsal 18 (see measure 346 of Example II.4) is a second inversion V7 chord in A^b; however, to further enhance the moment Barab begins the first three beats of this measure with an unprepared 6-5 (C-B^b) suspension in the cellos which creates even greater dissonance and underlying tension for the Mother. Measure 348 of Example II.4 starts as a second inversion IV9 chord and by beat three it moves to a first inversion IV9 chord. Subsequently, these four measures are repeated (see measures 351-353 of Example II.4). In measure 354 of Example II.4 Barab introduces an E9 chord, which is further colored by the addition of woodwinds; this is followed in measure 356 by an enharmonically spelled augmented E7 chord (using an E^b instead of a D[#] in the clarinets) that moves to an A chord on beat three. The Mother appears to be calm and simply to be telling her child what to do. However through the incessant drive of the triplet examples in the upper strings, chromaticism and suspensions underpinning her in the orchestral score, Barab has signified that she is terrified of what could happen to her child in the woods if her daughter is not careful.

Sensing that Little Red Riding Hood does not fully understand what she is saying, the Mother resorts to a scare tactic in the B section of the *arietta* (see Example II.5). The Mother slows down her speech (*poco lento*) and begins to use triplets to help drive home the point that she should “never stop to talk to a stranger.” Barab underscores the Mother’s approach, creating a hollow and dark accompaniment using only the cellos and basses. The Mother’s point is enhanced when these instruments play descending open fifths in parallel motion. Indeed, the Mother intends to scare Little Red Riding Hood into

doing what she is told. She repeats this musical pattern three times, beginning each phrase a half step higher than the previous phrase. These compositional techniques add tension and emphasis to the Mother's lesson. She wants to make sure Little Red Riding Hood fully understands what could happen to her if she has any contact with a stranger.

19 Poco lento (ad lib.)

19 Poco lento (ad lib.)

M. before you do, there is one thing you must know!
My dear child, I don't want to alarm you,
but there are beasts abroad who might try to harm you! So re-mem-ber this rule and you'll stay out of dan-ger: re-ver-stop to talk to a strong-er!

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Ex. II.5, mm 369-373: *Little Red Riding Hood*. Mother sings, “Never stop to talk to a stranger.”

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

M.

Let me em-pha-size: dar-ling, be wise and ne-ver ne-ver ride with a strang-er! Ne-ver take con-dy or gum or an-y-thing else from a strang-er! Now

1st v.

2nd v.

Vla.

C.

B.

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Ex. II.5 continued, mm 374-381.

The Mother in Seymour Barab's *Little Red Riding Hood* is a small, but vital role. Barab portrays the Mother's archetypal nuances by using subtle and overt shifts of harmony, rhythm and orchestration. He signifies the Mother's emotional changes as they relate to Little Red Riding Hood's needs and her upcoming adventure. In a short time span, she is portrayed as a kind, loving and nurturing *mother*; a *mother* who has patience up to a point and then becomes firm and demanding; and finally, a protective *mother* who knows the possible dangers of the woods. She knows she must learn to let her child go so that she can grow up and one day become a *mother* herself.

***Amahl and the Night Visitors* by Gian-Carlo Menotti**
Story and Libretto by Gian-Carlo Menotti
The character of the Mother

Gian-Carlo Menotti's *Amahl and the Night Visitors* was premiered live via the NBC Television Opera Theatre in New York City on December 24th, 1951. The opera was a landmark for the new genre of television, as it was the first opera expressly commissioned and performed for the new medium. The inspiration to write the opera came from Hieronymus Bosch's famous painting *Adoration of the King*. *Amahl and the Night Visitors* was aired every Christmas Eve from 1951 to 1966 and performed live on television from 1951 to 1962.

The story revolves around a young crippled boy named Amahl and his widowed Mother. They are poor and the Mother finds it difficult to provide enough food and warmth to sustain the family during the winter season. After seeing a bright object in the sky, Amahl attempts to tell his Mother of the event. Since Amahl is prone to prevarication, his Mother does not believe his story. In the middle of the night they are awakened by visitors: Kaspar, Melchior and Balthazar. They are Magi in search of a new born child.

The Mother invites them into her hut and then leaves to gather wood for the fire. In the process, she has invited the villagers to bring gifts of food for the Magi. They present the visitors their gifts and entertain them with dance.

After everyone has left, the Magi, their Page and Amahl fall asleep. While everyone is sleeping, the Mother contemplates taking some of the gold from the Magi in order to feed her son. She decides to take some of it and in the process is caught by the Page. Melchior tells of the great and loving new born King to whom they will be presenting their gifts; and consequently, he takes pity on the Mother, releasing her from her crime. The Magi allow her to keep the gold but she is moved by the description of the King and gives it back. Amahl, who is also moved by the king's story and beneficence, offers to send his crutch to the child King. In that instant, Amahl is healed of his affliction and is suddenly able to walk. The Magi depart with Amahl and continue their sojourn to find the new born King so that they may give him their gifts – including Amahl's crutch.

Throughout the libretto, it is clear that Menotti saw the Mother as a character that manifests many aspects of the *mother* archetype. Musically, this archetypal *mother* example is represented both subtly and overtly. She acts in both the negative and positive aspects of the archetype. She is a *mother* attempting to keep the family safe, warm and fed. She knows that her handicapped child will have difficulties succeeding in society; however, instilling a strong moral backbone may be one of the ways in which her child may survive away from her protection. She wants what all *mothers* want for their offspring: for their progeny to survive and be successful in life. She will *mother* in whatever way she must in order to be successful.

In *Amahl and the Night Visitors* the Mother and Amahl are seen by the audience immediately following the opera's prelude. Amahl is outside (a simple pastoral setting) gazing at a bright object in the sky and playing a simple mixolydian centered folk tune upon his pipes. Menotti depicts this by scoring the first violins, cellos, horn and bassoon in open 5ths as a set of bagpipe-like drones and then making the oboes fulfill the role of the chanter (see measures 24-32 of Example II.6). Knowing that it is getting late, the Mother calls Amahl to come in and go to bed; Amahl answers and says that he is coming. This happens a second time as Amahl agrees to come inside, but once again he becomes distracted. Each of the Mother's calls are pitched to be emblematic of a *mother* calling for her son. They are identical in pitch and duration: octave G4 to G5 leaps with a fermata on the top G5 followed by a fall of a minor third to an E4 (see measures 32-34 and 43-44 of Example II.6). Following his Mother's second admonition, Amahl's chanter melody and drones are abruptly interrupted by the angry Mother's outburst following beat 2 (see measure 50 of Example II.6). This is a sudden shift out of the open C-G drone and G mixolydian chanter melody directly into a C7^b, f[#] (dissonant B^b added) and followed by an augmented F7. These chords are also heavily accented by the instruments that were not involved in the folk tune (see measure 50 of Example II.6). Following these chords the Mother's vocal line is disjunct and angular, musically depicting the Mother's ire. Thus, Menotti signifies a *mother* who is patient until the boundaries have been crossed. She then manifests the negative *mother* quality of an angry disciplinarian.

24

Ob. 1

Ob. 2

Ba.

Hn. in F (con sord.)

Vn. I (con sord.)

Vc. (con sord.)

29

Ob. 1

Ba.

Hn. in F (con sord.)

Mother (The Mother pauses in her work to listen to the piping, ... then calls:) The Mother

33

Ob. 1

Ba.

Pno.

Hp.

Amahl Amahl Oh! Com - ing! (Amahl does not stir. After

Mother mahl! A - mahl! Time to go to bed!

Andantino

Vn. I (con sord.)

Vc. (con sord.)

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By Gian Carlo Menotti

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Ex. II.6, mm 24-38: *Amahl and the Night Visitors*. Mother calls for Amahl to come inside.

4

[2] Allegro ma non troppo

Ob. 1 *f*

Bn. *p*

Hn. in F (con sord.) *pp*

Mother *a moment he begins to play again.*

[2] Allegro ma non troppo

Vn. I (con sord.) (div.)

Vc. (con sord.)

Andantino **Allegro** **[3]**

Ob. 1

Ob. 2

Bn. (con sord.) *pp*

Hn. in F

Pno.

Hp.

Amahl *(With a shrug of his shoulder, Amahl continues to play.)*

Mother *Com- ing!* *(Impatiently, the Mother goes to the window, opens it sharply, and leans out.)*

Andantino **Allegro** **[3]**

Vn. I (con sord.) (div.)

Vc. (con sord.)

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Ex. II.6, mm 39-49 continued.

C7^b-F[#] (B^b)-F+7

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Ex. II.6, m 50 continued.

Another example of the angry disciplinarian comes shortly after the example above. Amahl is trying to talk his Mother into letting him stay outside. She loses her composure, warns him and then threatens corporal punishment if he does not listen. Her outburst is punctuated by Menotti scoring all of the instruments (except for the harp) to play a down beat *fortissimo* E^b and G at rehearsal 5 (see measure 58 of Example II.7); this is followed by the woodwinds, piano and horn who play a dissonant and open E^b 7.

Menotti once again portrays the Mother's ire by writing leaps and chromatic descending lines into her *recitative* (see measures 58-59 of Example II.7).

6

55

Fl.

Ob. 1, 2

Clar. in Bb

Bs.

Tpt. in C

Pno.

Amahl

Mother

sky is light, let me stay a little long-er! But the moon has n't ris-en yet, let me stay a little... (clapping her hands)

The time is late. There won't be an-y moon to -

5

via sord.

via sord.

via sord.

via sord.

via sord.

via sord.

59

Fl.

Ob. 1, 2

Clar. in Bb

Bs.

Tpt. in C

Pno.

Amahl

Mother

night. But there will be a weep-ing child ver-y soon, if he does n't hur-ry up and o-bey his moth-er.

Oh, ver-y well... (The Mother closes the win-dow with a sharp little bang.)

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Ex. II.7, mm 55-59: *Amahl and the Night Visitors*. Mother becomes angry with Amahl.

The Mother asks what kept Amahl from coming in when he was called. He goes on to tell of a strange star with an enormous tail. Believing him to be telling another lie, the Mother expresses her disappointment in Amahl. Musically, Menotti is depicting a woman with the weight of the world upon her. She is frustrated and defeated by not being able to convince her son to tell the truth and stop embellishing his stories. This short five bar example alternates between 4/4 and 3/4 time and depicts the instability of the family's situation (see Example II.8). The orchestra is playing weighted quarter notes often followed by octave leaps (flute, clarinet and piano), *pizzicato* quarter note examples (violin I and cello) playing similar movements, and other instruments that are reinforcing the emotional heaviness with tremolo or held notes (horn, bassoon, violin II, viola and bass). The Mother's vocal line is marked by an octave leap followed by an exasperated falling line.

[10] Poco più mosso **[11]**

80

Fl. *f p f p f p f p*

Clar. in B \flat *f p f p f p f p*

Bn. *p*

Hrn. in F *senza sord. p*

Pno. *f* *2da * 2da * 2da **

Hp.

The Mother
(wearily)

Oh, A - mahl, _____ when will you stop tell - ing lies? All day long you wan - der a - bout in a dream. Here we are with noth - ing to

[10] Poco più mosso **[11]**

I *f* *pizz. (non div.)* *arco*

Vn. *f*

II *f*

Va. *f* *(pizz.) (non div.)* *arco*

Vc. *f* *arco*

Cb. *f*

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Ex. II.8, mm 80-84: *Amahl and the Night Visitors*. Amahl's Mother is exasperated by his perceived lie.

The next example begins with a modified version of Example II.8, but ends with a despairing recitative. She is desperate to make sure the family survives, as she contemplates the possibility of her son becoming a beggar. Beginning at Rehearsal 17

(see measure 112 of Example II.9), the Mother's *recitative* becomes increasingly disjointed. Both the intervallic jumps and the labored phrasing are indicative of a woman in deep despair and near her breaking point (see measures 112-117 of Example II.9).

16 a tempo

107

Fl.

Ob. 1

Clar. in Bb

Bs.

Hr. in F

Pac.

Amahl

Cross my heart and hope to die. (clasping Amahl in her arms.)

Mother

Poor A mahl! Hun - ger has gone to your head. Dear God, what

16 a tempo

I

Va.

II

Va.

Vc.

Cb.

arco

pizz. (non div.)

arco

div. (pizz.)

(arco)

unis. arco

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Ex. II.9, mm 107-110: Amahl and the Night Visitors. Mother's despair over the possibility of her son becoming a beggar.

111 **molto meno mosso**

Fl.

Ob. 1

Clar. in Bb

Bsn.

Hr. in F

Pno.

Mother

(She moves disconsolately to the fireplace.)

is a poor widow to do, — when her cup-boards and pock-ets are emp-ty and ev'-ry-thing sold? Un-less we go beg-ging.

molto meno mosso

I. 2. al sord.

Vn. (pizz.) arco

II. div.

Va. 1. al sord.

Vc. 1. al sord.

Cb. 1. al sord.

115

Fl.

Ob. 1

Clar. in Bb

Bsn.

Hr. in F

Hp.

Mother

(She sinks, weeping, onto a little stool.)

how shall we live through to mor-row? My lit-tle son, a beg-gar!

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Ex. II.9, mm 111-117 continued.

Seeing his mother in despair, Amahl tries to comfort her by saying, “Don’t cry mother dear, don’t worry for me. If we must go begging, a good beggar I’ll be.” He goes on to say that they will make people happy: she by her singing and he by his playing. Menotti sets this passage in a *siciliano* style, reinforcing the simple and pastoral nature of the setting.²³ What follows is another significant *mother* trait. In Example II.10 the Mother has been listening to her son. Not only has her son lightened her mood, but she joins him musically, demonstrating her empathetic nature. Instead of staying in the emotion of despair, the Mother sings with her son as he fantasizes about the good things that will happen to them in the future. She begins by singing antiphonally and then harmonizes with him in thirds (see measures 147-152 of Example II.10). The duet ends sweetly with the *mother* in the root position of F representing the fundamental of the family as her son sings the third of the harmonic structure.

²³Ratner, *Classic Music: Expression, Form, and Style*, 15-16. Leonard Ratner describes the *siciliano*, “Like the gigue, the *siciliano* was set in 6/8 time, but it was performed in slow tempo, in rather languishing manner. Its principal feature is the [dotted eighth-sixteenth-eighth note pattern].” “Rousseau, 1768, classifies the *siciliano* as a dance melody, although it was generally considered a *style* for songs and pastoral instrumental pieces. It was traditional in the music for the Nativity; J. S. Bach used the style in the *Christmas Oratorio*, BWV 248, 1734, and Handel in the *Messiah*, 1741.”

18

143

Fl.

Ob. 1, 2

Clar. in Bb

Ba.

Hr. in F

Pno.

Hp.

Amahl

hear your loud voice and throw us some gold to stop all the noise. At

(1 solo, con sord.) pizz.

Vn. I

(1 solo, con sord.) pizz.

Vn. II

(1 sola, con sord.) pizz.

Va.

(1 solo, con sord.)

Vc.

(1 solo, con sord.)

Cb.

près de la table

naturale

arco

arco

arco

arco

arco

arco

23

147

Fl.

Hp.

Amahl

noon we shall eat roast goose and sweet al-monds, at night we shall sleep with the sheep and the stars. Good night.

Mother

My dream-er, good night! You're wast-ing the light. Kiss me good night. Good night.

(1 solo, con sord.)

Vn. I

(1 solo, con sord.)

Vn. II

(1 sola, con sord.)

Va.

(1 solo, con sord.)

Vc.

(1 solo, con sord.)

Cb.

(1 solo, con sord.) (pizz.)

arco

arco

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Ex. II.10, mm 143-152: *Amahl and the Night Visitors*. The end of the Mother and Amahl's duet.

In the next scene, the Magi have entered the hut and the Mother has left to gather some wood for the fire. Upon returning, she notices the pile of riches in front of the Magi and is told that the riches are for the Child they have not met yet, but they will find him by following the star. The Mother responds by saying that perhaps she knows him.

The following quartet, *Have you seen a child the color of wheat, the color of dawn*, revolves around two key centers: the Mother's a and the Magi's f. During the quartet the Magi's lyrics reference the Christ child and the Mother's lyrics reference her child, Amahl. During the last verse of the quartet Menotti employs compositional devices that represent a difference between the *mother* archetype and the Magi. The final verse of the quartet is centered in a (the mother's original key center); the Magi sing much of the section in a planing/parallel motion using melodic/harmonic material found earlier in the section; however, in the first four bars of the last verse the Mother sings new vocal material that is in the mode of F Lydian (see measures 454-457 of Example II.11). Also, for the first time in the quartet the character of the Mother is doubled by the basses and cellos as she sings:

The child I know on his palm holds my heart.
The child I know at his feet has my life.
He's my child, my son, my darling my own, and his name is Amahl.

At the end she sings the highest note of the group (A5), signifying the intense passion she has for her child (see measures 562-463 of Example II.11).

The use of these compositional devices clearly emphasizes the Mother's intense emotion during the scene. Her offspring means everything to her. Menotti has unmistakably signaled the *mother's* archetypal drive: her son.

452

82

Fl.

Clar. in Bb

Bn.

Hn. in F

Pno.

Hp.

Mother

(Absorbed in her own thoughts, the Mother moves slowly downstage.)

f molto aspr.

Kaspar

The child I know on his

Chours of an - gels hov - er o - ver His

Melchior

feet.

Chours of an - gels hov - er o - ver His

Balthazar

fore Him the ea - gle is gen - tle, the li - on is meek.

Chours of an - gels hov - er o - ver His

82

Vn. I

Vn. II

senza sord.

Va.

pizz.

Vc.

(pizz.)

Cb.

arco

p

mf

f

legatissimo

arco

p

legatissimo

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Ex. II.11, mm 452-454: *Amahl and the Night Visitors*. Quartet, *Have you seen a Child the color of wheat, the color of dawn?*

455

Fl.

Bn.

Hn. in F

Pno.

Hp.

Mother
palm holds my heart. The child I know at his feet has my life.

Kaspar
roof and sing Him to sleep. He's warmed by breath, He's fed by Mother who is both Virgin and Queen.

Melchior
roof and sing Him to sleep. He's warmed by breath, He's fed by Mother who is both Virgin and Queen.

Balthazar
roof and sing Him to sleep. He's warmed by breath, He's fed by Mother who is both Virgin and Queen.

Vc.

Cb.

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Ex. II.11, mm 455-457 continued.

458

83

FL. *cresc. poco a poco* *ff*

Ob. 1 *pp cresc. poco a poco* *ff*

Ob. 2 *ff*

Clar. in Bb *ff*

Bn. *pp cresc. poco a poco* *ff*

Hr. in F

Perc. 1 (Timp.) *pp cresc. poco a poco* *ff*

Pno. *ff*

Mother *cresc.* *ff*
He's my child, my son, my dar-ling, my own and his name is A - mahl.

Kaspar *cresc.*
In - cense, myrrh, and gold we bring to His side, and the East - ern Star is our guide.

Melchor *cresc.*
In - cense, myrrh, and gold we bring to His side, and the East - ern Star is our guide.

Balthazar *cresc.*
In - cense, myrrh, and gold we bring to His side, and the East - ern Star is our guide.

83

I *div.* *pp cresc. poco a poco* *ff*

Vn. II *pp cresc. poco a poco* *ff*

Va. *pp cresc. poco a poco* *ff*

Vc. *pp cresc. poco a poco* *ff*

Cb. *pp cresc. poco a poco* *ff*

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Ex. II.11, mm 458-461 continued.

462

rall. *a tempo*

Fl.

Ob. 1

Ob. 2

Clar. in Bb

Bn.

(Timp.)

Perc. 1

Pno.

Mother

(mahl.)

Kaspar

(guide.)

Melchior

(guide.)

Balthazar

(guide.)

rall. *a tempo*

Vn. I

Vn. II

Va.

Vc.

Cb.

unse.

pizz. *arco* *pizz.* *arco* *pizz.* *arco* *pizz.* *arco* *pizz.*

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Ex. II.11, mm 462-465 continued.

The Mother's aria, *All that Gold*, is entirely about her inner struggle between the moral values she holds and wishes to impart to her son and the temptation to steal in order to ensure the survival of her family. She has never seen such wealth as lies in the center of her hut. The aria begins in e^b and is in 4/4 time. The first two bars swing between a *i* chord on the words "All that" and a diminished *vii* chord on the word "gold." This signifies the pain of her experience as she sees such wealth that will go to an unknown person while only a small portion of it could sustain her family. Five bars later, beginning in the 12/8 section, she asks the rhetorical question, "Do they know how a child could be fed? Do rich people know?" For the character of the Mother, the 4/4 sections are about the gold and the moment she is presently in, whereas the 12/8, 9/8, and 6/8 section indicate the common people and how they live. The triple meter paired with strong beat open 5th drones found in differing instruments throughout this section indicate how simple people live (see Example II.12).²⁴

²⁴For example in measures 685, 687 and 689 the drone is seen in the bass and violin, the harp and the bass and violin respectively.

677 112

Ob. 1

Clar. in Bb

Bn.

Hn. in F

Perc. 1

Hp.

Mother

(Still sitting on her pallet, the Mother cannot take her eyes from the treasure guarded by the Page.)

All that gold! All that gold! I

Vn. I

Vn. II

Va.

Vc.

Cb.

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Ex. II.12, mm 677-682: *Amahl and the Night Visitors*. The beginning of the Mother's *Gold* aria.

683

Ob. 1

Clar. in Bb

Bn.

Hr. in F

Perc. 1 (Timp.)

Hp.

Mother

won-der if rich peo-ple know what to do with their gold! Do they know how a child could be

(con sord.) unis.

Vn. I

Va.

Vc.

Cb.

mf

fff

pp

687

Clar. in Bb

Bn.

Hr. in F

Hp.

Mother

fed? Do rich peo-ple know? Do they know that a house can be kept warm all day with burn-ing

(con sord.)

(con sord.)

(con sord.)

(con sord.)

mf espr.

p

fff sempre

p

mf espr.

div. div.

unis.

pp

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Ex. II.12, mm 683-690 continued.

Toward the end of the aria the Mother's escalating emotions are seen in the ascending tessitura of the vocal line (see measures 699-706 of Example II.13) and intense chromatic passages in measures 705-708 of Example II.13. The f^{\sharp} chord leads to an $f^{\sharp}9$ chord in measures 705 and 706 of Example II.13. This is followed by a progression of a b chord, to a diminished $e9$ chord and to a diminished $a11$ chord in the recitative. This chromatic chord progression depicts the Mother's internal moral struggle.

699

Fl. 1

Ob. 1, 2

Clar. in Bb

Euph.

Horn in F

Harp

Mother

milk a clo-ver-fed goat? Do they know? Do they know how to spice hot wine on cold win-ter nights?

Violins I and II

Viola

Violoncello

Contrabass

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Ex. II.13, mm 699-702: *Amahl and the Night Visitors*. The end of the Mother's *Gold* aria.

80

poco rit. [115] *tempo primo*

Fl.
Ob. 1, 2
Clar. in Bb
Bn.
Hr. in F
Tpt. in C
Perc. 1
Cymbal
Perc. 2
Pno.
Mother
Do they know? Do they know? All that gold! All that gold!

poco rit. [115] *tempo primo*

I
Va.
II
Va.
Vc.
Cb.
arco

Lento

707
Mother
Oh, — what I could do for my child with that gold? Why should it all go to a child they don't e-ven know? They are a-sleep.

I
Va.
II
Va.
Vc.
Cb.
pp subito
3 soli al sord.
2 soli al sord.
3 soli con sord.
2 soli con sord.
pp

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Ex. II.13, mm 703-710 continued.

711

Pno. *lunga* *pppp* (Slowly she draws herself across the floor, dragging her body with her hands. Her words become a hushed whisper.)

Mother Do I dare? If I take some they'll nev-er miss it... For my child... for my child... for my child...

715 **116**
Allegro

Fl.
Ob. 1, 2
Clar. in Bb
Bn.
Hn. in F
Tpt. in C
Perc. 1 (Cym.)
Perc. 2 Timp.
Pno. *f* *secco*
Mother (As the Mother touches the gold, the Page is instantly aroused. He seizes her arm, crying to his masters. The Mother pulls frantically to free herself, dragging the Page into the center of the room. She still clutches the gold and jewels she has seized.)
for my child... (The Kings awaken in confusion and rise.)
Melchior What is it?
Balthasar What is it?
Page The Page Thief! Thief! I've

116
Allegro

Vn. I
Vn. II
Va.
Vc. *soli via sord.* *tutti senza sord.* *div.* *unis.* *div.* *unis.*
Cb. *soli via sord.* *tutti senza sord.*

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Ex. II.13, mm 711-718 continued.

The Mother talks herself into stealing some of the gold by repeating the lyrics “For my child...” She sings the short phrase on a repeated D4 as if it were a mantra used to push away any thoughts of wrong doing. She has made the decision to sacrifice her belief system in order to feed her child. The whole tone scale in the last ten beats of Example II.13 indicates the Mother’s unsettled emotions as she reaches for the gold. The Page wakes and witnesses her stealing, calling out “Thief!”

The Mother is allowed to keep the gold after Melchior describes the qualities of the child they are in search of. However, upon hearing of those qualities, she gives the gold back to Melchior, singing that she wishes she had something more to give. Amahl desires to give his only possession, the crutch, to the new born child and is healed of his affliction. The Magi then invite Amahl to accompany them on their sojourn and the Mother agrees. Before he leaves, the Mother and Amahl sing an affectionate duet with Amahl reminding his Mother to do all of his chores while he’s gone, and the Mother reminding Amahl be good and take care of himself while he’s traveling with the Magi (see Example II.14).

Adagio, ma non troppo
 131 ♩ = 63

808

Fl.

Clar. in B♭

Hp.

Amahl

Mother

You can tie it to my back. I shall al-ways wear my hat. So, my dar - ling, good -

What to do with your crutch? Don't for-get to wear your hat! So, my ng, good-bye!

Adagio, ma non troppo
 131 ♩ = 63

con sord.

Va. I

Vc.

Cb.

811

Fl.

Clar. in B♭

Ho. in F

Hp.

Amahl

Mother

bye! I shall miss you ver - y much, much. Yes, I pro - mise. No, I pro - mise. I shall miss you ver - y much. Feed my bird!

I shall miss you ver - y much, much. Wash your ears! Don't tell lies! I shall miss you ver - y much Yes, I

(con sord.)

Va. I

Va. II

(pizz.)

Vc.

(pizz.)

Cb.

arco

pizz.

arco

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Ex. II.14, mm 808-813: *Amahl and the Night Visitors*. The Mother and Amahl's Good-bye duet.

814 *poco rit.* [132] *a tempo*

Hn. in F *al sord.*

Hp.

Amahl Watch the cat! I shall miss you ver-y much. Yes, I'm read-y.

Mother prom-ise. Yes, I prom-ise. I shall miss you ver-y much.

Melchor

Soprano *(from offstage)* *ff* Are you read-y? Let's go, then.

Alto *ff* Shep - herds, a - rise!

Shepherds Tenor *ff* Shep - herds, a - rise!

Bass *ff* Shep - herds, a - rise!

(con sord.) *poco rit.* [132] *a tempo*

Va. I *(con sord.)* *fff*

Va. II *(con sord.)* *fff*

Vc. *(pizz.)* *fff* *al sord.*

Cb. *fff* *al sord.*

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Ex. II.14, mm 814-817 continued.

During the closing measures of the opera Menotti uses a portion of this short duet. This episode is a simple musical section, again pastoral in nature, and portrays the Mother's caretaking responsibilities and the love that she and Amahl have for one another. The payoff reproduces a simplified portion of the duet using the music found in

the lyrics where both sing an alternating, “So, my darling, good bye,” (see measures 810-811 of Example II.14) and ends on the parallel sixth passage of the first “much” of the phrase “I shall miss you very much, very much” (see Example II.15).

100

836

Ob. 1

Ba.

Hr. in F

of the cottage. Then she goes outside to wave once more to Amahl, as he turns to her, just before he disappears at the bend in the road.)

(con sord.)

Vn. I

(con sord.)

Vn. II

(con sord.)

Va.

(con sord.)

Vc.

(con sord.)

Cb.

840 *poco meno mosso* [134]

Fl.

Ob. 1

Ob. 2

Clar. in Bb

Ba.

Hr. in F

Pno.

Hrp.

844 *poco meno mosso* [134] (The curtain falls very slowly.)

(con sord.)

Vn. I

(con sord.)

Vn. II

(con sord.)

Va.

(con sord.)

Vc.

(con sord.)

Cb.

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Ex. II.15, mm 836-846: *Amahl and the Night Visitors*. Final eight bars of the opera.

Menotti could have ended the opera in many different ways; however, he chose to use a moment of music that significantly demonstrates the power of a *mothers* loving relationship with her child. No matter the distance apart she will be his *mother*.

Throughout *Amahl and the Night Visitors* Menotti musically highlights and signifies aspects of the Mother's archetypal expressions. He portrays this *mother's* emotional and mothering journey with musical breadth and depth of expression.

Although *Amahl and the Night Visitors* is relatively short in length, and the character of the Mother is not the focal point of the opera, Menotti does not slight the important aspects of the archetype's portrayal. He has allowed the Mother to be a complete archetypal character with both positive and negative aspects of the archetype. Menotti musically portrays not only the exciting situational or individual moments, but paints the archetypal character's journey as well. This dual understanding of the need to signify important archetypal moments without sacrificing the musical enhancement of the plot, or other important moments of the opera, has created an exemplary work which has become a staple of the operatic repertoire. The success of *Amahl and the Night Visitors* is just one more reason Gian-Carlo Menotti has secured his importance as a composer in the world of operatic composition.

***The Little Sweep* by Benjamin Britten**
The operatic portion from *Let's Make an Opera!*
Libretto by Eric Crozier
The character of Rowan

Benjamin Britten's *The Little Sweep* is the second portion of a larger work entitled *Let's Make an Opera*. The first half of *Let's Make an Opera* is a staged play using the cast of characters in the second half of the opera, *The Little Sweep*. In the first half of the production, Britten and the librettist Eric Crozier establish *The Little Sweep*

characters as everyday amateurs who conceive the plot of their opera and then rehearse it. During the “rehearsal” process of the “opera” the real audience rehearses four choruses that they will be singing during the second half of the production. The choruses are interspersed throughout the opera with both the characters on stage and the audience actively participating in *The Little Sweep*.

Benjamin Britten’s orchestration is sparse. It is scored for solo string quartet, four hand piano and percussion and lends itself perfectly to the needs of young voices. The entire work of *Let’s Make an Opera* was premiered at the Aldeburgh Festival in 1949.

The story takes place in 1810 at the children’s nursery of Iken Hall in Suffolk County, England. Under the direction of the housekeeper, Miss Baggott, the rooms have been prepared for three chimney sweeps to do their jobs; one of whom is an eight year old boy named Sam who has been sold into indentured servitude. The other two sweeps, Black Bob and his son Clem, force Sam up into the chimney to begin sweeping. Eventually, after they leave Sam to continue his work, he becomes stuck. The children of the house, the three Brook children (Juliet, Gay and Sophie) and their three Woodbridge cousins (Jonny, Hughie and Tina Crome), find the rope dangling from the fire place and decide to pull on it, dislodging the soot-covered Sam. The children have great sympathy for the little boy and want to rescue him from his fate. Through guile and wit the children, aided by Rowan, manage to rescue Sam from Black Bob and Clem and whisk him away to the home of Jonny, Hughie and Tina Crome.

During her first entrance into the opera the character of Rowan, the nursery-maid to the Woodbridge cousins, is helping Miss Baggott prepare for the chimney sweeps.

From Rowan's first moment on stage she is taken aback by the appearance of an ill dressed chimney sweep in tears who is working for Black Bob and Clem.

Rowan's archetypal *mother* traits are seen immediately during her first musical entrance. At the beginning of scene ii only the piano accompanies Miss Baggott. She is blustery and commanding as is the music. However, when Rowan notices the little sweep at Rehearsal Six in the score the beat stays the same, piano I sustains whole note chords and the string quartet begins a simple quarter note pulsing figure (see measure 59 of Example II.16). Beginning with the line, "Small and white and stained with tears," Rowan sings a series of suspensions and non-harmonic tones. In Rowan's first phrase she sings three suspensions (on each iteration of the word "tears" and then on the word "wrapped"). Also, in the following measures Britten uses accented non-harmonic tones on the words "scarecrow", "patches", "terror" and "fears". Not only does Britten write suspensions in the instrumental ensemble on the word "tears," but he sets the words to descending 7ths in the vocal line as well.

Miss B.
chimneys on this floor, Four more chimneys, Four! Four! Give them all a tho-rough,

I
legato

Piano
legato
more

⑥ ROWAN (*tenderly To Sam*)
Small and white and stained with

Miss B.
all a tho-rough scra - - - ping, scra-ping!

I
f

Piano
f

⑥
sim.
p
sim.
p
sim.
p
sim.
p

R.
tears, - with tears, - Wrapped in scare-crow rags and pat-ches, in - - scare-crow rags and

Piano I

VI I
VI II
Via
Vc

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Ex. II.16, mm 52-62: *The Little Sweep*. Rowan sings, “Small and white and stained with tears.”

R. pat-ches, Faint with ter-ror, full of fears, Wret-ched child *cresc.*

Piano I *cresc.*

Vl. I *cresc.*

Vl. II *cresc.*

Vla. *cresc.*

Vc. *cresc.*

R. whom sor-row catches. *f*

The Sweeps take up dignified attitudes

CLEM *f* solemn Chim-bley-sweep-ers must 'ave

BOB *f* solemn Chim-bley-sweep-ers must 'ave

Piano I *mf* *pp*

Piano II *f pesante*

Perc. B.D. *marc.*

Vl. I *f*

Vl. II *f*

Vla. *f*

Vc. *f* *cresc.* *f e sost.*

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Ex. II.16, mm 63-75 continued.

The change in orchestration from the pianos to the pulsed quarter notes of the string quartet not only indicates Rowan's discovery of the boy, it signifies her inner pulse of empathy for the young sweep. This, in conjunction with the rest of the compositional techniques stated above, signifies Rowan's response to Sam's weeping and her empathetic *mothering* nature.

In Example II.17 Britten cleverly creates a quodlibet out of three musical themes and orchestrations that have recently occurred: Miss Baggott's musical material, Black Bob and Clem's musical material and Rowan's musical material. In this musical moment, Britten is able to highlight three differing emotions at the same time. Rowan's vocal line is identical to her first entrance, but in this entrance she states her belief that the little sweep has been sold into servitude and is being abused. The new lyrics are sung with the same emotional intensity. In the orchestration of Example II.17 the pulsing string quartet is still Rowan's musical underpinning, while the percussion and piano II are Black Bob's and Clem's preceding music and piano I is Miss Baggot's music as it was from the beginning of the scene.

12

8 ROWAN (as before)
f *passionate*

Miss BAGGOTT (as before) Torn from play and sold for pay, — for pay, — Taught a

Clem *f* (as before) Fil - thy ras - cals, fil - thy ras - cals, don't you dare, don't you dare Spread your

Bob *f* (as before) Choose 'em nim - ble, spry and thin —

Piano I *f* *sempre*

Piano II *f* *sempre*

Perc. B.D.

8 *mf* *sim. come sopra*

VI. I *mf* *sim. come sopra*

VI. II *mf* *sim. come sopra*

Vla. *mf* *sim. come sopra*

Vc. *f*

R. trade with kicks and cur - ses, a trade with kicks and cur - ses. What can he do

Miss B. soot, spread your soot a - round my at - tics, round my at - tics! Lawks - a - mer - cy, I de - clare, Lawks - a -

Clem That's the chap for chim - bley sweep - ing! Ea - sy,

Bob That's the chap for chim - bley sweep - ing! Ea - sy,

Piano I

Piano II

Perc. B.D.

VI. I

VI. II

Vla.

Vc.

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Ex. II.17, mm 90-99: *The Little Sweep*. Quodlibet: Rowan, Miss Baggott, Black Bob and Clem.

R. but o - bey? Meek - ly glad of -

Miss B. - mer-cy, I de - clare, I de - clare, Sweeps! Sweeps! Sweeps are worse than the rheu - ma - tics, worse than

Clem too, for break - ing in, Bar a bit of

Bob too, for break - ing in, Bar a bit of

I. *legato*

Piano II.

Perc. B.D.

VI. I. *cresc.*

VI. II. *cresc.*

Via. *cresc.*

Vc. *cresc.*

R. - lit - tie mer - cies.

Miss B. the rheu - ma - tics.

Clem tears and weep - ing.

Bob tears and weep - ing.

I. *sf*

Piano II. *sf*

Perc. B.D. *sf*

VI. I. *sf*

VI. II. *sf*

Via. *sf*

Vc. *sf*

Miss BAGGOTT: Hurry, Rowan! Sheets next door! (She hurries off)

ROWAN: Mister Sweep! for mercy's sake, don't send that little white boy up the chimney! He's weeping for fear!

BOB: Fear -? Lor' bless you, them's tears of gratitude! He's aching for it, ain't you, Sam! (Bob and Clem laugh horribly.)

(Rowan runs from the room in distress. In the next duet the Sweeps turn menacingly on Sam, pull off his clothes, tie a rope round his waist and drag him over to the hearth.)

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Ex II.17, mm 100-108 continued.

The music ends and the scene continues with a small amount of dialogue before Black Bob and Clem send the little sweep up the chimney. In the dialogue the audience is again made aware of Rowan's *motherly* concern for the welfare of the little boy as she says, "Mister Sweep! For mercy's sake, don't send that little white boy up the chimney! He's weeping for fear!" Curiously, there is no musical underscoring for this dialogue and Britten uses unaccompanied dialogue at other points in the opera as well. Britten has conceived this piece in the fashion of a *Singspiel* rather than an entirely connected musical work. The reason for this decision is difficult to ascertain, but perhaps the moments of spoken dialogue aid in making opera more accessible to young people as well as blending the rest of the spoken drama from the first act (where the music drama is conceived and rehearsed on stage) with the operatic nature of the last act.

Rowan's next musical entrance comes after the children have tricked Miss Baggott, Black Bob and Clem into thinking that the little sweep has escaped out the window and is making his getaway down the street. The two sweeps take off down the street and Miss Baggott follows after them leaving Rowan seemingly all alone. But she is not; the children have hidden the little sweep in the closet and then found places to hide in the room as well.

She begins singing the *recitative*, "Run, poor sweepboy!" supported by the piano II and timpani in punctuated down beats while the string quartet sustains whole notes gradually increasing or decreasing the dynamic level. The harmony is dissonant and alternates between an F[#]9 and d11 chords (see Example II.18). The orchestration highlights the urgency of the moment for Rowan and intensifies her anxiety and desire to *mother* the little sweep boy. The aria, "Far along the frozen river," is ternary in form and

begins in measure 229 of Example II.18. The opening topic of the aria is a rocking lullaby. The piano II plays a consistent ascending and descending arpeggio, while the string quartet creates an ascending rocking motion by staggering their entrances and maintaining these pitches until the end of each measure (see Example II.18, beginning at measure 229). In measures 234-239 of Example II.18 the first violin plays harmonics on an A and E depicting the octave displaced melody “Distant echoes make Sam shiver.” These rocking figures indicate Rowan’s archetypal *mother* impulses; she wishes to calm and sooth Sam as a mother does by rocking her child.

VIII
Rowan

Agitated (♩ = 120)
Agitato

ROWAN Rowan thinking herself alone gives way to her distress
Run, poor sweepboy! Run much faster! Run with all your might and main! ...

Piano II

Drum Timpani

Violin I

Violin II

Viola

Violoncello

Agitated (♩ = 120)
Agitato

(24) Slower and more gently (♩ = 72)
Più lento e comodo

R. Close be-hind you comes your mas - ter, Mad to bring you back again! Far a - long the fro - zen

Piano II

Drum Timpani

Violin I

Violin II

Viola

Vc.

(24) Slower and more gently (♩ = 72)
Più lento e comodo

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Ex. II.18, mm 222-230: *The Little Sweep*. Rowan's recitative and aria.

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Ex. II.18, mm 231-242 continued.

Faster
Più presto

R. swift, follow swift be-hind! See his ang-ry fea-tures blacken! Rage and fu-ry

Piano II

Faster
Più presto

VI. I *f* *mf*

VI. II *f* *mf*

Vla. *f* *mf*

Vc. *f* *mf*

gradually relaxing
poco a poco rilassando

R. make him blind! How I

VI. I *ff* *p* *dim.*

VI. II *ff* *p* *dim.*

Vla. *ff* *p* *dim.*

Vc. *ff* *p* *dim.*

R. wish that I could save you! I would hide you far a-way From those tyr-ants who en-slave you And lon-

Piano I *cresc.*

Piano II *cresc.*

Perc. *can Ped.* *Cym.* *ppp* *poco cresc.*

VI. I *pp* *sim.* *cresc.*

VI. II *pp* *cresc.*

Vla. *pp* *cresc.*

Vc. *pp* *cresc.*

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Ex. II.18, mm 243-259 continued.

In the B section of the aria, (see measure 240 of Example II.18) there is a *molto stringendo*, Rowan's vocal line quickly rises in pitch and a driving rhythmic change in the orchestra creates tension in measure 244 of Example II.18 where the string quartet begins to play a running, or fleeing musical figure. These musical figures coincide with Rowan's text:

Run, poor boy! O do not slacken! Black Bob
follows swift behind! See his angry features blacken!
Rage and fury make him blind!

The orchestration then indicates a *poco a poco ralissando*, and by Rehearsal 26 the orchestration returns to the original tempo and rocking theme again.

In the B section, Rowan is once again consumed by the personal drama of the little sweep boy, Sam, and becomes emotionally charged by the thought of an evil man hunting down an innocent young boy. Rowan is acting as any *mother* would act if her child were in danger.

Following the aria there are two sections where Benjamin Britten and the librettist Eric Crozier seem to treat Rowan as if she were on the same level both socially and emotionally as the children she is caring for. The first instance occurs after Rowan's aria, the entire audience joins in the song entitled, "Sammy's Bath." During the last verse of the large group chorus the curtain rises as Rowan and the children are drying and dressing Sam (see Example II.19). Throughout this section Rowan sings in unison with the children.

SCENE II *The nursery as before. The Children are watching the new Sam, as he finishes drying.* 47
CURTAIN *Rowan is on her knees beside him.*

Aud. Tacet
 - light-ed!

CHILDREN & ROWAN

O Sam - my _____ is whit-er Than

I. *ff* *dim.* *mf*

Piano II. *mf*

Perc. S.D. Timp. *p*

(29)

VI. I. *mf espress.*

VI. II. *mf espress.*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Ch. & R. swans as they fly, O Sam - my _____ is brigh-ter Than stars in the sky! O

I. *ff*

Piano II. *mf*

Perc. Timp. *p*

VI. I. *mf*

VI. II. *mf*

Vla. *mf*

Vc. *mf*

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Ex. II.19, mm 347-360: *The Little Sweep*. The end of Sammy's Bath.

The second instance happens after Rowan and the children discover that Sam indeed has a family, but he was sold into indentured servitude by his father. After this discovery they sing a doleful piece mourning Sam's fate (see Example II.20). Rowan begins the ensemble, "O why do you weep through the working day," and the rest of the children follow suit singing similar melodic and orchestrated material. At Rehearsal 31 (see measure 408 of Example II.20), when Rowan sings in the sestet portion of the ensemble, Britten also treats her musically as though she were one of the children. There is no indication that she is a person of authority or that she is different in any way from the rest of the ensemble in either of these examples.

X. ENSEMBLE
Sam, Rowan, Children

Gently moving; sad (♩.♩.) = 54
Andante mesto

ROWAN *p*
O why do you

p chiaro

pp

Gently moving; sad (♩.♩.) = 54
Andante mesto

con sord. *pp* dolce

con sord. *pp* dolce

con sord. *pp* dolce

p sempre distinto

R. weep through the work - ing - day?

SOPHIE *p*
O why do you weep at your task, poor

pp

pp

pp

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Ex. II.20, mm 393-405: *The Little Sweep*. Ensemble sings, “O why do you weep through the working day?”

52

52

(31)

SAM *p*
How shall I

GAY & TWINS *pp* *sf* *pp*
Fa - ther and mother are far a - way.

ROWAN, SOPHIE, JULIET, JONNY *pp* *sf* *pp*
boy? Fa - ther and mother are far a - way.

Sop

Piano I *pp*

Piano II

VI. I (31) *pp* *sf* *pp*

VI. II *pp* *sf* *pp*

Via *pp* *sf* *pp*

Vc *f* *dim.*

Sam laugh and play?

Gay Twins

R. Sop JONNY *p*
O where is the home where your

Jul. Jon

Piano I *p*

Piano II *pp* *pp*

VI. I *pp*

VI. II *pp*

Via *pp*

Vc *p* *p*

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Ex. II.20, mm 406-419 continued.

The question then becomes, “why would Benjamin Britten set the character of Rowan in these two sections in great similarity with the rest of the children?” At first this seems to be a very curious way to incorporate Rowan into the scene with the children she is charged to supervise. It is possible that this was simply the most straight forward way for Crozier and Britten to work through this portion of the opera. However, when all the actions, dialogue and musical lyrics of the children are taken into account, it becomes clear that the children have transformed and are now taking on the qualities of the *mother* archetype. This is the reason why the children and Rowan are singing as a unit; they **all** desire to care for the young chimney sweep and reverse his fate. This is made clear in the following examples (described below) as Rowan’s vocal lines are no longer entwined with the children’s.

Just before the *finale* Miss Baggott, disheveled from chasing Black Bob and Clem, reenters the room and insists that the room be cleaned up. As she begins to cross to the closet where Sam is hiding, Juliet dramatically pretends to faint into Miss Baggott’s arms. The *finale* begins with Miss Baggott singing, “Help! Help! She’s collapsed,” with piano I, II, percussion and the cello musically punctuating the episode (see Example II.21). Rowan quickly catches onto Juliet’s ruse and courageously continues it. In measure 575 of Example II.21, Rowan sings her own vocal line and is supported by the first and second violin. In measure 580 Rowan begins a bit of ‘mocking’ counterpoint to Miss Baggott’s vocal line, which is then followed by the entrance of the children at Rehearsal 41 singing as an ensemble - without Rowan (see measure 583 of Example II.21).

XIII. FINALE

Rowan, Miss Baggott, Children

Quick (♩=88)
 Allegro
 They surround the prostrate girl.

Miss BAGGOTT

Help! help! she's collapsed! Help! help! she's collapsed! A fit of the va - pours, the

Piano

Cymbal & Bass Drum

Quick (♩=88)
 Allegro

Violin I

Violin II

Viola

Vidncello

ROWAN expressive and smooth

Quick! Lift up her head! Rub her hands! Bring some

Miss B

va - pours! Help, help, she's collapsed! Help! help! she's collapsed! A fit of the va - pours, the

Piano

Perc. B.D.

VI I

VI II

Vc

f *espress.*

f *espress.*

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Ex. II.21, mm 571-578: *The Little Sweep*. Finale, Help! Help! She's collapsed.

67

mf marked

R. wa - ter! We'll put her to bed, we'll put her to bed, to bed! How

Miss B. va - pours! She's fainted! Stand back! She's fainted! Stand back! Stand back! Fetch feathers and

mf marc.

Piano

Perc. *p*

VI. I

VI. II

Vc. *mf*

(41)

R. luc-ky, how luc-ky you caught her!

Miss B. ta - pers. CHILDREN (except Juliet) - kneeling reverently Help! help! she's col-

Poor Ju - liet's ill! Look how she's ly - ing! So

Piano *p*

Perc. *pp*

VI. I *p*

VI. II *p*

Vla. *p*

Vc. *p*

(41)

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Ex. II.21, mm 579-587 continued.

At the end of the opera the Woodbridge cousins are leaving to return to their home and have hidden Sam in their trunk. It turns out to be too heavy for the Woodbridge coachman and the Iken Hall gardener to lift onto the coach; they tell the children to unpack the trunk or leave it. There is a short interchange between the two adults and the protesting children before Rowan quickly steps in to save the day and suggests that all of the children help lift the trunk into the coach (see Example II.22). Once again Rowan possesses her own vocal line which is followed by the children's line. They all have the same goal; they want to rescue Sam. The music Britten uses for lifting the trunk is a jovial and contrapuntal sea shanty with four distinct voices: Rowan, the children, Tom and Alfred (see measure 856 of Example II.22).

94

(58) poco accel.

Miss B. The im-per-ti-nence! ALL CHILDREN Oh, no!

ALFRED Or we leave her where she lies! Oh,

Tom with more force Ei-ther that there box is un-packed or we leave her where she lies! Oh,

Piano II *pp*

Perc. S.D. *pp* *ppp* *mf* *mf*
T.D. *pp* *ppp* *mf* *mf*
B.D. *pp* *ppp* *mf* *mf*

(58) poco accel.

VI. I *pp* *mf*
VI. II *pp* *mf*
Via. *pp* *mf*
Vc. *pp* *mf*

Recit. ROWAN *f ad lib.*
Mis-ter Tom, we'll help you to lift the box!

Ch. Oh, no! Yes, please let us help!

Alf. yes! Oh, yes!

Tom yes! Oh, yes!

Piano I *fz*
Piano II *p* *f* *fz*

Perc. S.D. *pp* *mf* *pp* *fz sec*
T.D. *pp* *mf* *pp* *fz sec*
B.D. *pp* *mf* *pp* *fz sec*

VI. I *pp* *f* *pp* *fz*
VI. II *pp* *f* *pp* *fz*
Via. *pp* *f* *pp* *fz*
Vc. *pp* *f* *pp* *fz*

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Ex. II.22, mm 843-849: *The Little Sweep*. Rowan suggests that everyone lift the trunk; this is followed by the Sea Shanty.

Alf. *p* calmly
Well, that's a fair of-fer, Miss, and kindly meant. What's your view, Alfred?

Tom
We - ry kind indeed!

VI. I *pizz.*
p

VI. II *pizz.*
p

Vla. *pizz.*
p

Vc. *pizz.*
p

Lively Vivace
ROWAN
Good ev-'ry one help lift!

CHILDREN
Ev - 'ry one help lift!

Alf.
One, two and three, Up -

Tom
One, two and

I
f

Piano
f

II
f

Perc.
T.D.S.D.
B.D.
foco (Solo)

Lively Vivace
VI. I *f*
VI. II *f*
Vla. *f*
Vc. *f*

Tempo I 50
arco

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Ex. II.22, mm 850-857 continued.

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Ex. II.22, mm 858-862 continued.

The character of Rowan in Benjamin Britten's *The Little Sweep* is certainly an archetypal *mother* character. Britten portrayed this most notably in moments where Rowan empathizes with the little sweep's circumstances, and when she desires to extricate the boy from his indentured servitude. Rowan and the children become like-minded and each takes on *mothering* qualities. This is uniquely and simply portrayed by Britten through creating compositional moments that place Rowan and the children on equivalent musical planes.

Most notably missing from the musical portrayal of the *mother* archetype are moments of action. There are no places that musically demonstrate that Rowan is acting upon her *mothering* instincts. There are moments in the libretto that could have been used, but they are scant and only occurred in the dialogue. Overall, there are several moments of clear archetypal writing for the character of Rowan; however, the musical portrayal of the archetypal *mother* becomes one dimensional. This is most likely the result of a weak libretto which is difficult to overcome even by a highly skilled composer such as Benjamin Britten.

***The Mother* by Stanley Hollingsworth
Libretto by Stanley Hollingsworth and John Fandel
Based on a short story by Hans Christian Andersen
The character of Anna**

The Mother was written in 1949 while Stanley Hollingsworth was a graduate student at the Curtis Institute of Music under the tutelage of Gian-Carlo Menotti. However, it did not premier at the school until 1954. At this point in his career Hollingsworth was an assistant to Menotti teaching composition and orchestration at Curtis. Eventually, *The Mother* became part of a trilogy of operas Hollingsworth referred to as his *trittico*; it included the one act operas *Harrison Loved His Umbrella*, *The Selfish*

Giant and *The Mother*. *The Mother* has been produced in Europe several times (including the *Spoletto* Festival in Italy), at the American *Spoletto* Festival in Charleston, South Carolina (where the entire *trittico* was performed), at institutions of higher learning in the United States, and has had one production for television in Pennsylvania.²⁵

The opera is based on Hans Christian Andersen's short story *The Story of a Mother*. The tale begins with the mother, Anna, attending to her sick child. Anna, unaware that her child is about to die, is visited by Death who is disguised as an Old Man. Death has been charged by God to take the dead to his garden, which is interpreted in the story as paradise or heaven. Anna falls asleep from exhaustion and Death takes her child, Soren, to his garden. She awakens and realizes that the Old Man was actually Death and sets off after him and her son.

On her journey Anna interacts with three allegorical characters: Night, Blackthorn and Lake. They each ask her to sacrifice something of herself in return for information regarding the direction Death has taken her son. After singing a lullaby for Night, spilling her blood for Blackthorn and literally crying her eyes out for Lake she is finally directed to Death's garden. She meets him there and threatens to tear out his flowers if he does not return Soren to her care. Death informs the Mother that each of his flowers is an individual soul that has died and now resides in his garden. He shows her a vision of two different souls: her son's life and the innocent's life she was about to tear from the ground. After the visions she comes to the realization that her child, once sick and miserable, is now in a far better place and she is relieved to discover that "it is God's will" that Soren now resides with Death: God's gardener.

²⁵Stanley Hollingsworth, personal interviews with David Daniels, a former colleague of Hollingsworth from Oakland University (Warren, MI: from 19 September 1991 through 15 April 1992).

The opera begins with a short prelude. This musical opening is dominated by a theme that is found later in the opera as the Mother weeps her eyes out for Lake. However, the melody and orchestration does not necessarily signify weeping, but rather indicates the tragic nature of the story. The melody is hauntingly beautiful and allows Hollingsworth an opportunity to set the over-arching emotional theme for the first scene of the opera. The music of the sixteen bar prelude quickly segues into the ominous entrance of the Old Man (Death).

The first half of this scene is dominated by music that evokes an uncertain and dark quality that surrounds the Old Man (Death). Midway through the opening scene Death is able to ease the child of his discomfort, which allows him to rest. At this point, Hollingsworth musically signifies Death as a sympathetic character carrying out the will of God. Hollingsworth also begins to compose music that evokes the *mother* archetype. In Example II.23 Anna recognizes that the Old Man has indeed managed to get her son, Soren, to fall asleep. Anna is exhausted from three days of the constant attention her child has needed. Hollingsworth paints her relaxation by a rocking motion, alternating between a F[#] and G9 chords underneath her lyrics, “Yes. He smiles and rests. For the first time in three days he sleeps” (see mm 87-90 of Example II.23). By using the sonority of the piano alone, without the rest of the orchestra, Hollingsworth creates a reality for the character of Anna that is seemingly disassociated from the facts that surround her. This reality is strongly depicted by the progression of chords in measures 92-94 of Example II.23: dim b11/F11/dim b11/F11/dim b9/fully dim f[#]7/dim b11. This progression marked by the inclusion of the fully diminished f[#]7 chord under the lyrics, “all day I sit here by the window with folded hands waiting for the sun to appear and

banish the frost,” emphasizes the type of world in which the Mother has been forced to live. Hollingsworth uses this harmonic signification as a means to portray a *mother's* struggle to cope with the reality of a dying child and the bleak nature of the world that she currently inhabits.

1. Fl. 1
2. Fl. 2
3. Clar.
4. Bassoon
5. Oboe
6. English Horn
7. Horn I
8. Horn II
9. Trumpet I
10. Trumpet II
11. Trumpet III
12. Trombone I
13. Trombone II
14. Trombone III
15. Tuba
16. Euphonium
17. Tuba
18. Double Bass

Voice: Anna
-fraid to hold the peace I bring you. Quiet peace. Sol-lemn peace. Yes, he

Dynamic markings: *decrescendo*, *mp*, *p*, *mf*, *f*

The Mother

By STANLEY HOLLINGSWORTH

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Ex. II.23, mm 84-87: *The Mother*. Anna sings, "Yes, he smiles and rests. For the first time in three days he sleeps."

smiles and rests. For the first time in three days he sleeps.

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Ex. II.23 continued, mm 88-91.

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Hp.

Piano

Amu.

Old Man

dim b11/ F11/dim b9/F11 dim b9 fully dim f#7

Vc.

C.B.

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Ex. II.23 continued, mm 92-94.

hands waiting for the sun to a-pear and scatter the frost. (Anna moves to the window, and

dim b11

mp

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Ex. II.23 continued, mm 95-97.

15

Fl. *p*

Ob.

Cl. *p*

Bsn.

Hr.

Tpl.

pp

looks out into the night) When spring is here I will fill my eyes with the morn-ing; for-

Andante $\text{♩} = 54$

con sord.

con sord.

con sord.

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Ex. II.23 continued, mm 98-102.

At Rehearsal 15 Hollingsworth generates a rocking figure that evokes the *mother* archetype. The piano, violins, flute and clarinet begin with a simple e chord on beat one and then the woodwinds transition to an A chord on beat two while the piano and violins hold the open e chord creating a bi-tonality (see measure 98 of Example II.23). This compositional device portrays a surreal atmosphere, which signifies Anna's three days of rocking her sick child while believing that good things will come to those who survive a difficult winter. The *mother* has been sacrificing her own needs in order to fulfill the needs of her child.

By the end of the first scene the Old Man has gained the trust of Anna. He offers to watch her child and rock the cradle while she sleeps saying, "Then touch the cradle with your fingertips. Smile in his eyes, for I shall rock the cradle now and he will sleep." The Mother kisses Soren and says 'goodnight' to him. This is a curious setting by Hollingsworth. The Old Man begins to sing at Rehearsal 20 (see measure 150 of Example II.24) and Anna responds at Rehearsal 21 (see measure 156 of Example II.24): the orchestral underpinning of the Old Man's first five measures is harmonically identical to the next five measures of Anna's music. The first five bars of the vocal line is also structurally identical for both characters (see measures 151-154 and 156-160 respectively of Example II.24). This would seem to be a perfect place to interlace music that is evocative of a *mother's* love for her very ill son. Instead, Hollingsworth seems to write in a fashion that empowers the character of the Old Man (Death); he gives him the ability to suggest hypnotically to Anna that she fall asleep so that he may take her dead child to his garden. Perhaps this suggests that Death's concern and love for the child is equal to Anna's. Both want to relieve the child from his suffering.

20

Trust you, Old Man. I am no longer a-fraid.

Then touch the cradle with your finger tips. Smile in his

can sord.

can sord.

can sord.

can sord. arco

can sord.

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Ex. II.24, mm 147-151: *The Mother*. Death sings, “then touch the cradle with your fingertips.”

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *pp*

Tpt. *pp*

P

Vn. I.

Vn. II.

Va.

Vc.

Cb. *arco*

Anna

Old Man

eyes, for I shall rock the cradle now and he will sleep. You must have the strength for mourning The strength to

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Ex. II.24 continued, mm 152-155.

21

mf *mf* *mf* *mf*

p *pp* *mp* *p* *pp* *p*

mp *mp*

p *pp* *p*

mp

pizz.

And now my lips car - riers you, dear and say good - night. My heart repeats all that I say and holds the weep.

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Ex. II.24 continued, mm 156-159.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Hp.

Piano

Ann.

Old Man

sight of you. Oh Son-en do you hear me? Do you hear your moth-er speak? To sleep,

Vcl.

Vcll.

Vc.

Cb.

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Ex. II.4.24 continued mm 160-162.

At the end of the scene Hollingsworth writes some excitingly descriptive music that indicates Anna's emotions as she discovers Soren is missing, her subsequent panic as she looks for her son in the house and then her frantic chase after she realizes Death has taken him. As Anna discovers Soren is missing, the woodwinds, brass, violins and violas all trill in their upper registration as the cellos and basses tremolo a low E^b and a ratchet is cranked in the percussion. This indicates the startled awakening of Anna; she is a *mother* who senses that something is terribly wrong and wakes herself from sleep. In measures 189 through 191 of Example II.25 Hollingsworth has the tympani roll a B^b as the piano punctuates the scene with *fortissimo* quarter note/two sixteenth note examples as she looks for her child in her home. To further emphasize Anna's anxiety about what happened while she was sleeping, Hollingsworth uses *sprechstimme*, places a *fermata* over a rest on beat three as she makes the discovery that the Old Man has taken Soren, and then uses an even higher pitched *sprechstimme* to relay her full understanding of the scenario.

Anna's inner turmoil is signified musically in the following *largamente* section beginning at Rehearsal 27 (see mm 192-197 of Example II.25). All of the instrument groups are playing different rhythmic patterns, often in their upper register, in modulating harmonies. Again this portrays the destabilization of the *mother* character's emotional center.

In measures 198 and 199 of Example II.25 an unusual chord progression occurs that punctuates Anna's turmoil and decision to chase after Death. The progression starting on the second half of beat one in measure 198 of Example II.25 is played in the woodwinds, violins, violas and cellos. It consists of two sets of major 2nds (E^b/F and B^b

/A^b); quartal/quintal harmony (C/G/D); two sets of 6ths (D^b/B^b and G^b/E^b, then C/A^b and F/D^b); quartal/quintal harmony (C/G/D again); two sets of 7ths (G/F and C/B^b); and ending with quartal harmony again (D^b/A^b/E^b). This progression, paired with the tenuto markings, paints the pain and anguish the *mother* is going through as she decides which way she must travel to find her son.

Hollingsworth portrays the *mother's* frantic journey at Rehearsal 28 (see measure 200 of Example II.25). He accomplishes this in three ways: first, by accelerating the tempo to *Vivo*; second, by interspersing anxious sixteenth note and sixteenth note triplet figures; and third, by adding a repetitive and a circular motion of musical figures in the piano (picked up later by the woodwinds in measures 206-208 of Example II.25) which is reinforced by an ostinato pattern in the piano, cellos and basses (see measures 204-208 of Example II.25). This progression of musical examples portrays Anna as a *mother* desperate to locate her stolen child.

Handwritten musical score for "Les Femmes d'Alger" by M. Ravel. The score is written on ten staves, with the first five staves grouped by a brace on the left. The notation includes various musical symbols such as notes, rests, and dynamic markings like "ff" and "f". There are also some handwritten annotations in French, including "non sul pont." and "arco". The score is divided into measures by vertical bar lines, and there are large "C" symbols at the end of the first and fifth staves, likely indicating the end of a section or a measure.

The Mother

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Ex. II.25, mm 186-189: *The Mother*. Anna realizes the Old Man and her son are missing.

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tym.

Hp.

Piano

Anna

Old Man

Vcl. I

Vcl. II

Vla.

Vcl.

Cb.

271

272

273

274

Larghetto

Old Man! Sor-an! Sor-an!

p

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Ex. II.25 continued, mm 190-193.

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpt.

Tymp.

Bass Drum

Hp.

Piano

Ann.

Old Man

Un poco meno mosso (largamente)

Vn. I

Vn. II

Va.

Vc.

Cb.

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Ex. II.25 continued, mm 194-197.

201

2nds, Quartal, 6ths, 6ths, Quartal, 7ths, Quartal
Quintal Quintal Quintal

Allegro J = 84

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Ex. II.25 continued, mm 198-201.

can sord. *pp* *mp* *pp* *mf*

mf

pizz. *pp* *mf*

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Ex. II.25 continued, mm 202-205.

The musical score is arranged in a system of staves. The instruments and parts included are:

- Flute (Fl.)**: Measures 1-3, dynamics *mp*.
- Oboe (Ob.)**: Measures 1-3, dynamics *mp*.
- Clarinet (Cl.)**: Measures 1-3, dynamics *p* and *mf*.
- Bassoon (Bsn.)**: Measures 1-3, dynamics *mp*.
- Horn (Hr.)**: Measures 1-3, dynamics *pp* and *mf*.
- Trumpet (Tpt.)**: Measures 1-3, dynamics *pp* and *mf*.
- Piano**: Measures 1-3, dynamics *mp* and *mf*.
- Anna**: Measures 1-3, dynamics *mp* and *mf*.
- Old Man**: Measures 1-3, dynamics *mp* and *mf*.
- Voice (Vcl.)**: Measures 1-3, dynamics *mp* and *mf*.
- Violin (Viol.)**: Measures 1-3, dynamics *mp* and *mf*.
- Viola (Vla.)**: Measures 1-3, dynamics *mp* and *mf*.
- Cello (Cel.)**: Measures 1-3, dynamics *mp* and *mf*.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte).

The Mother

By STANLEY HOLLINGSWORTH

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Ex. II.25 continued, mm 206-208.

After the *Vivo* section, Anna encounters the allegorical character of Night. Before Night will tell Anna which way Death took her son, Anna must sing a lullaby. The lullaby, “Sleep with the Night. Forget the Day,” begins with one measure of open fifths in the strings before the entrance of the vocal line. At this point only the muted strings are used. The first violins double the vocal line, the cellos and basses are required to alternate between *pizzicato* and *arco*, the violas fill out the chordal structure harmonically and the second violins begin the lullaby with a counter melody and, by the second phrase, play a small portion of the melody in canon an octave below the vocal line (see Example II.26). Throughout this number Hollingsworth’s harmonic palate is more relaxed and straight forward.

Hollingsworth’s orchestral setting clearly indicates the simplicity of a common person singing a lullaby. However, the melodic line is more about the *mother’s* pain and anguished search than would be typical of a lullaby. As Anna sings the lyrics, “Sleep with the Night. Forget the Day. Only darkness now can lift all care away. Sleep my love, if only just for a while,” Hollingsworth writes a stretch of consecutive suspensions on the words “care” in measure 280, an under-suspension in measure 282 on the word “just” and a wrenching 2-1 suspension in the second violins on the word “while.” These suspensions are not typical of lullabies sung to a tired child but indicate instead a *mother* in deep anguish over losing her child. Anna has sacrificed “lost time” in order to get information about which direction her child has been taken.

36

Anna with a smile. Soon I follow through to rest and hollow. Darling, do not grieve; I'll

V¹ I. *p*

V² II. *p*

V² *p*

Vc. *pizz.*

Cb. *arco* *pizz.* *p*

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Ex. II.26 continued, mm 284-287.

After the lullaby, Night tells Anna which direction Death has taken her child.

Hollingsworth writes a brief section of music that depicts the Mother's swift exit in pursuit of the pair. The allegorical example of Blackthorn then appears and sings an aria depicting how difficult it is for her to live through winter. Anna enters at the end of the aria.

Anna enters the scene to a halting and weary musical configuration played by the piano that seems to signify a *mother* who is wobbly and exhausted from running; this is followed by two and a half beats of rest as if to signify that she has stopped and is now analyzing the situation (see measures 358-362 of Example II.27). Subsequently, she sees the figure of Blackthorn and moves toward her and asks if Blackthorn has seen Death go

by. At first glance, the halting and weary musical figure in the first five bars of Example II.27 would seem to be an excellent way to portray the exhausted *mother* through this portion of her sojourn. However, when Blackthorn sings at Rehearsal 45 the orchestral gestures are almost identical to Anna's musical entrance (see measure 371 of Example II.27). Throughout the scene, and despite the time signature change from 2/2 to 7/8, this musical example is clearly attributable to Blackthorn and not Anna. The scene continues with the same representational 7/8 examples for Blackthorn while Anna's responses are always posed in 2/2 time.

44 *Allegro*

The musical score is written for a piano. It begins with a tempo marking of *Allegro*. The time signature is 2/2. The score is divided into several systems. The first system shows the piano introduction with a melody in the right hand and a bass line in the left hand. The second system continues the introduction. The third system is marked '(Anna enters)'. The fourth system is marked *Allegro* and features a pizzicato bass line. The score ends with a final section marked *Allegro*.

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Ex. II.27, mm 358-362: *The Mother*. Anna's entrance into the Blackthorn scene.

Fl. *p* *f* *mf*

Ob. *p* *f* *mf*

Cl. *p* *f* *mf*

Bsn. *p* *f* *mf*

Hn. *con sord.* *mf*

Tpt. *mf*

Pc.I.

Pc.II.

Hp. *with fingernails*

Piano *f* *mf*

Anna *(She sees the blackthorn)*

Black Thorn

V^oI. *pizz.*

V^oII. *pizz.*

V^a *pizz.*

Vc. *pizz.* *mf*

Cb. *mf*

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Ex. II.27 continued, mm 363-366.

The musical score is for a full orchestra and includes vocal parts. It features dynamic markings such as *pp*, *mf*, *p*, and *arco*. The lyrics are: "Black thorn! Black thorn! Have you seen Death go - by?"

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Ex. II.27 continued, mm 367-370.

45

95-

Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Pc. I.

Pc. II.

Harp.

Piano

Anna

Black Thorn

Yes.

heard the fall - en branch - es crack

Vn. I.

Vn. II.

Vla.

Vcl.

Cb.

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Ex. II.27 continued, mm 371-373.

The musical score is for the song "The Mother" by Stanley Hollingsworth. It features a vocal line and a piano accompaniment. The score is written in G major (one sharp) and 4/4 time. The vocal line begins with the lyrics "le und-er his step," and "and heard the". The piano accompaniment includes a melody in the right hand and a bass line in the left hand. The score is divided into two systems, with the first system containing the vocal entry and the piano accompaniment. The second system continues the vocal line and piano accompaniment. The score is marked with dynamic markings such as *p* (piano) and *fp* (fortissimo).

The Mother

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Ex. II.27 continued, mm 374-377.

At the very end of the scene, when Anna finally agrees to give a part of herself to Blackthorn, a subtle *mother* archetypal musical gesture occurs. In order for Anna to get the direction Death has taken her son she must press her body into Blackthorn's prickly body. At the beginning of the painful embrace Blackthorn's 7/8 time signature and thematic material are evident (see measure 423 of Example II.28). The musical figure of Blackthorn is repeated at a higher pitch level in the following four bars (see measures 427-430 of Example II.28) and then at Rehearsal 51 the time signature changes from 7/8 to 2/2, Anna's central time signature for the scene (see measure 431 of Example II.28). This indicates the sacrifice she has given to locate Soren. The experience has transformed both Blackthorn and Anna as a result of the embrace. The *mother* once again sacrifices herself to save her child. Blackthorn, transformed by the blood of Anna's sacrifice, tells Anna to "take the path to the right. It leads to a Lake. It is to the great garden on the lake that Death will take your child."

50

Fl.

Ob.

Cl.

Bsn.

Hr.

Tpl.

Pc. I.

Pc. II.

Hp.

Piano

Anna

Black Thorn

Viol. I.

Viol. II.

Va.

Vc.

Cb.

(con sord.)

(con sord.) *mf*

(He embraces her) Oh!

clos - er. Clos - er!

The Mother

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Ex. II.28, mm 421-424: *The Mother*. Blackthorn embraces Anna.

The musical score is arranged in systems. The first system includes staves for strings, woodwinds, and brass. The second system continues the instrumental parts. The third system shows a vocal line with the word "Oh!" and a piano line. The fourth system continues the instrumental parts. The fifth system shows a vocal line with the word "Oh!" and a piano line. The sixth system continues the instrumental parts. The seventh system shows a vocal line with the word "Oh!" and a piano line. The eighth system continues the instrumental parts. The ninth system shows a vocal line with the word "Oh!" and a piano line. The tenth system continues the instrumental parts.

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Ex. II.28 continued, mm 425-428.

51

Fl.
Ob.
Cl.
Bsn.
Hn.
Tpt.
Pc. I.
Pc. II.
Hp.
Piano
Anna
Black Theatre
Vn. I.
Vn. II.
Va.
Vc.
Cb.

The Mother

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Ex. II.28 continued, mm 429-432.

The next sacrifice the Mother experiences is at the hands of Lake. Lake demands that Anna literally “weep out her eyes,” before she will take her to the great garden of Death. As signified in the celeste at Rehearsal 62, Anna begins to weep uncontrollably; once again sacrificing herself with the hope of rescuing her child (see measure 517 of Example II.29). In measure 519 a rhythmically modified version of the prelude’s central melody appears in the violas and cellos and later in the piccolo and first violins. These themes last for the duration of the Mother’s weeping section (eight bars).

The musical score is arranged in a system with multiple staves. The instruments and parts include:

- Picc. Oboe:** Melodic line with trills and slurs.
- Clarinet:** Melodic line with trills and slurs.
- Bassoon:** Melodic line with trills and slurs.
- Horn:** Melodic line with trills and slurs.
- Trumpet:** Melodic line with trills and slurs.
- Harpsichord:** Accompanying line with trills and slurs.
- Piano:** Accompanying line with trills and slurs.
- Lake Anna:** Vocal part with lyrics: "eyes Give me your eyes No! I must see him once a-".
- Violin I:** Melodic line with trills and slurs.
- Violin II:** Melodic line with trills and slurs.
- Viola:** Melodic line with trills and slurs.
- Cello:** Melodic line with trills and slurs.

The score is written in a key signature of one flat (B-flat) and a 3/4 time signature. The tempo is marked "Allegretto". The dynamics range from *mp* (mezzo-piano) to *f* (forte). The lyrics are: "eyes Give me your eyes No! I must see him once a-".

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Ex. II.29, mm 512-514: *The Mother*. Anna begins to weep.

Handwritten musical score for "Lento" by Debussy, measures 62-65. The score is for a full orchestra and includes vocal parts. Measure 62 is marked "62" in a box. The key signature is D major (two sharps). The time signature is 4/4. The score includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Tuba, Snare Drum, Cymbal, Triangle, and Harp. The vocal parts are for Soprano, Alto, Tenor, and Bass. The score includes various musical notations such as notes, rests, and dynamics. The tempo is marked "Lento". The score ends with a double bar line and a repeat sign.

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Ex. II.29 continued, mm 515-517.

The musical score is for a full orchestra and includes parts for Piccolo, Oboe, Clarinet, Bassoon, Horn, Trumpet, Tuba, Harp, Piano, Lake, Anna, Violin I, Violin II, Viola, Violoncello, and Contrabass. The music is in 2/4 time and features a variety of instruments playing in unison and in harmony. The score includes dynamic markings such as *mf*, *p*, and *pizz*.

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Ex. II.29 continued, mm 518-520.

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Ex. II.29 continued, mm 521-523.

63

Picc.
 Ob.
 Cl.
 Bsn.
 Hn.
 Tpt.
 (suspended cymbal)
 Hp.
 Piano
 Anna
 Old Women
 Vn. I
 Vn. II
 Va.
 Vc.
 Cb.

I feel the sun

Allegro

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These are the only two places this haunting melody occurs: in Anna's weeping scene and the opera's opening. Since it appears nowhere else in the opera it is difficult to equate a signification to this seeming melodic signifier. The most logical meaning the melody may evoke is the suffering and anguish of the mother. However, if this were the case, one would expect to see this material in other places, and since there is no other occurrence of the melody in the opera, it is difficult to attribute the melody exclusively to the Mother's suffering. The next step is to attempt to attribute the melody to the character of Lake. Perhaps it is her 'drinking' the Mother's tears? This could be a possibility. However, I do not think this is Hollingsworth's intention as the melody is found earlier as the focal point of the opera's prelude. The melodic material begs to be a signification for the Mother, but unfortunately this motive is not used anywhere else and consequently lacks identifiable specificity. When a composer uses musical material in this way, no matter how beautiful it may be, it becomes rhetorical and loses meaning. Thus, the possibility of a greater emotional impact is lost.

One of the stronger *mother* significations occurs as the sun is rising after Lake has taken Anna to Death's garden. Following the chord progression in measures 529 through 531 of Example II.30 (quartal harmony/F9/f[#]/G9) supporting the lyrics, "At last the spring is here. The night is gone," Hollingsworth uses the strings, woodwinds and horn to juxtapose a fully diminished f[#] chord with an open b chord just before Anna says, "I know my child is near" (see measure 532 [beat one] of Example II.30). This intensely chromatic chord signifies a *mother's* intuition; she knows her child is near and that he may be in grave danger.

138

63

Plc.

Ob.

Cl.

Bsn.

Hn.

Trp.

(suspended cymbal)

Hrp.

Piano

Anna

Old Women

I feel the sun

Allegro

Vⁿ. I.

Vⁿ. II.

V^a.

V^c.

Cb.

The Mother

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Ex. II.30, mm 524-527: *The Mother*. Anna's recognizes that her child is in danger.

Quartal, F9, f#, G9, ddf#b7 and an open B chord

At last the spring is here The night is gone. I know my child is

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Fl.

Ob.

Cl.

Bsn.

Hn.

Trp.

Hp.

Piano

Anna
Old Women

near. But where is he who knows my grief. The one who stole all

Viol. I.

Viol. II.

Viola

Vcl.

Cb.

The Mother

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Ex. II.30 continued, mm 533-536.

While in Death's garden an Old Woman takes Anna to an area where she "can hear the hearts of the children beating." Again, Hollingsworth paints the *mother's* second sense. There is a dramatic shift in orchestration, the time signature changes from 2/4 to 6/4 and tonal center changes from E^b to F[#]; this in conjunction with the addition of the snare drum, the tremolo in the strings, harmonics in the harp and a rolled bass drum. This dramatic compositional shift and orchestration indicates that Anna, now blind, senses the whereabouts of her child (see Example II.31).

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Ex. II.31, mm 603-606: *The Mother*. The now blind Anna recognizes where her son is in Death's garden.

70

The musical score is for a piece titled "The Mother" by Stanley Hollingsworth. It is a full orchestral score with a vocal line. The instruments listed on the left are Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hn.), Trumpet (Tpt.), Harp (Hp.), Piano, Double Bass (Dadrh), Violin I (V^o I.), Violin II (V^o II.), Viola (V^o), Violoncello (Vc.), and Contrabass (Cb.). The score is in 6/8 time and key of D major. The vocal line is for a Soprano (Sopr.) and the lyrics are "Oh sad-ed leaf, I've found you Nothing shall take you". The score includes dynamic markings such as *p*, *mp*, *mf*, *sf*, *pp*, and *sf-p*. The score is numbered 70 in the top left corner.

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Ex. II.31 continued, mm 607-609.

Death now enters the scene and Anna threatens to tear out the flowers if he does not return her son. Death explains that he lives a lonely life and that he is only fulfilling God's will. He gives Anna back her sight and shows her two visions: "the life you tried to save" and then "the life you threatened to destroy." Anna deeply wishes to save her son, telling Death, "Which was my child? Save my innocent child!" She is torn after seeing the two visions: a blessed life and a life of misery. Hollingsworth depicts the conflict of her emotions and the two different visions by using bi-tonality. The first nine measures of Rehearsal 81 are continuous sets of simultaneous major and minor chords separated by a major second played in the piano and strings: measures 691-694 are e and F[#] chords, measure 695 is an e^b and F chord, measures 697-698 are e and F[#] chords and measure 699 are e^b and F chords (see measures 691-699 of Example II.32).

177

81 *Meno mosso* ♩ = 66

Flute

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trb.

Hp.

Piano

Anna

Death

Which was my child? Save my in-no-cent child!

Meno mosso ♩ = 66

Viol. I.

Viol. II.

Viola.

Vcl.

C. b.

con sordino

pp

con sordino

pp

con sordino

pp

con sordino

pp

con sord.

modo ord.

pp

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Ex. II.32, mm 691-694: *The Mother*. Anna sings, "Which was my child?"

[illegible]

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Ex. II.32 continued, mm 695-698.

Flute *mp*

Oboe *mp*

Cl. *mp*

Bsn. *mp*

Hn. *p*

Tpt. *pp*

Tp. *pp*

Hp.

Piano *mp*

Vocal Soloist *rit.*
 an-swer, for now I know It is God's will, and you must take him to God's

Chorus *rit.*

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182

82 Pastorale - Moderato $\text{♩} = 120$

Fl.

Ob.

Cl.

Bsn.

Hr.

Trt.

Hp.

Piano

Anna

Death

King-dom.

Pastorale - Moderato $\text{♩} = 120$

Vi. I.

Vi. II.

Vla.

Vcl.

C.B.

The Mother

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Ex. II.32 continued, mm 703-707.

After she implores Death to tell her which vision was her son's life, he turns away from her. She discovers the answer by his actions and quickly decides what must happen next. Following the succession of bi-tonal chords, Anna says that by Death's actions she now "knows" which life was her son's. On the word "knows," Hollingsworth immediately breaks from the bi-tonality and begins to establish e^b as the tonal center (see measure 700 of Example II.32). Anna goes on to say that it is "God's will" and Death must take her son to God's Kingdom. Hollingsworth uses the following *pastorale* to signify that Anna has let go of her desire to save her son and instead, now trusts God's will (see measure 703 of Example II.32). She will no longer fight God's natural order of things. She has made a great sacrifice as a *mother*: she has subjugated her earthly desires to the will of God. She has gone to the ends of the earth for her child and is now contented in the realization that her son is in a better place with God than he would have been with her.

It becomes obvious upon analyzing the orchestral score of the *The Mother* that Stanley Hollingsworth had wonderful facility as a composer. Each scene and allegorical character has its own unique and individual sound palette. His music is descriptive, imaginative and offers moments of stark contrast and great beauty. He is able to weave themes and musical motives throughout each of the scenes in the opera; however, at times this thematic material loses its object or emotional specificity and instead becomes rhetorical in nature. Even though the score to *The Mother* is quite beautiful, it is missing important moments of archetypal significations that could further strengthen the bond between the composition and the *mother* archetype. The piece is not devoid of these

moments and there are several musical significations that indicate the archetype of the *mother* in the score, however, these moments tend to be short, subtle or one dimensional.

CHAPTER III

THE HERO ARCHETYPE

In myths the hero is the one who conquers the dragon, not the one who is devoured by it. And yet both have to deal with the same dragon. Also, he is no hero who never met the dragon, or who, if he once saw it, declared afterward that he saw nothing. Equally, only one who has risked the fight with the dragon and is not overcome by it wins the hoard, the “treasure hard to attain.” He alone has a genuine claim to self-confidence, for he has faced the dark ground of his self and thereby has gained himself.... He has acquired to believe that he will be able to overcome all future threats by the same means.

Carl G. Jung
from *Mysterium Coniunctionis*²⁶

In our popular culture we see versions of the *hero* archetype everywhere. We tout our military service men and women as heroes, we view our sports icons as heroes and we see our mothers and fathers, who have struggled through the hardships of life, as heroes. Our literature and films are scattered with heroic stories and examples, such as *Star Wars*,²⁷ *The Lord of the Rings* and *The Matrix*. Many people look for heroes in today's world; many of us secretly desire to become heroes. Indeed, if we find ourselves caught in a harsh environment, it is heroic action that ensures the survival of our families or communities.

²⁶ Daryl Sharp, “The Jung Page-Jung Lexicon,” <http://www.cgjungpage.org> (2007), accessed 22 June 2010. From Carl Jung, *Mysterium Coniunctionis, an inquiry into the separation and synthesis of psychic opposites in alchemy* [1963], 2nd ed., ed. Sir Herbert Read, Michael Fordham and Gerhard Adler, trans. R. F. C. Hull (Princeton: Princeton University Press, 1970), vol. 14, par. 756, 531.

²⁷ George Lucas based the unfolding of the *Star Wars* story, as well as much of his subsequent work, upon reading Joseph Campbell's *A Hero with a Thousand Faces*.

In *The Power of Myth with Bill Moyers*, Joseph Campbell the preeminent authority on myth and mythology, describes what makes a *hero* who he or she is, as well as the general framework and experiences *heroes* will encounter as they make their extraordinary journey:

The main character is a hero or a heroine who has found or done something beyond the normal range of achievement and experience; the hero goes on an adventure – the adventure is symbolically a manifestation of his/her character; the adventure can (usually) evoke a quality of the character that he/she hadn't known he/she possessed; heroes usually have a flaw that they must overcome; the hero gives his or her life to something bigger than oneself; [sic] the hero accomplishes either a physical deed or spiritual deed; the hero sacrifices himself for something; the typical hero act is... departure, fulfillment and return; the hero must "slay the dragon" on his own – whatever fear that is; he can have help along the way, but he must perform the final deed; when he stops thinking primarily about himself and his own self-preservation, he undergoes a truly heroic transformation of consciousness.²⁸

In the conversation with Bill Moyers that supplied the foundation of the book, Campbell responds to Moyers' internal desire to perform heroic deeds upon reading *Knights of the Round Table* by responding, "Myths inspire the realization of the possibility of your perfection, the fullness of your strength, and bringing of the solar light into the world."²⁹

Our cultural myths inspire the inner desire of every man to act heroically and everyman fears the inability to accomplish a heroic deed. The characters in the following children's operas slay their own inner dragon as an example for the audience. It is an example we must all learn to follow if we are to benefit ourselves and those around us. As a result, we may indeed realize the possibility of our own perfection, experience the

²⁸Joseph Campbell, *The Power of Myth with Bill Moyers*, (New York: Doubleday, 1988), 123-149.

²⁹Ibid., 148.

fullness of our strength and consequently, have the opportunity to share our newly found gifts, our solar light, with others.

***Little Red Riding Hood* by Seymour Barab**
Libretto by Seymour Barab
The character of Little Red Riding Hood

Nearly all *hero* legends and myths speak of great deeds performed by a far away and ancient person who either saved lives or an entire culture. *Little Red Riding Hood* is a *heroine's* story told on a small scale. Barab adapts the story beautifully so that children of all ages can identify with their own ability to overcome their perceived personal limitations. This short tale contains all of the typical markers Joseph Campbell references as a *hero's* adventure; however, this *hero's* adventure simply develops in miniature.

The first musical signification of the *heroine* occurs early in her first scene. In Example III.1 Barab portrays Little Red Riding Hood's flaw very simply, yet specifically in his composition. The Mother asks her daughter if she has finished all of her homework and as the music comes to an abrupt halt Little Red Riding Hood replies, "Yes, mother. Ye- Oh goodness me, oh Golly gee! I forgot to read that chapter of hist'ry" (see measures 262-265 of Example III.1) The Mother gently chides her daughter and Little Red Riding Hood responds by saying that history is hard for her. The Mother continues trying to help her child realize that at first everything seems hard, but with practice it will all become as "simple as can be." Up to this point all of the Mother's questions have been in 4/4 time, while Little Red Riding Hood's responses and the Mother's explanatory comments have been in 6/8 time. To emphasize Little Red Riding Hood's confusion with the subject of history Barab uses *sprechstimme* with a mixture of

duple, triple and quadruple rhythmic examples. To highlight her discomfort further, at the *ad libitum* section she begins her *sprechstimme* on a B^b9 chord; and as she speak/sings her line the strings continue playing in a descending motion that ends the passage with a half cadence: in F, IV9/iii/ii/I/V (see measures 278-281 of Example III.1). These musical gestures indicate that Little Red Riding Hood is not only poor at history, but feels weighted down and defeated by the subject. Barab has portrayed Little Red Riding Hood's difficulty with the subject of history as the *heroine's* flaw. Her adventure, and the danger she will encounter in the future, will evoke a quality that she didn't know she possessed: she is actually good at history.

animato *a tempo*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Tbn.

Per.

Har.

animato *a tempo*

L.R.R.H.

M.

brush them away. And did you finish all your home-work?

Oh goodness me
oh, pretty good!
I forgot to read that
chapter of history.

But Mother!
Someday history's
too hard for me.

Little Red Riding Hood!
I will not leave you stick
doing your homework.
The time for fun
is after it's done,
but now you'll see it
if you don't do it.

1st V.

2nd V.

Vla.

C.

B.

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Ex. III.1, mm 262-265: *Little Red Riding Hood*. "Did you finish all of your homework?"

(a tempo) 13 Allegro

Fl. *pp*

Ob.

Cl.

Bsn. *pp*

Hrn.

Tpt.

Trb.

Per.

Hp.

(a tempo) 13 Allegro

V. *Remember how hard that / secret when you were small? / But you worked at it pa-tient-ly / til you learned - it all. First A - then B - then*

1st v.

2nd v.

Vla.

C. *pp*

B. *pp*

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Ex. III.1 continued, mm 266-271.

Ad lib.

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.

L.R.R.H.
M.

up to 2 — one step at a time, it's as simple as can be.

But this isn't simple; it's very-very tough! I

1st V.
2nd V.
Via.
C.
B.

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Ex. III.1 continued, mm 272-279.

Andante

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Har.

Andante

L.R.H.

M.

just can't re-mem-ber all of that stuff.

Well, re-mem-ber that Rome was - n't built in a day; and re-mem-ber that where there's a will, there's a way.

1st v.

2nd v.

Vla.

C.

B.

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Ex. III.1 continued, mm 280-285.

Barab's next portrayal of the *heroine* archetype comes after Little Red Riding Hood's Grandmother calls to say that she is sick and needs some help. The Mother is preparing to go out and deliver some food to Grandma when Little Red Riding Hood realizes that she could help, asking, "Mother! Why don't you let me go?" Barab portrays Little Red Riding Hood's thought process and *heroic* suggestion with a fanfare. He begins with a trombone then horn II and finally horn I. They hold their final note of the horn call creating quintal harmony (see measures 299-302 of Example III.2); the harmony gives the fanfare a twentieth-century flare to a medieval topic. The musical gesture is simple, straight forward and descriptive – it is the reaction of a young child who lives in an ancient wooded forest and wishes to save the day.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hrp.

L.R.R.H.

Mother!

Why don't you let me go?

I've gone home before by myself, y' know.

I could take the short cut - I'd be back before dark.

Oh Mother, please let me - it'd be such a lark!

I don't like to leave you alone, but still I must go to take her some dinner. She'll never get well without nourishment in 'er.

1st V.

2nd V.

Vla.

C.

B.

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Ex. III.2, mm 299-302: *Little Red Riding Hood*. Mother! Why don't you let me go?

Allegro 15

Fl. *mf*

Ob *mf*

Cl. *mf*

Bsn. *mf*

Hrn.

Tpt.

Trb.

Perc. *mf*

Hp.

Allegro 15

L.R.R.H.

Ms. *mf*

Darling, you know how much I hate for you to be out of doors so late. But Meth- er! I have- n't seen Grand- ma in a- ges! And my home-works all done

1st V.

2nd V.

Vla.

C.

B.

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Ex. III.2 continued, mm 303-310.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

L.R.R.H.

ex-cept for a few po-gas. I'll run all the way and I'll hur-ry right back. Oh Mother, please let me go to take

1st v.

2nd v.

Vla.

C.

B.

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Ex. III.2 continued, mm 311-318.

16

FL.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

L.R.R.H.

M.

1st v.

2nd v.

Vla.

C.

B.

Grand-mother snack!

I wouldn't dream of sending you!

- If I didn't have so much mending and ironing to do.

Then may I go?

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Ex. III.2 continued, mm 319-324.

Fl.

Ob.

Cl.

Bso.

Hrn.

Tpt.

Trb.

Per.

Hp.

L.R.R.H.

Moth-er, please say that I may! I prom-ise I won't daw-dle on the way! I'll be

1st v.

2nd v.

vla.

c.

b.

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Ex. III.2 continued, mm 325-332.

As Little Red Riding Hood attempts to convince her Mother that it will be alright for her to go, Barab continues with the fanfare material which he eventually evolves into a military march. At Rehearsal 15 the horns continue the fanfare-like call, the oboe and clarinet I play comparable march-like material and the snare drum adds a march cadence (see measures 303-320 of Example III.2). At Rehearsal 16 the descending patterns in the basses and cellos are now in lock-step with the march, the trumpet begins another fanfare-like theme, as the violins join in imitating the melodic portion of the march heard previously in the oboe and clarinet I (see measures 323-332 of Example III.2). The *heroine* is thinking of something larger than herself (the well-being of her Grandma) and Barab has explicitly written a *heroine's* fanfare and march to herald the upcoming adventure.

The next example highlights the second of the *heroine's* flaws. While in the forest Little Red Riding Hood stops and talks through a dilemma she seems to be having: should she disobey her Mother in order to pick some ripe strawberries or should she do as she was told and go straight to Grandmother's house. In the music that underscores Little Red Riding Hood's monologue, Barab accentuates her two choices by writing a pedal d chord (missing the third) in the lower register of the harp while allowing the tonality to wander in the upper register (see measure 451 of Example III.3). The measure starts with the lower register in d as the upper register progresses from F/E^b/D^b and then back to an F before both registers finally land on a C chord. This symbolizes the struggle between what she knows is right, which is to obey her Mother and go straight to Grandma's house, and what is wrong, which is to disobey her Mother in order to pick strawberries.

Fl. 2/4

Ob. 2/4

Cl. 2/4

Bsn. 2/4

Hrn. 2/4

Trp. 2/4

Trb. 2/4

Per. 2/4

Hp. 2/4

L.B.C.H. 2/4

1st V. 2/4

2nd V. 2/4

Vla. 2/4

C. 2/4

B. 2/4

But no! I promised
I wouldn't linger.

But there's ~~one~~ promise
I made with my
fingers crossed.
I mean about
not picking strawberries.

Who could it hurt -
what would be lost
if I went down
to the patch
and got for them
a basket?

Of course, I'd
baldly told the
long way around.
The other side it
that till I where the
berries are found.

But if Mother
finks well
that I
stopped in transit -
Oh-oh!

It's risky alright -
but I think
I'll chance it!

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Ex. III.3, mm 450-451: *Little Red Riding Hood*. Little Red Riding Hood struggles with making the decision to obey her Mother.

While picking strawberries Little Red Riding Hood runs into the Wolf. The Wolf tricks her into believing that he is not a stranger and that she can talk to him. Little Red Riding Hood unwittingly reveals the location of Grandma's house and just before the Wolf is about to devour her, she begins telling the Wolf about all of the goodies she is bringing to Grandma including "some ripe strawberries." Just the thought of a fruit or sweet makes the Wolf violently ill. Little Red Riding Hood, doubled by the flute, gleefully sings a seemingly innocuous little tune (which transitions into *sprechstimme*) over a wretchedly bi-tonal orchestration separated by a tritone signifying the Wolf's pain at the mere thought of the treats she is bringing Grandma. Little Red Riding Hood's continued description of the goodies makes the Wolf even more nauseous until she ends the section by saying that she has "everything Grandma likes except strawberries!" This finally makes the Wolf howl in agony (see Example III.4). At first she doesn't recognize the relationship between the sweets, strawberries and the Wolf's sudden illness, but she will soon discover that she actually is good at history and will defeat the Wolf by remembering this incident.

35 *Piu mosso*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Tbn.

Per.

Hp.

35 *Piu mosso*

L.R.R.H. *I'm gonna surprise my grandma
with some ripe strawberries*

W. *Ripe strawberries!*

1st V.

2nd V.

Vla.

C.

B.

Yes, won't it be fun? Mother packed a cin-am-men-bun - A
A cin-am-men bun!

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Ex. III.4, mm 577-582: *Little Red Riding Hood*. I'm going to surprise Grandma with some ripe strawberries.

accel.

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.
accel.
L.R.R.H.
W.
1st v.
2nd v.
Via.
C.
B.

cake dipped in hem-ey all goo-ey and run-my - Some sa-da pop - A marsh-mal-low puff -
Stop it! You're mak-ing my stom-ach feel fun-my! Stop! Stop! Stop!

pp cresc.
cresc.
cresc.
cresc.
cresc.

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Ex. III.4 continued, mm 583-589.

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Ex. III.4 continued, mm 590-596.

36 Poco allegro

Fl. *See*

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

36 Poco allegro

L.R.R.H. *Why, what's the matter?*

straw-ber-ries!

W. *Alas!*

Curses! You've gone and ruined my appetite! Now I can't eat a single bite.

I'm sorry that you're not feeling alright. I'm sure I should mean to upset you. Well, I have to go now... So nice to have met you.

If you have to go, I suppose I must let you.

Perhaps I'll see you at Grandmother's later?

Perhaps you will or perhaps you will.

1st v.

2nd v.

Vla.

c.

b.

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Ex. III.4 continued, mm 597-598.

The Wolf travels to Grandma's house and tricks Grandma into thinking that he is Little Red Riding Hood. Grandma lets him into the house. A chase ensues and before he is able to eat Grandma for lunch, she locks herself into the closet. Little Red Riding Hood arrives and the Wolf, thinking he may be able to procure two tasty morsels, pretends to be Little Red Riding Hood's Grandma. The two characters play out the famous "My, what big teeth you have Grandma" scene, which leads to the Wolf chasing Little Red Riding Hood. Grandma comes out of the closet hoping to help her granddaughter, but instead, she ends up becoming a captive of the Wolf as well. As the Wolf gloats over his double prize, Little Red Riding Hood laments, "Why, oh why didn't I listen to mother, and not talk to strangers and not stop to pick strawberries!" The Wolf responds with, "Don't mention that word!" Immediately following the Wolf's response the clarinet plays a very simple descending dotted eighth, two sixteenth and quarter note figure (see measure 929 of Example III.5a). This little motive is Little Red Riding Hood's memory of the recent conversation she had in the forest with the Wolf.³⁰ She remembers his sickened reaction to the first time she mentioned the word "strawberries."

³⁰ Measure 929 of Example III.5.a is the first time this motive appears in the score. However, in the subsequent 16 bars the motive, or a slight variation of it, is heard 14 times as it is used by Little Red Riding Hood (and reinforced by the orchestra) as a verbal weapon against the Wolf.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Trb.

Per.

Hrp.

L.R.R.H.

W.

1st V.

2nd V.

Vla.

C.

B.

Lyrics: We must say goodbye to each other. Why, oh why didn't I list-en to moth-er, and you'll be my an-dred - and you'll be my ap-pe-ti-zer!

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Ex. III.5a, mm 922-926: *Little Red Riding Hood*. Little Red Riding Hood sings, "Why, oh why didn't I listen to mother."

Lento

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

Lento

L.R.R.H.

W.

1st v.

2nd v.

Vla.

C.

B.

not talk to strang-ers and not stop to pick straw-ber-ries!

Strawberries?

Don't mention that word!

Please!

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Ex. III.5a continued, mm 927-929.

She begins poking at the Wolf's mental wound by singing the same three or four note pattern (C5/B4/A4 and later adding a D5) on the lyrics "Strawberry short cake with whip cream on top?" Barab's orchestration again amplifies Little Red Riding Hood's painful word blows by accenting the dissonant minor second intervals at the beginning of each of her lines where she sings a C5 as the basses play a *pizzicato* B3 (see measures 930 and 934 of Example III.5b).

Later in the scene Little Red Riding Hood recognizes that she needs help in order to get rid of the Wolf and asks Grandma to join in. Following Little Red Riding Hood's lead, the two drive the sickened Wolf from the house by rhythmically chanting, "Pease porridge hot, pease porridge cold" and "Little Miss Muffett sat on a tuffet, eating her curds and whey" (see measures 946-960 of Example III.5b). As the two characters chant their lines the flute and violins continue with the original "digging" motive as they continuously migrate to different tonal centers; by the *allegro vivace* (see measure 955 of Example III.5b) they are joined by the oboe and clarinets. This creates a cacophony of pain that the wolf is unable to handle and continues until the pair eventually drives the Wolf from the house. The section ends with Grandma recognizing Little Red Riding Hood's achievement exclaiming, "You've outsmarted the wolf! He's gone away! Oh Little Red Riding Hood, you've saved the day!"

57 *accel. poco a poco*

Fl. *pp cresc. poco a poco*

Ob. *pp cresc. poco a poco*

Cl. *pp cresc. poco a poco*

Bsn. *pp cresc. poco a poco*

Hrn. *pp cresc. poco a poco*

Tpt. *pp cresc. poco a poco*

Trb. *pp cresc. poco a poco*

Per.

Hp.

57 *accel. poco a poco*

L.R.R.H. *Straw-ber-ry short-cake with whip-cream on top? Rasp-ber-ry jell-y on crack-ers in a row?*

W. *Shut! Shut! Nat! Nat! Nat! Nat!*

1st V. *pp cresc. poco a poco*

2nd V. *pp cresc. poco a poco*

Vla. *pp*

C. *pp*

B. *pp*

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Ex. III.5b, mm 930-937: *Little Red Riding Hood*. Little Red Riding Hood sings,
 "Strawberry short cake with whip cream on top?"

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

L.R.R.H.

W.

1st V.

2nd V.

Vs.

C.

B.

BB cresc. poco a poco

Tall cork-er bushes and a pop-corn tree? Apples on a stick with tad-fy spread on good and thick? What are you trying to do for me? What time you going to?

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Ex. III.5b continued, mm 938-944.

58 Allegro

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.

58 Allegro

L.R.R.H.
Come on, Grand-ma! Pease por-ridge hot, pease por-ridge cold, pease por-ridge in a pot nine days

G.
Pease por-ridge cold, pease por-ridge in a pot nine days

B.

1st V.
2nd V. *col solo*
Vi.
C.
B.

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Ex. III.5b continued, mm 945-950.

poco accel. *Allegro vivace*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Brn. *mf*

Tpt. *mf*

Trb. *mf*

Perc. *mf*

Hrp.

poco accel. *Allegro vivace*

L.R.R.H. *old!* *Lib-bie Miss Muff-fet sat on a tuf-fet eat-ing her curds and whey-eating her curds and whey-*

G. *old!* *Lib-bie Miss Muff-fet sat on a tuf-fet eat-ing her curds and whey-eating her curds and whey-*

B. *I can get the girl out of here; I can't take any more of this!*

1st V. *non div.* *mf*

2nd V. *non div.* *mf*

Vio. *non div.* *mf*

C. *mf*

B. *mf*

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Ex. III.5b continued, mm 951-958.

[illegible]

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Ex. III.5b continued, mm 959-962.

59 (Andante)

Poco allegro

Musical score for measures 59-64. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Trb.), Percussion (Per.), and Harp (Hp.). The tempo is marked 'Andante' for measures 59-62 and 'Poco allegro' for measures 63-64. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The score shows various musical notations including notes, rests, and dynamic markings.

59 (Andante)

Poco allegro

Musical score for measures 59-64, including vocal parts. The score is for a full orchestra and includes parts for Violin (1st v.), Violin (2nd v.), Viola (v.), Cello (c.), and Bass (b.). The tempo is marked 'Andante' for measures 59-62 and 'Poco allegro' for measures 63-64. The key signature is one flat (B-flat major/D minor). The time signature is 3/4. The score shows various musical notations including notes, rests, and dynamic markings. The vocal parts are for a Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics are: "Smartest the wolf! He's gone a-way! Oh, hit the Red Riding Hood, you've saved the day! Where am I? HEY! I've been taken away! Oh, just wait'll I get my hands on them!"

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Ex. III.5b continued, mm 963-966.

However, they are not finished. The Wolf is now outside trying to break down the door. It's a dire situation and Barab depicts this harmonically by superimposing two tritones separated by a minor second: G, C[#] and A^b, D (see measures 987-988 of Example III.6). Little Red Riding Hood has another idea to save the day, which is portrayed by a quick shift of texture, rhythm and tonality to e (see measure 989 of Example III.6). Through the window she sees a Woodsman who may be able to help them. Grandma does not see him. As Little Red Riding Hood points out the Woodsman to Grandma, Barab writes half step instrumental line progressions (E/E^b/D/C in the violas and basses and C/D^b/D/E^b in the violins) as "leading" tones to accentuate Little Red Riding Hood's newly discovered leadership abilities (see measures 993-996 of Example III.6). This same "leading" happens again one measure before Rehearsal 63 as they attempt to get the Woodsman's attention (see measures 1005-1007 of Example III.6).

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

L.R.R.H.

door will break! Some help is what we've got to get!

G.

Red Rid-ing Hood, we're not safe yet! If he gives that door just one more kick -

1st V.

2nd V.

Vln.

C.

B.

more div.

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Ex. III.6, mm 982-988: *Little Red Riding Hood*. The Wolf attempts to break down the door.

Handwritten musical score for 'The Little Red Hen'. The score is written on ten staves, each with a box containing the number '62' at the beginning. The staves are labeled as follows:

- Fl.
- Ob.
- Cl.
- Bsn.
- Hrn.
- Tpt.
- Trb.
- Perc.
- Hp.

The score includes lyrics for the song 'The Little Red Hen' and is written in a handwritten style. The lyrics are:

Grand-ma, come to the wind-ow, quick!
 Look o-ver there, by that ever-green tree!
 What- ev-ers the mat-ter? What do you see?
 Do I see - can it be a man?

The score is written in a handwritten style, with the lyrics written below the staves. The staves are labeled with the instrument names: Fl., Ob., Cl., Bsn., Horn., Tpt., Trb., Perc., and Hp. The score is written on ten staves, each with a box containing the number '62' at the beginning. The score includes lyrics for the song 'The Little Red Hen' and is written in a handwritten style. The lyrics are:

Grand-ma, come to the wind-ow, quick!
 Look o-ver there, by that ever-green tree!
 What- ev-ers the mat-ter? What do you see?
 Do I see - can it be a man?

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Ex. III.6 continued, mm 989-996.

Fl. *mod. poco a poco*

Ob.

Cl. *mod. poco a poco*

Bsn. *mod. poco a poco*

Hrn.

Tpt.

Trb.

Perc.

Hp.

L.R.H. *mod. poco a poco*

Yes, Grand-ma, it can - it can! It's a woods-man, and he's making attacks of the trees he cut down with his great big ax!

I did-n't dare hope that help was so near!

1st V. *mod. poco a poco*

2nd V. *mod. poco a poco*

Vla. *mod. poco a poco*

C. *mod. poco a poco*

B. *mod. poco a poco*

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Ex. III.6 continued, mm 997-1004.

63

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hr.

63

L.R.R.H.

Grandmother

Wolf

1st V.

2nd V.

Vb.

C.

B.

Load as you can and may-be he'll hear us!

Woodman, woodman, bring your ax and give that wolf a couple of whacks! Woodman, woodman,

Woodman, woodman, bring your ax and give that wolf a couple of whacks! Woodman, woodman,

non div. div.

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Ex. III.6 continued, mm 1005-1012.

After yelling through the window, they have managed to get the Woodsman's attention. He discovers that the pair is in danger and he begins his pursuit of the Wolf. The Grandmother and Little Red Riding Hood are excited to see the coming demise of the Wolf; however, the Woodsman falls during the chase which allows the Wolf to take the advantage. Grandma recognizes that only Little Red Riding Hood knows the right words to make the Wolf sick. She implores her granddaughter by saying, "Come on Granddaughter yell – Yell!" At the beginning of Example III.7 Little Red Riding Hood asks, "Mister Wolf, how would you like an ice cream cup?" The timpani, basses and cellos tremolo on a B as the horns and the woodwinds begin a staggered ascending figure depicting the rise of the Woodsman from the ground. She continues to ask the Wolf if he would like some other sweets, which incapacitates him further. Barab continues the pattern but diminishes the time values, which heightens the drama and quickens the pace of the scene; the figures also indicate the lifting of the Woodsman's axe. The scene culminates with a quick ascending flourish in the violins followed by a *fortissimo* and *marcato* eighth note down beat at the *lento*: signifying the final blow the Woodsman has given the Wolf (see Example III.7). The opera ends with a recounting of the story and a moralizing trio that includes the Woodsman.

66 *Poco meno*

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Perc.
Hp.
L.R.R.H.
C.
1st V.
2nd V.
Vla.
C.
B.

66 *Poco meno*

MISTER WOLF, HOW WOULD YOU LIKE AN ICE-CREAM CUP?
A WHIFFLE WITH SHARP ALL THARTY AND BRAWN?
HOO-RA! THE WOODSMAN IS GETTING UP!
Good girl! The wolf is dawning down!

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Ex. III.7, mm 1051-1055: *Little Red Riding Hood*. Little Red Riding Hood sings,
 “Mister Wolf, how would you like an ice cream cup.”

accel. *Lento*

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.

accel. *Lento*

L.R.R.H.
CAKE WITH PINK APPLE ON THE BOTTOM?
PEPPERMINT STICK ALL WHITE AND RED?
OH!
Keep it up! He's almost got 'im!
He's raising the ax up over the head!
OH!

1st V.
2nd V.
Vla.
C.
B.

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Ex. III.7 continued, mm 1056-1060.

Seymour Barab musically signifies the *heroine*'s archetypal transformation consistently yet often subtly. True to the transformation of the *hero/heroine* archetype, Little Red Riding Hood saves her Grandma and conquers her own fear at the same time. She slays her inner dragon by realizing that she is good at history – she learned by recognizing the patterns in her own history.

It is not important if an opera's musical significations of an archetype are conspicuous or inconspicuous. What matters is that they are there and are recognizable at some level. Barab invariably executes this important aspect in *Little Red Riding Hood*. The ability to portray an archetype's motivational attributes consistently is one of the keys to Barab's compositional success in the genre of children's opera.

***Sid the Serpent Who Wanted to Sing* by Malcolm Fox**
Libretto by Susan and Jim Vilé
The character of Sid

Malcolm Fox's *Sid the Serpent Who Wanted to Sing* was premiered by the New Opera of South Australia Schools Company in the *Come Out 1977 Youth Arts Festival* in Adelaide, Australia.³¹ The opera is a play within a play that begins with the traveling "Super Circus" interacting with the audience members and preparing them for their story about Sid the serpent.

Sid is desperate to learn how to sing and is willing to give up "circusing" to do it. With the aid of his friends, a clown, a juggler and a strongman, he sets off on a quest to learn the skill of singing. He travels around the world in an attempt to find a singing style that is right for him. Sid's first stop is Rome where he takes lessons from a famous opera singing teacher; next, is a trip to a London music hall where he attempts to sing

³¹ The New Opera of South Australia Schools Company is now the State Opera of South Australia Schools Company.

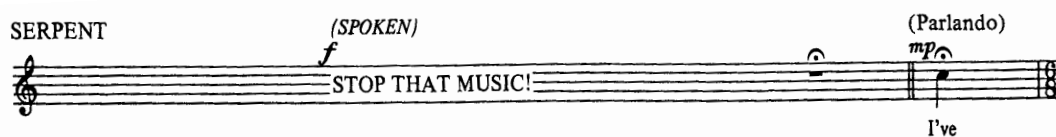
with a struggling vocal ensemble in need of a tenor. An interlude follows that is designed to be a sing-along for the children in the audience. It chronicles Sid's world travels via the postcards he has sent back to his circus friends. Each experience turns out to be a disaster. Sid's final attempt at singing is in a New York television studio; he makes an unfortunate attempt at singing "rock and roll" while accompanying himself on an ill-tuned electric guitar. Dejected by his perceived inability to sing he returns home to the circus.

Upon his approach to the circus troupe, his friends hear fine singing. They discover that the creature singing is actually their friend Sid. They state in amazement that he possesses a voice "as fine as anything." They discover that Sid could actually sing the entire time. He just had to learn to be himself. The circus friends convince Sid to stay in the circus; but, instead of returning as the "slithering serpent" he is asked to return as "Sidney the Serpent who sings!"

Sid is an unconventional *hero* archetype. He represents the Everyman. All of us have a fear or apprehension regarding our ability to accomplish a dream or goal. Children will view Sid's journey as an example of what they can do when given an opportunity; we are beings who must fulfill our heart's desire in order to become whole in the world. Therefore, since Fox's *Sid the Serpent Who Wanted to Sing* is a play within a play, the largest deviation from the typical *hero's* journey is that Sid does not "give his life to something larger than himself," but rather he offers his self-discovery to the collective audience. He becomes an example of what all of us are capable of doing if we only recognize our innate ability. Sid the serpent has always been able to sing, but has never tried to sing with his own voice. Instead, he tries to imitate everyone else and fails

miserably. Sid teaches through his experiences that the secret to any of us becoming whole, or fulfilled, lies within us; we simply need to become aware of our natural gifts before we can cultivate them.

Malcolm Fox portrays Sid's first archetypal moment soon after he makes his first entrance into the opera. Sid rises out of a wicker basket to a musical line indicating *faux* snake charming and quickly yells for the music to stop. Sid's archetypal *hero* flaw is heard by the audience in his first musical entrance, "I've had enough of slithering." Fox indicates Sid's perceived inability to sing by setting his line as a monotone. Fox also indicates in the score that it is to be sung *parlando* (see Example III.8). The chord progression under Sid's vocal line is rife with diminished minor seventh chords and ninth chords, further signifying the ugliness of his voice. The section ends with Sid attempting to sing in a fashion he thinks is "real" singing. This is indicated in the score by the direction, "Serpent lets out a loud tuneless screech." Fox accompanies the screech with clusters of sound pounded out on the piano by fists or palms (see measures 191-192 of Example III.8).



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Ex. III.8, mm 173-174: *Sid the Serpent Who Wanted to Sing*. Sid sings, "I've had enough of slithering."

Lively $\text{♩} = 72$

mp

Ser. *mp* had e - nough of slith - er - ing, This danc - ing life's a bore, There's

mp

Ser. some - thing in me wants to sing, I'm hold - ing back no more. So

p

p poco rit.

Ser. while the oth - ers are a - way and can - not hear a thing, My

p

cresc. a tempo

Ser. chance has come. I'm all a - lone. I'm real - ly going to sing. *f.*

cresc. f.

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Ex. III.8 continued, mm 175-190.

(Serpent lets out a loud tuneless screech, which he keeps repeating while the others enter and attempt to stop him. If preferred, the words to this section may be spoken.)

Very fast $\text{♩} = 108$

Strongman *mf cresc.*

(clusters)

dim. *ff*

No, no, no, no, dread - ful, shock - ing.

mf cresc.

The musical score is for a section in 4/4 time, marked 'Very fast' with a tempo of 108 quarter notes per minute. It features three staves. The top staff is for a vocal line labeled 'Strongman' with a dynamic of 'mf' and a 'cresc.' (crescendo) marking. The middle staff is for a piano accompaniment with a dynamic of 'ff' (fortissimo) and a 'dim.' (diminuendo) marking. The bottom staff is for a piano accompaniment with a dynamic of 'mf' and a 'cresc.' (crescendo) marking. The lyrics 'No, no, no, no, dread - ful, shock - ing.' are written below the vocal line. The piano accompaniment in the middle staff includes a '(clusters)' marking above the first few notes. The piano accompaniment in the bottom staff includes a '(clusters)' marking above the first few notes.

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Ex. III.8 continued, mm 191-193.

The next example portrays Sid's sacrifice: giving up the circus. In Sid's miniature aria, "No one will let me sing," Fox uses a completely different texture and harmonic palette as Sid admits his heart's desire: to be able to sing. Sid's vocal line is now melodic; the texture is homophonic with whole notes or half notes in the right hand and arpeggio examples in the left hand; and the harmonic structure is a set of wandering altered chords ($B7/C\sharp7/A7/D7/G7/C/F\sharp9$). The combination of the rising vocal line in conjunction with the circling 7th chords portrays Sid's rising emotions and his desire to travel to accomplish his goal (see Example III.9). The end of the section is punctuated by the tritone chord progression of $C7$ to $F\sharp7$ as Sid exclaims that "I'll even give up circusing" (see measures 207-208 of Example III.9). Via the cadence Fox has indicated just how much pain Sid is willing to endure to reach his goal. This is the first time in the

opera that the musical topic does not have some form of circus signification, and as a result, the chord progression effectively signifies Sid's dreaming as he shares his desire with the audience. He is willing to sacrifice everything he has known so that he can learn to sing.

SERPENT'S LAMENT
♩ = 80

Ser. *p* No - one will let me sing, But sing I can like an - y -

thing. *cresc.* I want to sing, I have to sing. *mf dim.* I'll e - ven give up

cir - cus - ing.

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Ex. III.9, mm 200-208: *Sid the Serpent Who Wanted to Sing*. Sid sings, “No one will let me sing.

The Clown of the circus says that she knows a famous opera singing teacher in Rome and that Sid should go there to learn how to sing. Sid becomes excited over the possibility exclaiming, “I’ll go, I’ll go, I’ll pack up everything.” This is Sid’s “Travel Song” and Fox will use the same music for all the serpent’s traveling scenes. Like many other portions of the opera, the travel song has a general circus topic; however, this portion also includes some extreme dissonance (see Example III.10). The right hand contains intervals of major 7ths (or their enharmonic equivalents) combined with intervals of a tritone. This accentuates Sid’s inability to sing and the discordant situations he finds himself in (see measures 225-226 and 229-230 of Example III.10). Fox adds insult to Sid’s misfortune by writing consecutive intervals of a major second (displaced by an octave) in measures 231-232 of Example III.10. The dissonant moments lighten the mood through a quick tempo (half note = 84) and the offbeat circus-like topics (see measures 228 and 231-232 of Example III.10). These circus episodes soften Sid’s unfortunate circumstances.

Cl. *f* lects the worst voic - es, And makes them the best in Rome. *f*

Serpent *(sung)* *f* I'll

TRAVEL SONG
Faster $\text{♩} = 84$

Ser. go, I'll go, I'll pack up ev - ery - thing. I'll go, I'll go, so

Ser. I can learn to sing. I'll learn, I'll learn To sing each note in tune. I'll

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Ex. III.10, mm 222-230: *Sid the Serpent Who Wanted to Sing*. Sid's travel song.

The musical score is for a scene titled "SID THE SERPENT WHO WANTED TO SING". It features four vocal parts and a piano accompaniment. The vocal parts are for a Clown, a Juggler, a Serpent (labeled "Ser."), and a Strongman. Each vocal part has a melody line with lyrics. The Clown and Juggler parts have the lyrics "We'll go, We'll go, We'll". The Serpent part has the lyrics "train, I'll train And I'll be fa - mous soon. I'll go, I'll go, I'll". The Strongman part has the lyrics "We'll go, We'll go, We'll". The piano accompaniment is in the bottom staff, featuring a melody line and a bass line. The score is written in common time (C) and the key signature has one flat (B-flat). The tempo is marked "mm 231-233".

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Ex. III.10 continued, mm 231-233.

At the beginning of the next scene Sid is about to enter the studio of the famous operatic singing teacher, Senora. Fox uses two famous musical quotations that become strong musical significations: first, the scene is dominated by the familiar theme from Beethoven's *Moonlight* sonata; and second, the famous motive from Beethoven's Fifth Symphony occurs in conjunction with Sid's knocks on the door to Senora's studio (see Example III.11). The topic of Beethoven's *Moonlight* sonata signifies the seriousness of the situation Sid now finds himself with the artistic, yet egotistical operatic singing teacher; and the quotation of the *Fifth symphony* signifies that the meeting is terrifying

for Sid. He is now experiencing a sense of foreboding and must face his own inner demon.

ARIOSO

Not too slow ♩=66

(Serpent x x x x taps on door. x x x x , Taps again.)

Senora

Who's there? Come

(Serpent pokes his head nervously around door.)

Sen. in. But don't you waste my time!

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Ex. III.11, mm 264-272: *Sid the Serpent Who Wanted to Sing*. Musical quotations of Beethoven's *Moonlight* sonata and *Fifth* symphony.

Senora attempts all of her classical vocal techniques on Sid, but she only manages to offend him. Eventually, he realizes that this is not the type of vocal instruction he desires. Senora and Sid become cross as the scene ends with each hurling insults at the other. The Super Singing Circus reenters acting as a Greek chorus communicating directly with the audience as they comment on the action of the previous scene. They then direct Sid to his next destination: an old Music Hall in London. Sid sings his travel song again as he makes his way there (see Example III.10).

In the next stage of the *hero's* journey Sid enters the Music Hall while three musicians are attempting to rehearse without a member of their quartet. For some reason (unknown to the trio, but will soon become evident to the audience) he has “gone and run off like a shot.” They ask Sid if he would like to join in (see Example III.12). Sid says, “If I can. What d’you do?” The trio responds by singing dissonantly, “We sing harmony.” The dissonance of major 7ths and tritones in the trio’s harmonic progression signifies a bias held by trained musicians, including Malcolm Fox, regarding singers in the Music Hall venues of London: they all have deficient aural skills and are oblivious to the deficiency. Fox likely identified with the tenor who fled their terrible intonation.

The musical score is arranged in two systems. The first system features a vocal line (M.) and a piano accompaniment. The vocal line begins with a spoken phrase "(spoken)" and then a melody marked *mp* (mezzo-piano) with the lyrics "We thought would you like to join". The piano accompaniment consists of chords and a moving bass line, also marked *mp*. The second system introduces a Soprano voice (Soprano (sung)) and a Bass voice (Bass *mp*). The Soprano and Bass both sing "We sing har - mo - ny." marked *mf* (mezzo-forte). A vocal line labeled "M." also sings "We sing har - mo - ny." marked *mf*. A vocal line labeled "Serpent" (Sid) enters with the lyrics "If I can. what d'you do?" marked *mp*, followed by "Oh," marked *mp* and labeled "(parlando)". The piano accompaniment continues with chords and a moving bass line, marked *mf*.

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Ex. III.12, mm 480-485: *Sid the Serpent Who Wanted to Sing*. We sing harmony.

This moment is meaningful, because as Sid joins in and creates a quartet, the group sings barber-shop harmony. Sid seemingly fits into the harmonic style appropriately (see Example III.13). This implies that not only are barber-shop quartets low art, but it also signifies that Sid has a good voice, as his addition to the singing group improves its quality.

Slower ♩ = 108

S. now have four sep - a - rate mel - o - dies, To - geth - er they make har - mo -

M. now have four sep - a - rate mel - o - dies, To - geth - er they make har - mo -

Ser. now have four sep - a - rate mel - o - dies, To - geth - er they make har - mo -

B. now have four sep - a - rate mel - o - dies, To - geth - er they make har - mo -

♩ = 72 *f* *mf* ♩ = 108

S. ny, make har - mo - ny. Our quar - tet is made And four

M. ny, make har - mo - ny. Our quar - tet is made And four

Ser. ny, make har - mo - ny. Our quar - tet is made And four

B. ny, make har - mo - ny. Our quar - tet is made And four

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Ex. III.13, mm 533-538: *Sid the Serpent Who Wanted to Sing*. Sid sings in a barber-shop quartet.

The section ends with a “soft shoe” routine. Sid, a slithering serpent and not a dancing serpent, trips up all of the other singer/dancers and the scene ends with everyone in a heap (see Example III.14). The disastrous dance routine is amplified in the score by using an *accelerando*, ascending dissonance (major 7th/tritone chords) and a “hand smash” in the piano’s lower register.

(The dance becomes more and more disorganized.)

cresc. ed accel.

8

(They all fall down in a heap.)

fff

fff

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Ex. III.14, mm 558-564: *Sid the Serpent Who Wanted to Sing*. Sid's disastrous dance attempt.

Again acting as a Greek chorus, the Super Singing Circus enters and comments on the scene. Sid reaffirms his desire to sing and vows to continue his quest. Fox does not create any new music for these dramatic moments, but rather uses previously composed music (see the Serpent's Lament and Sid's Travel Song, Examples III.9 and III.10 respectively). In the following scene Sid's circus friends conduct a sing-along with the audience based on the postcards he has sent to them chronicling his adventure.

Sid's final attempt at singing takes place in a television studio in New York City. Sid tries to tune his guitar and fails miserably before he begins. Fox again uses sets of major 7ths and tritones as Sid readies himself for the studio debut (see Example III.15).

Free tempo
(He plucks his guitar strings.)

(He tunes the guitar.)

mp

(He tries again.)

(Satisfied, he plays two chords and then starts.)

mf, f

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Ex. III.15, mm 787-790: *Sid the Serpent Who Wanted to Sing*. Sid tunes his guitar for his debut in a New York studio.

Sid sings a monotone rock song while accompanying himself on the guitar. But as he sings and plays the strings begin to break, and eventually, so does his guitar (see Example III.16). Fox musically portrays Sid breaking his guitar string very simply by writing a non-harmonic *staccato/marcato* high F and the breaking of his guitar with a “hand-smash” in the bass line (see Example III.16).

The image displays two systems of musical notation for a piece titled "Sid the Serpent Who Wanted to Sing". Each system consists of a vocal line (labeled "Ser.") and a piano accompaniment (piano and bass staves). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "tell them I was drop-ping by, I booked with the stu - di - o to cut a disc, And I prac - tised how to scream and cry. But". The piano accompaniment features dynamic markings: *f* (forte) and *ff* (fortissimo). A performance instruction "(He strikes a chord; the guitar breaks.)" is placed above the vocal line at the end of the second system. The piano accompaniment in the second system includes a *f* marking and a sharp accent (>) over a chord.

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Ex. III.16, mm 841-846: *Sid the Serpent Who Wanted to Sing*. Sid sings and breaks a guitar string and then his guitar.

Sid's *coup de grace* comes at the end of his televised performance. While dancing wildly he crashes into his equipment, causing all of it to explode (see Example III.17). Fox uses alternating descending right hand smashes and ascending left hand smashes to portray Sid tripping over his equipment; and in the final measure of Example III.17, he adds another *fff* hand smash in the bass to represent the exploding amplifier.

The musical score consists of two systems. The first system features a vocal line (labeled 'er.' for ensemble) and a piano accompaniment. The vocal line has two phrases, each marked '(with audience)'. The lyrics are '(Yeah, Yeah) Need a song to sing, (Yeah, Yeah) Need a'. The piano accompaniment is in a key with two sharps (F# and C#) and follows the vocal melody with chords and single notes. The second system is a piano solo marked 'ff' (fortissimo). It begins with a wavy line indicating a 'wild dance' and is labeled '(Repeats refrain accompanied by wild dance.)'. The piano part features 'clusters' and is marked '(trips over guitar lead)'. It ends with a final chord marked 'l.v.' (l'vivo).

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Ex. III.17, mm 860-866: *Sid the Serpent Who Wanted to Sing*. Sid crashes into his equipment in the television studio.

Sid returns dejectedly to his friends in the circus as he is about to discover an important flaw in his thinking. As he walks back to the circus he is overheard by his friends singing his lament (see Example III.9), “No one will let me sing.” However, on the final rendition of the eight-bar lament Fox includes the other characters and extends the lament by repeating the eight chord progression. Sid sings the identical material each time as Fox adds the other characters one at a time as they each state their amazement at the beauty of the voice they are hearing from afar (see Example III.18). Fox again uses the wandering progression of seventh chords (B7/C#7/A7/D7/G7/C/F#9) which represents Sid’s heart’s desire; the desire to be able to express himself with his voice.

SERPENT'S LAMENT

$\text{♩} = 80$

one will let me sing, But sing I can like an - y - thing. I

p tre corde

cresc. (Strongman enters; Serpent does not notice him.) *dim.* *mp*

want to sing, I have to sing, I e - ven gave up cir - cus - ing. No

cresc. *dim.*

style will fit the way I sing, I can - not find a song to

Strongman *mp*

I keep on hear - ing some-one sing With

(Juggler enters. Serpent does not notice her.) *cresc.*

sing. I want to sing, I have to sing. I've

cresc.

voice as fine as an - y - thing. I real - ly can't help won - der -

cresc.

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Ex. III.18, mm 880-893: *Sid the Serpent Who Wanted to Sing*. Sid's extended Lament with strongman and the Juggler added.

er. *dim.* *mf* Can you
 tried and failed in ev - ery - thing. No - one will let me
 ing Whose voice can be so com - fort - ing. I

J. hear the love - ly sing - ing that I've just been listen - ing to? It's a
 ser. sing, But sing I can like an - y -
 St. keep on hear - ing some - one sing With

(Clown enters. Serpent does not notice her.) *cresc.*
 J. voice that's true and pure and quite sin - cere. I be -
 Ser. thing. I want to sing, I
 St. voice as fine as any - y - thing. I real - ly

cresc.

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Ex. III.18 continued, mm 894-900.

The circus friends discover that it was Sid singing, and with a little help, he will discover his *hero's* flaw. Sid has been trying to sing music of many differing styles and techniques. However, he never realized that what he could already do would be good enough – he didn't think anybody would appreciate his real voice. In order to set this discovery as clearly as possible Fox chose to allow the characters to only speak their lines and leave the piano tacet. After the clown asks, "Did you say that, Sid? Or did you sing it," he responds with singing part of his Serpent's Lament (see Example III.19).

(Clown, Juggler and Strongman lead applause; Serpent turns round and notices them.)


Serpent: Oh, my circus friends, what are you clapping for? Why are you making fun of me?

Strongman: We're not making fun, Sid, we're serious.

Juggler: We like your singing.

Serpent: But I can't sing. Didn't you hear me say I've tried and failed in everything!

Clown: Did you say that, Sid? Or did you sing it?

Serpent:	(tries it out)	
Clown:		
Juggler:	See?	
Strongman:		

I've tried and failed in ev - ery-thing.

Serpent: You mean, that's singing?

Clown: Well, of course, You've been singing all along.

Juggler: This is an opera. We've all been singing.

Strongman: That's what opera really is.

Serpent: But I couldn't sing like that in Rome, or London or New York.

Strongman: But you can sing in your own style, Sid,
Your own style is what matters.
And you sing that very well.

SID THE SERPENT WHO WANTED TO SING

By Malcolm Fox, Susan Vile and Jim Vale

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Ex. III.19, dialogue and mm 927-928: *Sid the Serpent Who Wanted to Sing*. Sid discovers he could sing all along.

With the help of his friends Sid discovers he has been able to sing his whole life. He just didn't realize that his normal voice was a good singing voice. Sid spent his life trying to be something he was not. After his discovery, he is able to share his singing with his friends and the world. The opera ends with Sid as a singer in the Super Singing Circus.

Malcolm Fox has created a children's opera using simple, yet effective musical building blocks. He freely accepts the use of musical quotation, clichés, often repeated musical material and simple harmonic progressions. However, Fox seems to have turned these compositional devices, often viewed as unpalatable, into strengths and attributes. These devices are viewed by a young audience as signs and symbols used to indicate and highlight vital aspects of the operatic story. *Sid the Serpent Who Wanted to Sing* is told as a Greek tragedy. The Greek chorus (the Strongman, Juggler and Clown) moves the tale from scene to scene as the *hero* faces danger in the guise of embarrassing moments. The Greek chorus presents a *hero's* sacrifice for the young audience in the style of ancient Greek theatre. The story has been designed by Susan and Jim Vilé and Malcolm Fox to show young people that they were born with everything they need in order to be successful in this world; they simply need to be themselves. As Sid the opera's *hero* discovered, it does not benefit people to be something they are not; instead, they only need to allow their natural talents to emerge.

***A Wrinkle in Time* by Libby Larsen**
Libretto by Walter Green
The Character of Meg

Libby Larsen's *A Wrinkle in Time* was commissioned by Opera Delaware and Sigurd and Evelyn Swensson for Opera Delaware's 1991-92 production season. The

opera is an adaptation of Madeleine L'Engle's book of the same title: *A Wrinkle in Time*.

The work centers on the young characters of Meg (the daughter of the scientists Mrs. Murry and recently disappeared father Mr. Murry), Charles Wallace (Meg's little brother) and Calvin (a boy a few years older than Meg who attends the same school as Meg and Charles).

The Murry siblings are teased and bullied by many of the local school children. Their treatment has been exacerbated by the disappearance of their father who was involved in a top secret science project. Meg and Charles Wallace discover their father's disappearance has something to do with a *tesseract*: a device that is capable of creating wormholes which allow people to travel through time and space. To find out more about the *tesseract* Meg and Charles Wallace travel to Mrs. Whatsit (Charles Wallace's mentor) who lives in the haunted house. While on their way to the house they meet Calvin who joins the pair on their adventure. The three are taken to find the Wallace sibling's father (Mr. Murry) by three angelic time/space travelers: Mrs. Whatsit, Mrs. Who and Mrs. Which – also known as the three W's. The three W's inform Meg, Charles and Calvin that they have landed on "Uriel, the third planet of the star Malak in the spiral nebula Messier 101." With the help of the three W's, Meg and Charles Wallace discover that their father is being held captive by a dark being called IT on the planet Camazotz. The children are given gifts by the three W's to aid them in their battle with IT in order to gain Mr. Murry's freedom.

The children manage to free Mr. Murry from the clutches of the The Man With Red Eyes (a being who acts as IT's proxy) and escape from Camazotz via the *tesseract*. However, they did not return with Charles who is now with IT and The Man With Red

Eyes. Meg, furious at the loss of her brother, returns to Camazotz and defeats The Man With Red Eyes and IT with the force of love, which in turn, releases Charles. The two engage the *tesseract* and return home to be with their mother, father and Calvin. The time depicted at the end of the opera is five minutes before the time depicted at the start of the opera.

Larsen portrays the *heroine's* flaws at several different moments in the opera's exposition. The depiction of Meg's flaws is two-fold: first, she has low self-esteem because she is picked on by her peers due to her looks and perceived lack of mental facilities; second, she has a very short temper and she fights back in response to the bullying. The first example appears early in the first scene when Meg reminds Charles Wallace of what the other school children say about the two of them. As Meg begins to repeat a phrase describing what they have been saying ("That unattractive girl and the baby boy certainly aren't all there") Larsen adds dissonance to the section. Meg sings her line in C as the lower strings and bassoon play in E^b (see measures 36-37 of Example III.20); on the word "girl" Larsen writes a B3 in the vocal line while the bass plays a B^b (two octaves lower); and on the phrase "certainly aren't all there," Meg sings in turn an E4, D4, C4, B3, A3, and B3 which is doubled (or doubled at the octave) by the clarinets, bassoon, violins and bass while the violas and cellos play a parallel line removed by a major 9th in opposition to the voice and the other instruments (see measures 38-39 of Example III.20). This amount of dissonance signifies Meg's pain at the disdain expressed by the other children.

[illegible]

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Ex. III.20, mm 34-37: *A Wrinkle in Time*. “That unattractive girl and the baby boy certainly aren’t all there.”

38 7 ♩:76

B♭ CL. 2 *p*

Bsn. *p*

B♭ TRP. *mp*

TUBA *mp*

Perc. 1 *mf*

Meg
cer-tain-ly aren't all there." I used to wor-ry that you'd never learn to talk. But

38 7 ♩:76

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Cello *mp*

Bass *mp*

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Ex. III.20 continued, mm 38-41.

The next scene, set at school the following day, opens with a classic American child's rhyming song (see Example III.21).³² The other school children tease Meg mercilessly. She quickly becomes enraged and begins to fight. Larsen signifies Meg's pain by setting different instruments in dissonance against the simple sing-song tease. In Example III.21 the children sing the chant as the clarinets, flutes and oboe take turns doubling the children; the bassoon plays an A[#] on beats two and four while the children sing an A natural; the cellos and bass play an F[#] on beats one and three while the trumpet plays an F natural as the children sing an interval of a tritone (C natural); the first violins then add more dissonance playing a B natural-B^b trill in measures 352-355 of Example III.21. All of the dissonance surrounding the repeated teasing intensifies one of the *heroine's* flaws. Because she is not liked by her peers, she becomes angry and feels she must turn to fighting to resolve her issues.

³² This children's sing-song is very similar to the tunes known best as "Ring around the rosies" or "Nanny, nanny boo-boo."

44 $\text{♩} = 144$ ⁵⁶ A grown-up enters and breaks up the fight. Meg is led to Mr. Jenkins' office midst the teasing of the children.

346

PICC. $\text{♩} = 144$

FL. 2 $\text{♩} = 144$

B \flat CL. 1 $\text{♩} = 144$

B \flat CL. 2 $\text{♩} = 144$

B \flat TRP. $\text{♩} = 144$

TRB. $\text{♩} = 144$

TUBA $\text{♩} = 144$

PERC. 1 $\text{♩} = 144$

PERC. 2 $\text{♩} = 144$

CHILDREN $\text{♩} = 144$

MEG, MEG, MEG — MUR-ry! Come quick and hurry! Listen to her worry!

346

VLN. I $\text{♩} = 144$

VLN. II $\text{♩} = 144$

VLA. $\text{♩} = 144$

CELLO $\text{♩} = 144$

BASS $\text{♩} = 144$

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Ex. III.21, mm 346-351: *A Wrinkle in Time*. The children taunt Meg.

352

Picc. *mf*

Fl. 2 *mf*

Ob. *mf*

B♭ Cl. 1, 2

Bsn.

F. Hn.

B♭ Trp.

Perc. 1 *walk.*
2 *mp*

Children
Odd-ball, odd-ball, like her mo-ron broth-er, cry-ing for her fa-ther who left her a-lone.

352 *tr* *p* *tr* *p* *tr* *p* *tr* *p*

Vln. I

Vln. II

Vla.

Cello

Bass

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Ex. III.21 continued, mm 352-355.

A further example of Meg's low self-esteem, is portrayed when she is asked to sing-along with the rest of the characters as they sing in harmony with the music of the Universe. When asked to sing, Meg protests saying that the music she hears is "so

beautiful... and perfect,” and she “can’t sing” and that, “My voice is ugly.” Meg is coaxed into at least attempting to sing by Mrs. Which, Mrs. Whatsit and Mrs. Who. Mrs. Whatsit asks Meg to sing with her, and as she begins the tune, Larsen purposefully writes a vocal line for Meg that is different from Mrs. Whatsit. This includes different rhythms and dissonant intervals of a second (see measures 901-902 of Example III.22).

897

Bb Cl.

F Hrn.

Kybd.

Meg

Mrs. Whatsit

S

A

T

B

897

Vln. I

Vln. II

Cello

Bass

In her own voice

Let the wil-der-ness and the cit-ies

same-ness? Sing with me, Meg!et. Let the wil-der-ness and the

Ah Ah Ah Ah

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Ex. III.22, mm 897-900: *A Wrinkle in Time*. Meg attempts to sing with Mrs. Whatsit.

After being taught to recognize the music of the Universe, it is time for the children to travel to Camazotz, the planet where the Murry children's father is being held captive. The *tesseract* is activated and the children are transported. Larsen employs a specific 36-second tape of electronic sounds to indicate the action of the *tesseract*. This signifies the transporting of the characters from one world to the next and highlights the science fiction technology aspect of the plot. Throughout the opera, the instrumentation used to accompany the thirty-six seconds of "tessering" is often similar, but never identical. This allows Larsen to paint the character's travels from scene to scene with different orchestral colors in order to emphasize the uniqueness of each scenario.

As Meg, Calvin and Charles Wallace make their first journey to Camazotz the *tesseract* tape is turned on. Meanwhile, the offstage chorus sings a cluster of vocal tones. The first and second violins improvise a tremolo octave B to A, the keyboard also improvises on seven specified notes and the tam-tam and bass drum roll at specifically timed intervals (see Example III.23). The overall affect is other-worldly.

Scene 8: Camazotz The children arrive on Camazotz. The trio of Mrs. Whatsit, Mrs. Who and Mrs. Which appear only as beams of light.

1017 Tesseract: 36 sec. ♩ = 88-92

88 no tempo

Picc. (picc.) (take flute)

OB.

B♭ Cl. I

F. Hrn.

Tape

1. tam-tam

PERC. *pp* b.dr. *pp*

10 sec. 5 sec. *pp*

orch. bish. *pp* gently

KYBD. *pp* improvise on these notes

10 sec.

S. (chord melts to cluster) Ah

A. (chord melts to cluster) Ah

T. (chord melts to cluster) Ah

B. (chord melts to cluster) Ah

89 no tempo ♩ = 88-92

1017

V.L.N. I

V.L.N. II

CELLO

BASS

pp pizz. *pp*

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Ex. III.23, mm 1017-1020: *A Wrinkle in Time*. The *tesseract* is activated and the children travel to Camazotz.

As with many *hero* journeys, the *hero* may receive help from some other person or entity but only he or she can accomplish the final deed. After arriving on Camazotz Meg and the other children receive gifts from the three W's who now appear as three beams of light. In this important gifting section of the opera, all of the musical topics are curiously focused around the three W's (See Example III.24). The opening of Example III.24 simply consists of the brass section playing an *f* chord as the cellos and bass walk up a *staccato* *f* scale while Mrs. Which announces to Meg that "to you we leave your faults."³³ Though the gift presages the upcoming confrontation, the music that accompanies this moment has been created as a consequence of how the three W's are presenting the gifts and not how Meg experiences the gift. There is no musical signification of the *heroine* archetype at this point in the scene, but rather, the musical gestures indicate the mood of the scene and the three W's actions.

Following the gifting section Larsen composes the only *heroine* signification of the scene: her flaw. Larsen portrays Meg's annoyance at being left with her faults with a *poco agitato*, an intervallic jump of an $A^{\flat} 3$ to $E^{\flat} 4$ in Meg's vocal line and a dissonant simultaneous F and G in the strings. The foreboding nature of the upcoming confrontation is reinforced as the cellos, bass and violas maintain the F and G dissonance while a suspended cymbal roll is added (see measure 1042 of Example III.24).

In measure 1043 Mrs. Whatsit offers Meg her glasses. (Example III.24) As she does this, the strings outline another *f* chord as the cellos and basses play an ascending scale. The scale is abruptly halted by a breath mark in all of the parts, which signifies the importance Mrs. Whatsit places on the glasses. On beat three of measure 1044 of

³³ This musical example occurs earlier in the scene and is associated with (and signifies) the three W's, the seriousness of the situation they find themselves in and the gifting process.

Example III.24 the cello, clarinet and horn outline an augmented $D^{\flat}9$ chord; and by the down beat of measure 1045, this chord transitions into a dissonant $e9$ (outlined by Mrs. Whatsit's vocal line). These compositional gestures indicate the unusual importance Mrs. Whatsit has placed on the glasses as a life saving device to be used by Meg in this strange world. All of these musical signs point to the gravity of the situation that the three W's are portraying. Surprisingly, Larsen includes very little musical information that indicates Meg's *heroic* nature or how important her role is in the story at this important juncture.

a tempo (♩=90) *poco agitato*

1039
F. Hrn. *fp*
B♭ Trp. *sfz* *sord.*
Trb. *fp*
Tuba *fp*
Perc. 1 *(cuz. sym.)*
Meg *startled* *angrily*
Mrs. Which *gently* *sternly*
Mrs. What. *warmly, lovingly*
Mrs. Who *warmly, lovingly*

My what? I'm always trying to get rid of my faults!

Meg-let, to you we leave your faults.

Stay an-gry, Meg-let. It will help you.

Stay an-gry, Meg-let. It will help you.

Stay an-gry, Meg-let. It will help you.

a tempo (♩=90) *poco agitato*

1039
I *fp*
Vln. I *fp*
Vln. II *fp*
Vla. *fp*
Cello *fp*
Bass *fp*

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Ex. III.24, mm 1039-1042: *A Wrinkle in Time*. Meg is gifted her faults and Mrs. Whatsit's glasses.

1043 *freely* *a tempo (♩=90)*

Br. Cl. 1

F. Hn.

Perc. 2

Mrs. Which

Mrs. What

Mrs. Who

Meg, here are my glasses; use only in e-mer-gen-cy! Now go in-to town, now

Now go in-to town, now

1043 *freely* *a tempo (♩=90)*

Vln. I

Vln. II

Vla.

Cello

Bass

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Ex. III.24 continued, mm 1043-1047.

After receiving their gifts the three walk into the town of Camazotz in search of Mr. Murry. While searching the city they encounter The Man With Red Eyes. They discover that he is in league with IT and the two are keeping Mr. Murry captive. The Man With Red Eyes leads the children to a beam of light where Meg and Charles Wallace's father is being kept. Meg realizes that Mrs. Whatsit's glasses may be used to

help her get into the beam of light where her father is being held. She puts them on, rushes into the beam of light and is now able to communicate with her father.

Throughout this portion of the scene Larsen does not write any music that indicates the *hero's* impulses, actions or motivations. Instead, the music only serves to heighten the overall emotions or tensions of the scene, much in the manner of a film score orchestration (see Example III.25). At Rehearsal 121A (see measure 1321 of Example III.25) The Man With Red Eyes sings in robotic fashion (this is consistent for the character throughout the opera) while the strings repeat a hypnotic chord progression over the tonal center emphasized by the tuba, trombone and bass. In measure 1327 the same structural pattern in the strings is repeated a half step higher as Meg realizes that she should use Mrs. Whatsit's glasses. This writing combined with a *poco a poco accelerando* signifies a heightening of the tension and emotions for the characters on stage. The example ends as the suspended cymbal is rolled to a *fortissimo* indicating Meg has now entered the column of light. In this musical example there is no music that would indicate the important discovery or action of the *heroine* Meg, but instead there is music that paints the mechanical nature of IT and IT's influence over the world of Camazotz. Larsen portrays the influence of this entity through repetitious orchestral scoring and the mechanically written vocal line of The Man With Red Eyes.

1320

121A *poco a poco accel.* -----

BB Cl. 1. 2.

Bsn.

TRB.

Tuba

MWRE

tend you're the same. Meg, come to IT. Your ho-rizons will be near and safe, your dreams will be real, the

121A *poco a poco accel.* -----

Vln. I

Vln. II

Vla.

Cello

Bass

mp

mp

mp

mp

p

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Ex. III.25, mm 1320-1325; 1-6: *A Wrinkle in Time*. Meg uses the glasses to rescue her father.

201

Meg puts on the glasses.
Charles Wallace rushes at her.

Meg runs toward the transparent column.
The magic of the glasses lets her enter.

1326

Tuba

Perc. 2

Meg

Ch. W.

MWR6

world will no longer be a sham seen through rose-colored glasses. Give me those!

Mrs. Who's glasses! Give me those!

1330

VLN.

VLA.

Cello

BASS

121B

121B

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Ex. III.25 continued, mm 1326-1330.

Mr. Murry engages the *tesseract* and he, Meg and Calvin escape from Camazotz leaving Charles Wallace behind. Meg, who was injured in the ordeal, becomes furious at her father for leaving her brother on Camazotz under the control of The Man With Red

Eyes and IT. The three W's appear and Mr. Murry asks them to help him return to Camazotz so that he may rescue Charles Wallace. They refuse. Calvin offers to go and the three refuse him as well. Finally, Meg says that she will go and the three W's intimate that only Meg has a chance to rescue Charles Wallace. Larsen uses very little musical material to accent the *hero's* decision to return to Camazotz in an attempt to rescue her brother (see Example III.26). As Meg sings, "All right! I know you want me to go," the majority of the orchestra is tacit except for a *piano* C in the cellos and bass. The section continues with only a few musical interjections by the cellos and bass as Meg sings, "I don't understand Charles, but he understands me." At Rehearsal 136, as Meg finally commits to go on the dangerous journey, Larsen adds the strings and oboe to underscore her line (see measure 1468 of Example III.26). However, the musical material used to underscore Meg as she sings her line is identical to the scoring of Mr. Murry's line, "I will return to Camazotz" (see measure 1458 of Example III.26).

This is a curious setting by Larsen. It is possible that she wanted Meg to be influenced by her father; or, since she is angry with her father, Larsen may have felt it was important to have Meg "one-up" him by using his musical underscoring. It is also possible that Larsen may have a completely different reason for using the same material twice in two different emotionally charged situations, but what stands out the most is the absence of musical material that could highlight one of the most significant moments in this *hero's* journey: the moment Meg makes the decision to be selfless and attempt something extraordinary.

1455 a tempo freely a tempo

OB.

Bb.

Bb.

Bb.

Meg (pensive) Save him! Father was no help!

Mr. M. Teach me then! I will re-turn to

Wh. do?

S. Who (sternly) Meg, your faults are no help now!

1455 a tempo freely a tempo

I

Vln. I ord.

Vln. II

Vla.

Cello

Bass pizz.

1459

FL. I

OB.

Cal.

Mr. M. Let me, then.

Mr. M. I can-a-gotz! I will res-cue Charles!

Mr. M. You will not suc-ceed. We for-bid you to go!

Mr. M. No!

S. Who what then? No!

1459

I

Vln. I

Vln. II

Vla.

Cello

Bass

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Ex. III.26, mm 1455-1462: *A Wrinkle in Time*. Meg makes the decision to rescue her brother, Charles Wallace.

1463 **135** freely, slowly *più animato*

Meg *mf* All right! I know you want me to go. I don't un-der-stand Charles,

Mrs. What- *f* We want noth-ing from you that you don't un-der-stand!

1469 **135** freely, slowly *più animato*

VLN. II *p* *mf*

CELLO *p* *f* *mf*

BASS *p* *f* *mf*

1467 **136** *♩ = 60* *accel.*

OB. *p* *mf*

F Hrn. *mf*

TUBA *mf*

Meg *f* but he un-der-stands me. I will go! There is no one else. Far-ther!

Cal. *f* I should go.

Mr. M. *f* I won't al-low it! She's a child!

Mrs. What- *f* Don't make it harder on her.

1467 **136** *♩ = 60* *accel.*

VLN. I *p* *mf*

VLN. II *p* *mf*

VLA. *p* *mf*

CELLO *p* *mf*

BASS *p* *mf*

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Ex. III.26 continued, mm 1463-1470.

At the end of the scene the three W's again intimate that only Meg has the ability to rescue Charles Wallace by saying to her, "IT may be dangerous, but you must try." The *tesseract* is engaged and Meg is transported back to Camazotz.

As soon as Meg arrives on Camazotz she is confronted by The Man With Red Eyes who, along with IT, is now in control of Charles Wallace. Meg verbally engages The Man With Red Eyes and demands Charles Wallace to be set free. As she attempts to break the spell held over Charles Wallace she proclaims the love she feels for her brother (see Example III.27). At the moment when Meg sings a high G5 in her line "I love you, Charles," Larsen writes rests for the entire orchestra. This indicates that Camazotz has stopped running due to Meg's loving outburst. Measures 1502 and 1503 of Example III.27 are the sounds of Camazotz from the moment Meg arrives on the scene; then, after Meg finishes her line, "I love you, Charles," Larsen rearranges the entire orchestration's texture, rhythm, instrumentation and motivic thrust signifying that Meg's outburst of loving emotion has influenced the running of Camazotz (see measures 1502-1503 vs. 1506-1507 of Example III.27).

1502 *rall. -- (139) a tempo (♩=132)*
(take flute)

Picc. 1
 Fl. 2
 O.A.
 B♭ Cl. 1
 B♭ Cl. 2
 B♭ Cl. 3
 B♭ Cl. 4
 B♭ Cl. 5
 B♭ Cl. 6
 B♭ Cl. 7
 B♭ Cl. 8
 B♭ Cl. 9
 B♭ Cl. 10
 B♭ Cl. 11
 B♭ Cl. 12
 B♭ Cl. 13
 B♭ Cl. 14
 B♭ Cl. 15
 B♭ Cl. 16
 B♭ Cl. 17
 B♭ Cl. 18
 B♭ Cl. 19
 B♭ Cl. 20
 B♭ Cl. 21
 B♭ Cl. 22
 B♭ Cl. 23
 B♭ Cl. 24
 B♭ Cl. 25
 B♭ Cl. 26
 B♭ Cl. 27
 B♭ Cl. 28
 B♭ Cl. 29
 B♭ Cl. 30
 B♭ Cl. 31
 B♭ Cl. 32
 B♭ Cl. 33
 B♭ Cl. 34
 B♭ Cl. 35
 B♭ Cl. 36
 B♭ Cl. 37
 B♭ Cl. 38
 B♭ Cl. 39
 B♭ Cl. 40
 B♭ Cl. 41
 B♭ Cl. 42
 B♭ Cl. 43
 B♭ Cl. 44
 B♭ Cl. 45
 B♭ Cl. 46
 B♭ Cl. 47
 B♭ Cl. 48
 B♭ Cl. 49
 B♭ Cl. 50
 B♭ Cl. 51
 B♭ Cl. 52
 B♭ Cl. 53
 B♭ Cl. 54
 B♭ Cl. 55
 B♭ Cl. 56
 B♭ Cl. 57
 B♭ Cl. 58
 B♭ Cl. 59
 B♭ Cl. 60
 B♭ Cl. 61
 B♭ Cl. 62
 B♭ Cl. 63
 B♭ Cl. 64
 B♭ Cl. 65
 B♭ Cl. 66
 B♭ Cl. 67
 B♭ Cl. 68
 B♭ Cl. 69
 B♭ Cl. 70
 B♭ Cl. 71
 B♭ Cl. 72
 B♭ Cl. 73
 B♭ Cl. 74
 B♭ Cl. 75
 B♭ Cl. 76
 B♭ Cl. 77
 B♭ Cl. 78
 B♭ Cl. 79
 B♭ Cl. 80
 B♭ Cl. 81
 B♭ Cl. 82
 B♭ Cl. 83
 B♭ Cl. 84
 B♭ Cl. 85
 B♭ Cl. 86
 B♭ Cl. 87
 B♭ Cl. 88
 B♭ Cl. 89
 B♭ Cl. 90
 B♭ Cl. 91
 B♭ Cl. 92
 B♭ Cl. 93
 B♭ Cl. 94
 B♭ Cl. 95
 B♭ Cl. 96
 B♭ Cl. 97
 B♭ Cl. 98
 B♭ Cl. 99
 B♭ Cl. 100

F. HN.
 TAB.
 TUBA
 PERC.
 KYBD.
 Meg
 Ch. W.
 MWRB
 1502 *rall. -- (139) a tempo (♩=132)*
 VLA.
 CELLO
 BAS.

come with me, come with me! I love you, Charles!
 follow my voice.

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Ex. III.27 mm 1502-1507: *A Wrinkle in Time*. Meg exclaims to her brother, "I love you, Charles!"

Meg recognizes that Camazotz is now different. At the beginning of Example III.28 Meg discovers that the difference between what Camazotz sounds like now, versus what she heard when she first arrived is due to her recent outburst of emotion. She exclaims, “That’s it! Love! That’s what I’ve got that IT doesn’t have!” However, there is no musical signification to reinforce this *hero’s* discovery as only the sounds of Camazotz are heard in the orchestration; as well, the vocal line does not indicate any signification of Meg’s discovery. Meg now has a battle plan to defeat IT: bombard IT with love. In the vocal line following Meg’s discovery, Larsen specifically uses the *tessitura* of Meg’s melody to signify the intensity of her emotional outbursts: the higher the tessitura, the greater the intensity of emotion. Larsen writes three iterations of Meg’s exclamations of “love,” each progressively higher than the previous, and this in turn creates another change in Camazotz (see Example III.28). Again Larsen indicates this by changing the orchestration’s texture, rhythm, instrumentation and motivic thrust. This signifies that Camazotz, IT and The Man With Red Eyes are now in distress (see measure 1523 of Example III.28)

1508

OB.

B♭ Cl.

Bsn.

Perc.

Meg

1508

Cello

Bass

1513

OB.

B♭ Cl.

Bsn.

Perc.

Meg

1513

Cello

Bass

That's it! Love! That's what I've got that IT doesn't have!

I

love you, Charles! Charles, I love you! I love you!

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Ex. III.28, mm 1508-1518: *A Wrinkle in Time*. Meg says, "That's it! Love! That's what I've got that IT doesn't have!"

1519 **140**

FL. 1 *p*

FL. 2 *p*

B♭ 3 *p*

TRB. *f* *p*

TUBA *f* *p*

PERC. 1 *tracet* *p*

PERC. 2 *sub. cym.* *mf*

KYBD. *mp*

Meg *f pleading*
Charles, my brother! Charles, I love you, I love you, Charles! My brother who

1519 **140**

Vln. I *p*

Vln. II *p*

Vla. *arco* *f* *p*

Cello *f* *p*

Bass *f* *p*

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Ex. III.28 continued, mm 1519-1524.

At the end of the scene Larsen portrays Meg's greatest emotional outburst on the word "love." Meg's vocal line ascends to a sustained high B5 for six counts. This is by far the highest and longest sustained note for Meg in the entire opera. Larsen intended this to be the moment of the most impact for the character and as a consequence, the moment also becomes the strongest archetypal writing she has created for the *heroine*, Meg (see Example III.29).

1530

FL. 1

FL. 2

Bsn.

TRB.

TUBA

PERC.

1

2

KYBD.

Meg

I love you, I love you! Charles! Charles! Charles!

141 take piece.

1530

Vln. I

Vln. II

VLA.

Cello

Bass

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Ex. III.29 mm 1530-1535: *A Wrinkle in Time*. Meg sings "I love you" in her highest *tessitura*.

Charles breaks free and runs to Meg!

1536

Bsn. *f*

F Hrn.

B♭ Trp.

Trb.

Tuba

1 Perc. *time*

2 *mp* *ff*

Kvbd.

Meg

Ch.W. *Meg! Meg! Meg!*

1536

I Vln.

II Vln.

Vla.

Cello *arco* *f*

Bass *arco* *f*

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Ex. III.29 continued, mm 1536-1540.

Following Meg's high B5, Larsen again changes the orchestration to reflect Meg's influence on Camazotz (see measures 1535-1540 of Example III.29). The addition of the entire brass section, timpani, a tremolo in the viola and a repeated note pattern in the violins indicate a world ready to explode. As a result The Man With Red Eyes and IT release Charles Wallace.

Meg has succeeded in winning the release of her brother. The *tesseract* is engaged and the two return home to their parents and Calvin.

Libby Larsen's *A Wrinkle in Time* is full of color, drama, and sound effects. She is able to change a scene's emotional underpinnings both overtly and subtly through differing instrumental combinations, rhythmic changes, harmonic changes and solo or ensemble singing combinations. It becomes obvious by looking at the instrumentation and the number of percussion instruments required for the score that Larsen has a highly diverse sound palette and relies on the different sonorities to help her create different scenes.³⁴ She is adept at creating unique and specific settings, moods and actions. However, Larsen writes little musical material that expresses or elucidates the *heroine* archetype of Meg. The *heroine's* faults, travel and final heroic emotional outburst are musically signified and indicated, but the rest of the important expressions of the *hero's* adventure are absent. A number of moments are not signified musically: her receipt of gifts from an aide, her discovery and use of the glasses, her final decision to go alone to rescue her brother and her discovery that love is the weapon she could use against IT. All of these are vital aspects of the *hero's* journey. The final rescue scene contains only

³⁴ The score requires 3 flutes (one will also play the piccolo), oboe, 2 B flat clarinets, bassoon, horn in F, B-flat trumpet, trombone, tuba, keyboard (synthesizer), strings (3-3-2-2-1) and a tape of pre-recorded sounds. There are also two percussionists that play a tam-tam, bass drum, suspended cymbal, snare drum, thunder-sheet, slap-stick, woodblock, triangle, orchestra bells, brass wind chimes, high-hat cymbal, ratchet, bell tree, guiro, tambourine, vibraphone and timpani.

minimal indications of the *hero*. These indications are found only in the vocal line while the orchestration is used to represent the results of the *heroine's* deeds.

After analyzing the score to *A Wrinkle in Time* it becomes clear that Larsen's musical emphasis is placed on portraying the action and setting versus the *heroine's* archetypal and transformational experiences. Larsen seems to desire that the action on stage be reinforced by the orchestration rather than having the orchestration motivate or reflect the inner life of the archetypal characters on stage. Although this type of writing clearly colors the different scenes of the drama, unfortunately it lacks emotional depth as musical moments vital to the character's experience are simply missing. Consequently, it weakens the possible impact the opera could have.

***Pepito's Golden Flower* by Mary Elizabeth Caldwell**
Libretto by Mary Elizabeth Caldwell
Orchestrated by Lauris Jones
The character of Pepito

Pepito's Golden Flower premiered in 1955 at the Civic Auditorium in Pasadena, California. It was commissioned by the Pasadena Symphony Association, the Pasadena Board of Education and the Pasadena Junior League. While searching for appropriate subject matter, Caldwell approached several public school teachers for advice on what possible educational or historical information could be used for the opera's topic. In the score, Caldwell acknowledges Dorothy Westlake Andrews for suggesting the use of authentic Mission history for the story, as it was a point of emphasis in the Pasadena school system. As a result of these consultations, Caldwell settled on an authentic 1812

historical event that occurred at the Mission of Santa Inez in California where a disastrous earthquake destroyed the Mission's belfry tower and bells.³⁵

Pepito's Golden Flower begins shortly after the damaging earthquake. The deeply saddened Padre has chastised the mischievous Pepito, a young Indian orphan boy, for his bad behavior during prayers. The motherless Rosita, who resides at the mission while her father is at sea, chides Pepito as well saying, "If you're not good, you can't go to Heaven!" Pepito and Rosita decide that if they could only find the treasure that has been buried at the mission, they could buy new bells and make everyone happy again, including the beloved Padre.

Rosita's father, Captain Alvarro, arrives with goods and supplies. Pepito, told sternly by the Padre not to touch any of the items, helps to unload the supplies. However, the young boy is unable to help himself and begins searching through the goods. He dons some of the Padre's over-sized clothes and discovers an object that he has never seen before: a large bright yellow umbrella. Nearly caught in the act, he avoids the padre's wrath by hiding under the umbrella. While in hiding he decides to "plant" the umbrella so that he may sleep under it for the night. As he is digging he finds the buried treasure.

While Pepito is admiring the treasure the fierce Tulare Indians begin a raid on the Mission. He is so engrossed in the treasure that he only becomes aware of the raid when Rosita screams for help. Dressed in the Padre's night clothing, he pretends to be a powerful medicine man manically brandishing the yellow umbrella. The sight frightens the Tulare Indians into retreat and Pepito becomes the hero of the day.

³⁵ Carrie Ann deLapp Culver, *A Study of Mary Elizabeth Caldwell's Operas for Young Audiences* (D.A. Dissertation, University of Northern Colorado, 1998), 46-47.

After the Tulares leave, Pepito shows Rosita the newly found treasure and both decide to give it to Rosita's father so that he may purchase new bells for the mission. Six months later, during Padre's feast day, the bells arrive and all joyously sing as the new bells ring triumphantly.

In the libretto of *Pepito's Golden Flower*, Caldwell describes Pepito as having a mischievous nature. In the musical score Caldwell paints the young *hero* more specifically as an imp or class clown. This is the *hero's* flaw. Pepito's *heroic* fault is portrayed clearly in two different places in the score: first, when the Padre is chanting prayers; and second, when Pepito unloads the goods and supplies just delivered by Captain Alvarro.

In the opening scene Pepito is scolded by the Padre. Following each of the Padre's prayers or scolds Pepito responds by singing the identical phrase, "Si, Padre mio!" In the orchestration of Pepito's responses the piccolo plays a short one bar flourish above him as if to imply that Pepito is being a clown or imp (see measures 161 and 168 of Example III.30). The virtual absence of the piccolo from the score up to this point in the opera affords the orchestrator the opportunity to assign a specific signification to the piccolo.³⁶ Caldwell takes the opportunity to punctuate harmonically Pepito's misbehavior and the Padre's response to it by writing an A^b chord on beat one, followed by the brass and woodwinds who play a fully diminished f[#] chord (enharmonically spelled as a G^b in the trumpet) which then leads to an open A^b chord. This chord progression accompanied by a rim shot in the percussion on beat two works in sharp contrast to the simple church hymn setting that immediately precedes these chords (see

³⁶ Prior to this moment the piccolo has been used only briefly as an accentuation to the children playing in the opening of the opera.

measure 167 of Example III.30). A similar effect occurs in measure 174 of Example III.30.

157 - 31 -

Ob. *pp*

Cl. *pp*

Bn. *pp*

Hn. *pp*

(Glock:)

Perc. *pp*

Hrp. *pp*

Voice *pp*

Vc. *pp*

Pe-pi-to, there'll be trouble if you hide a-gain, Pe-pi-- to

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Ex. III.30, mm 157-160: *Pepito's Golden Flower*. Padre scolds Pepito.

- 32 -

161

The musical score is handwritten and includes the following parts and markings:

- Piccolo:** Melodic line in the first staff.
- Violins I & II:** Both parts marked *Pizz* (pizzicato) and *arco solo* (arco solo).
- Voices:**
 - PEPITO:* "Si, Padre mio,"
 - PADRE:* "Angelus Domini nuntiavit"
 - CHORUS:* "MA---RI-A, Et concepit da spiritus"
- Viola (VA):** Marked *Pizz* and *Solo*.
- Violoncello (Vc.):** Melodic line.
- Contrabass (Cb.):** Bass line.

The score is in 2/4 time and spans measures 161 to 165.

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Ex. III.30 continued, mm 161-165.

166 - 33 - TAKE FLUTE

Piccolo *f*

Ob. *f*

CL. *f*

Bn. *f*

Hn. *muted*

TR. *muted*

PERC. *RIM SHOT* *f*

I *pizz.*

VL. *pizz.*

II *pizz.*

VOICE *PADRE:* *PEPITO:* *PADRE:*

Sanc-to. Pe-pi-to! Si Pa-dre mi-o, Ecce An-ci-lla do-mi-ni

VA. *pizz.*

VC. *pizz.*

Cb. *pizz.*

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Ex. III.30 continued, mm 166-170.

171 - 34 -

FL. *ff*

OB. *ff*

CL. *ff*

BN. *ff*

HN. *mf*

TR. *ff*

PERC. *Snare*
rim shot

VL. I *Tutti*

VL. II *Tutti*

Voices *CHORUS:*
- num. fiat mihi secundum verbum tu---um,

VA. *Tutti*

Vc. *Tutti*

Cb. *p*

PADRE:
A-men! PE-pl---to, COME

112

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Ex. III.30 continued, mm171-176.

The second portrayal of the *hero's* flaw takes place as Pepito brings the recently delivered supplies onto the Mission's grounds. Pepito has recently promised that he will be good; however, he is unable to keep his promise. During his reentrance into the scene the clown-like character of the bassoon plays a six-measure march interrupted by fermatas (see Example III.31). Pepito's clowning is signified further by the bassoon's sequenced ascending pattern that leads to a "wrong note" G natural (see measure 525 of Example III.31). The bassoon's line leads to a circuitous non-melodic pattern in the flute and clarinet; they are joined by the oboe and first violins as the section culminates in a repeated C^b that resolves to an F: the interval of a tritone. This is followed by Pepito imitating the Padre by using a comic *portamento*. Pepito's clowning is emphasized further in the orchestration by the flute and muted trombone flutter-tonguing a descending half-step line (see measure 531 of Example III.31). All of these musical significations strongly indicate Pepito as a class-clown character.

520 (SUSTAIN 'TILL
PEPITO APPEARS)

- 97 -

Ob.

Bn.

I (SUSTAIN 'TILL
PEPITO APPEARS)

Vn. I

Vn. II

Va.

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

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Ex. III.31, mm 520-524: *Pepito's Golden Flower*. Pepito reenters the scene carrying bundles.

525 -98-

525

529

(Slatter Tongue)

(Slatter Tongue)

PE-PI-TO Don't Touch

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Ex. III.31 continued, mm 525-532.

As the scene is extended further Pepito unfurls the recently delivered bundles finding Padre's new scarves, underpants, sleep-pants, sleep-hat and an umbrella that mysteriously opens to look like a large "golden flower." The scene is 162 measures in length and constitutes the *hero's* journey as Pepito experiments with the newly discovered clothes and objects. The structural musical elements are the same as are found in Example III.31 with the addition of occasional march-like instrumental lines. As a result, the entire section takes on the topic of a circus march. Caldwell and Jones have freely dispersed this structural material among all of the instruments and have allowed the tonal structures to unfold much like the development section in *sonata-allegro* form/process.

The most significant musical portion of Pepito's *heroic* adventure takes place when he attempts to change a little basket into a mule by using his newly found magic "flower." Caldwell and Jones set this section with music that signifies a tribal medicine man attempting to perform a significant ritual (see Example III.32). This is created by writing a hypnotic E-F pattern (played mostly in the basses, cellos, horn and bassoon) that is combined with up-beat pulses of the violins (the violas are periodically added as well); the xylophone hammers out either upward slides or tribal drum patterns (see measure 633-634 and 637-639 respectively of Example III.32); more slides and flourishes are played by the flute, oboe and violins (who play harmonics); and the section closes with strong downbeats in the strings, horn and bassoon as Pepito intones powerful medicine man 'mumbo-jumbo' (see measures 643-646 of Example III.32)

632 - 112 -

FL. $\text{F}\sharp$

ob. $\text{F}\sharp$

Cl. $\text{F}\sharp$

Bn. $\text{F}\sharp$

Hn. $\text{F}\sharp$

PERC. $\text{F}\sharp$

I $\text{F}\sharp$

II $\text{F}\sharp$

Voice $\text{F}\sharp$

VA. $\text{F}\sharp$

Vc. $\text{F}\sharp$

Cb. $\text{F}\sharp$

XYLO:

arco

arco

with his magic flower, Pe-pi-to shall make fine medicine, Shall change snakes to birds, and beetles into snakes, and

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Ex. III.32, mm 632-635: *Pepito's Golden Flower*. Pepito attempts to turn a basket into a mule using the "golden flower."

636

- 113 -

Handwritten musical score for 'Pepito's Golden Flower'. The score is written for a large ensemble and includes the following parts:

- Fl.** (Flute): *mf*
- Ob.** (Oboe): *mf*
- Cl.** (Clarinet): *mf*
- Bn.** (Bassoon): *mf*
- Hr.** (Horn): *mf*
- Perc.** (Percussion): *XYLO:*
- I. Vln.** (Violin I): *Pizz mf*
- II. Vln.** (Violin II): *Pizz mf*
- Voice**: *bad little boys in--to toad-stools!*
- VA.** (Vocalist): *Pizz*
- Vc.** (Violoncello)
- Cb.** (Contrabass)

The score is in 4/4 time and features various musical notations including notes, rests, and dynamic markings. The lyrics are written below the vocal parts.

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Ex. III.32 continued, mm 636-639.

640

- 114 -

Handwritten musical score for "Pepito's Golden Flower". The score is written on ten staves, each with a 3/4 time signature. The staves are labeled as follows: BN. (Bassoon), HN. (Horn), I. (Violin I), II. (Violin II), Voice, VA. (Viola), Vc. (Violoncello), and Ch. (Cello). The key signature is one sharp (F#). The music features various musical notations including notes, rests, and dynamic markings such as "Arco" and "Pizz". The lyrics for the voice part are: "change you in-to a little mule to ride when he is tired.... Pa-la ickom, ma-sax, KUMU".

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Ex. III.32 continued, mm 640-643.

644 - 115 -

The musical score is handwritten and consists of 12 staves. The instruments and parts are as follows:

- Fl.** (Flute): Treble clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.
- Ob.** (Oboe): Treble clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.
- Cl.** (Clarinet): Treble clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.
- B.N.** (Bassoon): Bass clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.
- Hr.** (Horn): Treble clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.
- Tr.** (Trumpet): Treble clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D. A "mute" marking is present above the staff in measure 3.
- I** (Violin I): Treble clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.
- II** (Violin II): Treble clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.
- Voice**: Treble clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D. The lyrics are: "yiti pakas yiti okom yiti masox malawa tsa pa-ya zi KEE - ya!"
- VA.** (Viola): Treble clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.
- Vc.** (Violoncello): Bass clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.
- Cb.** (Contrabass): Bass clef, key of D major (F# and C#), 3/4 time. Measures 1-2: quarter notes D, E, F#, G. Measure 3: quarter notes A, B, C, D.

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Ex. III.32 continued, mm 644-647.

As the Padre reenters the scene Pepito knows he has not behaved as promised and hides to avoid Padre's wrath. Padre calls everyone from the Mission together to tell them that the Tulare Indians are on the war path and that all must prepare for their attack. Pepito decides to dig a little hole right where he is and sleep outside in order to avoid Padre a little longer. As he digs he comes across the treasure that had been buried. While admiring the box of treasure, the Tulare Indians enter the mission and attempt to take Rosita. Rosita screams forcing Pepito to become aware of what is happening around him.

The entrance of the Tulare Indians is depicted very simply by Caldwell and Jones. As the Tulare Indians appear the timpani plays alternating measures of upbeat and down-beat-accented rhythms on a droned F[#] as the bassoon begins a short two-bar motive that gradually rises in pitch level to match the increased tension level on stage (see measures 804-812 of Example III.33). The motives are then picked up by the horn and clarinet as the Tulares attempt to capture Rosita, and by measure 817 of Example III.33 new material is added in the flute, oboe, clarinet and trumpet (a few measures later the cellos are added as well). At measure 817 the instruments playing the off-beat driving rhythmic pattern become increasingly more dissonant in the chord structure (diminished c[#] 7chord/e9 chord/and by measure 821 of Example III.33 a fully diminished c[#]7 chord). The driving rhythm coupled with the intensifying harmonic flow signifies Pepito's realization of the gravity of the situation and then his decision to save Rosita; he will jump in front of the Tulares and attempt to scare them away. He proceeds to brandish the umbrella as a weapon of great power as he wildly sings his holy man gibberish. This is

813 - 147 -

817

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Ex. III.33 continued, mm 813-820.

821 - 148 -

FL.

Ob.

CL.

BN.

HN.

TR.

PERC. *Timp.*

*SUSPENDED CYM:
(TIMP STICKS)*

I

VL. I

II

Voices

PEPITO: Zi KEE-2... YA! oo mmm YA! Zi-

VA.

Vc.

Ch.

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Ex. III.33 continued, mm 821-824.

825 -149-

The musical score is handwritten and consists of two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bn.), Horn (Hn.), Trumpet (Tr.), and Percussion (Perc.). The second system includes staves for Violin I (I), Violin II (II), Voice, Viola (Va.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#) and the time signature is 2/4. The score features various musical notations including sixteenth notes, eighth notes, and rests. The lyrics for the voice part are: "-KEE --- YA !", "OO --- YA, zi - KEE --- YA,", and "OO --- YA, zi -".

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Ex. III.33 continued, mm 825-828.

[829] - 150 -

The musical score is handwritten and includes the following parts and markings:

- FL.** (Flute): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- Ob.** (Oboe): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- Cl.** (Clarinet): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- BN.** (Bassoon): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- HN.** (Horn): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- TR.** (Trumpet): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- Perc.** (Percussion): Treble clef. Markings include *CYM:* and *TAKE CYMBAL*.
- I.** (Violin I): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- VL.** (Violin): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- II.** (Violin II): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- Voices:** Treble clef. Lyrics: *KEE - - - YA* (measures 1-2), *oo - YA, PA - KA ick - OM* (measures 3-4), *MA-SOK KU-MU* (measures 5-6).
- VA.** (Vocal A): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- Vc.** (Violoncello): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.
- Cb.** (Cello): Treble clef, key of D major. Measures 1-4 show a melodic line with a slur over measures 2-3.

Handwritten markings include *TREM: SUL PONT.* above the strings and *TREM: SUL PONT.* above the vocal parts.

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Ex. III.33 continued, mm 829-832.

833 -151-

FL. $\text{F}\sharp$

Ob. $\text{F}\sharp$

CL. $\text{F}\sharp$

BN. $\text{F}\sharp$

HN. $\text{F}\sharp$

TR. $\text{F}\sharp$

PERC.

HRP.

I. $\text{F}\sharp$

VL. $\text{F}\sharp$

II. $\text{F}\sharp$

VOICE

VA. $\text{F}\sharp$

VC. $\text{F}\sharp$

CB. $\text{F}\sharp$

DC#B/E#F#A#

CYM: SEC

GUIS...

ordinario

TREM:

FLUTTER TONGUE

(Shriek!)

ordinario

TREM:

ordinario

TREM:

ordinario

TREM:

BASS

Cello alone

Pepito's Golden Flower

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All reenter the scene and are thankful for Pepito's bravery. Seeing Pepito humorously draped in his new night clothes, the Padre finds it impossible to punish him for his misbehavior. After everyone leaves Pepito shows Rosita the treasure he has recently found. Unselfishly, the two decide to give the treasure to Rosita's father so that he may purchase new bells for the mission. Each knows that this will make their beloved Padre very happy.

As Pepito takes Rosita to the site of the treasure and opens the box the harmonic progression gradually becomes more colorful. It is the only time in the opera Caldwell uses a harmonic progression such as this and as a result, the scene is highly effective in signifying Pepito's presentation of the newly found treasure to Rosita. The section begins with an arpeggiated diminished f7 chord in the harp (enharmonically spelled) as the violins enter with the melody (see Example III.34). The chordal structure migrates to an e chord, then an e7 chord and by measure eight there is a diminished c[#]7 chord. The following three measures evoke a sense of discovery and innocence by sequentially presenting stacked harmonic chords; the harmonic sequence creates an aural unfolding that matches the awe experienced by two young people opening a treasure box (see measure 907-909 of Example III.34).³⁷

In Example III.34 Caldwell portrays the *hero's* decision to sacrifice personal gain for the greater good. Pepito decides to sacrifice his new found wealth for the procurement of new bells for the Mission, and for the happiness of the person who has acted as a father to him, the Padre.

³⁷ The harmonic progression of measure 9-11 of Example III.34.e: measure 9, e/f[#]7/e7/A11; measure 10, e7/diminished c[#]7/diminished c[#]9/e11; and measure 11, e7-b7-e7-b11.

899 -163-

The musical score is handwritten on a five-staff system. The staves are labeled on the left as HRP., I, VL., II, Voice, VA., and VC. The HRP. staff has a treble clef and contains the notes D# C# B and Eb F G Ab, with a melodic line starting on the second measure. The I, VL., and II staves have treble clefs and contain a triplet of eighth notes marked 'Div. à 3'. The Voice staff has a treble clef and contains the lyrics '-si--ta. IN just a little minute, Pa-dre.' with a melodic line. The VA. and VC. staves have treble clefs and contain a single note. The score is marked with 'mp' and 'ff' dynamics, and includes repeat signs and a key signature change to E major (E#).

Pepito's Golden Flower

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Ex. III.34, mm 899-903: *Pepito's Golden Flower*. Pepito shows Rosita the treasure.

904 -164-

The musical score is handwritten and consists of several staves. The top three staves are for Oboe (Ob.), Clarinet (Cl.), and Bassoon (Bn.), all in B-flat major. The fourth staff is for Harp (Hrp.) in D major. The fifth staff contains a sequence of chords: e, e7, dim c#7, e, f#7, e7, A11. The bottom four staves are for Violin I (I), Violin II (II), Viola (Va.), and Violoncello (Vc.), all in B-flat major. The score includes various musical notations such as notes, rests, and dynamic markings like 'p' (piano) and 'f' (forte). A triplet of eighth notes is marked with a '3' above it in the Oboe, Clarinet, Bassoon, and Violin I staves.

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Ex. III.34 continued, mm 904-907.

908

-165-

Poco a poco accel

e7, dim c[#]7, dim c[#]9, e11, e7, b7, e7, b11

fully diminished d7

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Ex. III.34 continued, mm 908-911.

912 -166-
allarg.

FL.

Ob.

CL.

Bn.

Hr.

PERC. SNARE

HRP. CHANGE TO Db

fully diminished e7

I

Vl.

II

Voice ROSITA:

THE gold and

VA.

Vc.

Cb.

Pepito's Golden Flower

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Ex. III.34 continued, mm 912-914.

Measures 911 and 912 in Example III.34 are difficult to interpret topically in relationship to the context of the scene. This is the moment when the box of treasure has been revealed to Rosita, as signified by using the elegant progression of chords. At this moment one would expect that the following music would be a joyous burst of major tonality that would in turn lead into Rosita's exclamation "The gold and jewels! You have found the treasure." Instead, Caldwell writes two consecutive measures of fully diminished chords (fully diminished d7 chord to a fully diminished e7 chord).

Throughout the common practice, these chords inevitably indicate some form of fear and foreboding. These two chords placed in this scene at a moment when life changes unequivocally for the better, make the process of attributing a signification for their existence elusive at best.

The action of the opera concludes six months later with the arrival of the bells on Padre's feast day. All are overjoyed to find that Pepito and Rosita are responsible for discovering the lost treasure and arranging the purchase and delivery of the new Mission bells.

In *Pepito's Golden Flower* Mary Elizabeth Caldwell musically signifies many of the necessary archetypal moments the *hero* archetype experiences. The musical portrayal of Pepito on his adventure and his unselfish act of saving Rosita are presented thoroughly and stand out as some of Caldwell's finest work in the opera. Pepito is presented as a *hero* in two ways. First, he was musically portrayed as the *hero* who was able to perform a feat beyond his normal range of achievement and then as the *hero* who made the decision to give to something greater than himself. The second *heroically* signified moment is the only time in the opera that lacks musical signification directly related to

Pepito as the *hero*: the moment he mentally and physically decides to perform the selfless act of giving the treasure to purchase bells for the mission and Padre. Instead, this most important moment is filled with ambiguous diminished chromatic harmony and the music seems in conflict with the plot.

Overall, Mary Elizabeth Caldwell's music and Lauris Jones' orchestration are intimately entwined with the portrayal of the *hero* archetype. The character of the hero, with his flaws, is clearly delineated musically. The *hero's* journey and courageous act is condensed into a few short pages of music, yet both are clearly signified and recognized. Only the hero's decision to sacrifice his personal gain for the welfare of the mission is ambiguous. *Pepito's Golden Flower* is successful not only as a children's opera but also as a historical piece that is musically descriptive of the various characters and dramatic scenes at the Santa Inez Mission in 1812.

CHAPTER IV

THE TRICKSTER ARCHETYPE

Tricksters are archetypal, almost always male, characters who appear in the myths of many different cultures... The trickster often changes shape (turning into an animal, for example) to cross between worlds. In his role of a boundary-crosser, the trickster sometimes becomes the messenger of the gods... Lewis Hyde writes, ‘Trickster lies because he has a belly, the stories say; expect truth only from those whose belly is full or those who have escaped the belly altogether...’ Although he is clever, trickster’s desires sometimes land him in a lot of trouble. Leeming notes that ‘he is often the butt of his own tricks, and even in his creative acts he is often crude and immature.’ In hunting cultures, the trickster is often depicted as a clever but foolish animal, led by his appetites.³⁸

Dr. Michael Webster

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The *trickster* archetype can be found in many stories and myths. He is portrayed as either a human being or an anthropomorphic creature. Carl Jung described the *trickster* archetype as “...both subhuman and superhuman, a bestial and divine being, whose chief and most alarming characteristic is his unconsciousness.”³⁹ Many cultures are fascinated by the stories of the trickster archetype as Helen Lock describes, “It is not hard to account for their appeal—they are fun, for one important thing, in their anarchic

³⁸ Michael Webster, “Tricksters,” <http://faculty.gvsu.edu/websterm/Tricksters.htm> (2005), accessed 10 July 2011.

³⁹ Carl Jung, “On the Psychology of the Trickster-Figure,” in *The Archetypes and the Collective Unconscious* [1959], 2nd ed., ed. Sir Herbert Read, Michael Fordham and Gerhard Adler, trans. R. F. C. Hull (Princeton: Princeton University Press, 1968), vol. 9 part I, par. 472, 263.

assault on the status quo, although their trickery also strikes a deeper chord.”⁴⁰ Their archetypal characterizations and actions are varied, but these characters act within a general framework in order to ‘trick’ their victim so that they may attain a need or desired goal.

Tricksters are boundary crossers – they redraw social and physical lines of right and wrong, sacred and profane, clean and dirty, male and female, young and old and living and dead.⁴¹ One of the more unseemly attributes this archetype embodies is a penchant for prevarication. They find creative ways to lie so that they may cross a boundary to satisfy a need; the need could be food, sex or to fulfill an addiction. In Native American cultures tricksters are often portrayed as a raven or coyote. Paul Radin describes the *trickster’s* attributes succinctly, both in the positive and negative aspects:

...as found among the North American Indians, Trickster is at one and the same time creator and destroyer, giver and negator, he who dupes others, and who is always duped himself. He wills nothing consciously. At all times he is constrained to behave as he does from impulses over which he has no control. He knows neither good nor evil yet he is responsible for both. He possesses no values, moral or social, is at the mercy of his passions and appetites, yet through his actions all values come into being.⁴²

The tricksters in the following four examples of this study act out of their own unique “unconscious” nature. Tricksters do not care about their victims, nor do they hold a grudge against them; they are merely obstacles. These tricksters have no sadistic tendencies, but their actions are inevitably amoral. These actions may also seem

⁴⁰ Helen Lock, *Transformation of the Trickster*, <http://www.southerncrossreview.org/18/trickster.htm> accessed July 11 2011.

⁴¹ Lewis Hyde, *Trickster Makes This World: Mischief, Myth, and Art* (New York: Farrar, Strauss and Giroux, 1998), 7.

⁴² Paul Radin, *The Trickster: A Study in American Indian Mythology*, 2nd edition (New York: Schocken, 1972), xxii.

malicious, however, they are simply made in service of the *trickster's* desire to meet his needs. In Seymour Barab's *Little Red Riding Hood* the Wolf bears no malice toward the title character – he is hungry, and is willing to lie and trick Little Red Riding Hood (as well as her Grandmother) into becoming his next meal. The Fox in Barab's *Chanticleer* is hungry – he'll attempt to get a meal of chicken by guile or by force. The Stranger in Lukas Foss' *The Jumping Frog of Calaveras County* deceives because he is looking to swindle a few people out of their money, and while he is there, he can't help but hope for a fruitful tryst with the local saloon girl, Lulu. The Beggar in Herbert Haufrecht's *A Pot of Broth* wishes no harm on anyone, but he is hungry and will lie in order to quiet his growling stomach.

***Little Red Riding Hood* by Seymour Barab**
Adaptation and Libretto by Seymour Barab
The character of the Wolf

As mentioned in Chapter II, Seymour Barab's *Little Red Riding Hood* follows the original fairy tale closely. The main differences for the character of the Wolf lie in his aversion to foods that are sweet and his eventual demise at the hands of a local Woodsman.

Following the overture, Barab introduces the Wolf during a prologue in a brilliant fashion. The prologue is spoken as the actor applies his make-up and puts on his costume in preparation for the opera. This acts as a buffer for the children and allows them to realize that the Wolf is merely an actor telling a story on stage. The actor makes light of putting on his make-up and how he is afraid to be in front of so many people. Shortly, he is costumed and the opera begins. This mechanism of introducing the

anthropomorphized character of the Wolf is a delightful way to defuse the effect of this *trickster's* frightening nature.

The Wolf's opening aria highlights his *trickster* qualities as he professes that he only eats people because he is "hungry *all* the time!" Barab shows the *trickster's* duplicitous nature in several ways. Throughout the opera he often illustrates the "shifty" quality of the *trickster* harmonically. Surprisingly, in the opening line of the Wolf's first aria, Barab starts in C and then immediately migrates the tonality to F[#]. In the common practice period the harmonic progression from the tonic key center to the augmented subdominant has had a foreboding or even demonic connotation. Barab makes this transition during the first five beats of the aria, with the Wolf's text "I'm the Wolf ha ha ha!" This imbues the *trickster* with a comedic and bumbling, yet duplicitous and shifting nature, rather than depicting the Wolf as a feared flesh eating machine (see Example IV.1).

1 Moderato

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Ttb.

Per.

Hp.

The first system of the musical score for 'Little Red Riding Hood' is marked 'Moderato'. It includes staves for Flute, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone, Percussion, and Harp. The woodwinds and percussion have active parts, while the brass and harp are silent. The percussion part includes markings for 'TANG.' and 'p < mf'.

1 Moderato

W.

I'm the Wolf - ha ha ha! I'm the long and lean and gray hung-ry wolf - ha ha ha! I'm the vil-lain of this play! I'm a fear-some beast, but smart and sly, that

1st V.

2nd V.

Vla.

C.

B.

The second system of the musical score features the Wolf's vocal entry. The vocal line is in G major and 2/4 time. The lyrics are: 'I'm the Wolf - ha ha ha! I'm the long and lean and gray hung-ry wolf - ha ha ha! I'm the vil-lain of this play! I'm a fear-some beast, but smart and sly, that'. The accompaniment includes Violins, Viola, Cello, and Bass. The woodwinds and percussion continue from the first system. The score includes various dynamic markings such as 'mf', 'p', 'f', and 'sim.'.

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Ex. IV.1, mm 136-140: *Little Red Riding Hood*. Wolf's opening aria.

Fl. *mf* *flutter* *f* *mf*

Ob. *mf* *flutter* *f* *mf*

Cl. *mf* *flutter* *f* *mf*

Bsn. *mf* *flutter* *f* *mf*

Hrn. *mf* *flutter* *f* *mf*

Tpt. *mf* *flutter* *f* *mf*

Tbn. *mf* *flutter* *f* *mf*

Perc. *marc.* *tamb.*

Hp. *mf* *flutter* *f* *mf*

W. *much must be ad-mit-tad. Though man-y have tried to take my hide, I've yet to be out-wit-ted! Ho ha ha ha ha ha ha! I'm the Wolf - ha ha ha! I'm an*

1st v. *mf* *acc* *marc.* *f* *mf*

2nd v. *mf* *acc* *marc.* *f* *mf*

Vla. *mf* *acc* *marc.* *f* *mf*

C. *mf* *acc* *marc.* *f* *mf*

B. *mf* *acc* *marc.* *f* *mf*

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Ex. IV.1 continued, mm 141-145.

By the end of the third measure Barab has returned to the key of C, which signifies the Wolf's sweet "I'm really a good guy" persona despite the fact that he feeds on humans. Another fun harmonically driven duplicitous aspect of the Wolf is the seemingly jolly descending parallel major chords played by the violins and violas in combination with the flutter-tongued flute and clarinet; these instruments play their descending parallel chords over a stalking ascending half-step line in the cellos and basses. This contrary motion occurs during the Wolf's laugh and simultaneously adds dissonance and a sense of comedy to this guileful character (see measure 143 of Example IV.1).

The form of the aria is modified strophic with a coda. The coda again emphasizes the Wolf's duplicitous nature by ending the aria in neither C nor F[#], but rather F (see Example IV.2). The coda emphasizes the signification of the *trickster* as being a character that is able to change his demeanor and subsequently, influence the perception of others in order to accomplish his goals.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Tbn.

Per.

Hp.

W.

Have you heard about the
Three little pigs? Well,
then I miss a meal, and this porker and to my good in-ten-tions! He ha he ha ha ha ha! I'm the wolf - he ha ha! Not an

1st v.

2nd v.

Vla.

C.

B.

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Ex. IV.2, mm 161-164: *Little Red Riding Hood*. The coda of the Wolf's opening aria.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Perc.

Hp.

W.

or-di-na-ry av-er-age-wolf, but the or-rig-i-nal Big Bad Wolf! Ha!

1st v.

2nd v.

Viol.

C.

B.

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Ex. IV.2 continued, mm 165-169.

In scene iii of the opera, Little Red Riding Hood is on a mission to bring Grandma some food and it is here that the Wolf meets her. The Wolf tries to gain Little Red Riding Hood's confidence by telling her that she could indeed talk to him as he twists the Mother's logic ("never speak to strangers") and saying that because *he* knows *her* he no longer was a stranger. During this exchange the Wolf's underlying harmonic structure avoids tonal centering. At the *allegro vivace* the continuous string of altered chords (major and minor 7, 9 and 11 chords) eventually ends in F. This again signifies the duplicitous nature of the Wolf, even though he wishes to portray himself as normal (see Example IV.3).⁴³ This device/progression occurs again later in the scene as he attempts to lure Little Red Riding Hood into his clutches.

Beginning in measure 503, Barab writes four measures of hopping tritone jumps in the bassoon and cellos. These are inverted from the original theme of the opening aria and are the under-current of the Wolf's nature; the inversion of the musical figures further signifies the Wolf as a bumbler (see measures 503-506 of Example IV.3).

⁴³ Beginning at Rehearsal 31 Barab writes a string of 7, 9 and 11 chords: diminished b7, F7, C11[#], C7^b (see measures 503-504 of Example IV.3). These four chords are repeated in measure 505-506 of Example IV.3 and then followed by a diminished e9, d11, diminished e11, diminished b9, C11, b^b7, a7(9); Barab then clearly lands in F: V7 to I.

rit. 31 Allegro vivace

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Pec.
Hp.

rit. 31 Allegro vivace

L.R.R.H.
W.

Be-cause I ne-ver speak to strong-ers — that's a rule I'll ne-ver break.
la-dy! Why-ex-or not? Oh- ho, my dear, now it all be-comes clear! I

dim b7, F7, C11[#], C7^b

1st V.
2nd V.
Vla.
C.
B.

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Ex. IV.3, mm 500 (beats 3-4)-504: *Little Red Riding Hood*. The Wolf's first meeting of Little Red Riding Hood in scene iii.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Perc.

Hp.

V.

see where you make your big mis-take, but it's per-fect-ly al-night to talk to me with- out the least hint of dang-er, and the

dim b7, F7, C11[#], C7b, dim e9, d11, dim e9, d11, dim b9, C11,

1st V.

2nd V.

Vla.

C.

B.

fizz.

ff

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Ex. IV.3 continued, mm 505-510; 6-11.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Perc.

Hp.

L.R.R.H.

W.

What do you mean?
I don't know you.

That may be true,
but I know you.

Very sim-ple reas-on is this: I'm not a stran-ger.

Your name is - Little Red Riding Hood!

b^b 7, a7 (9), a7, F: V7, I

1st V.

2nd V.

Vla.

C.

B.

ALLO

Pizz

ALLO

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Ex. IV.3 continued, mm 511-514.

At the end of scene iii Little Red Riding Hood has unwittingly driven off the Wolf by listing the fruit and treats she has in her basket; all the items on her list make the Wolf nauseous and consequently incapacitate him. By scene vi, the Wolf is on the mend. In Example IV.4 Barab's orchestration identifies the Wolf as regaining his strength by bringing back his main theme in the horns and second clarinet. At the same time, Barab also uses the Wolf's main bumbling motive of tritone jumps in the tympani, violas, cellos and basses. In order to indicate that the Wolf is not entirely healed from the thought of sweets, Barab adds the Wolf's repeated descending half-step "ill" reference in the trumpet, flute, oboe and later in the first horn – musically intimating that he still may need to hunch over and wretch (see measures 767-772 of Example IV.4).

44 Allegro moderato

Oh, alas and alack!
What can have happened to
Little Red Riding Hood -
alone out there
in the darkening wood?
I'm so worried, I'm afraid
I'll have a relapse!
I'd best get to bed
before I collapse.

Of course, Little Red Riding Hood.

44 Allegro moderato

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Ex IV.4, mm 765-769: *Little Red Riding Hood*. Wolves entrance in scene vii.

Fl. *2 mist.*

Ob. *2 mist.*

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

Wolf

A little while ago *on account of this*

I wasn't feeling so hot *delicate stomach trouble.*

That Little Red Riding Hood! *I have every suspicion* *my con-di-tion.*

That she took advantage of

1st v.

2nd v.

vla.

c.

b.

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Ex. IV.4 continued, mm 770-773.

accel.

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Perc.
Hp.
W.
1st V.
2nd V.
Via.
C.
B.

ev-ry-thing's go-ing to be al- right — be- cause I've got-ten back my ap-pe-tite — I'm hun-gry a-gain! I'm on my met-tle!

2.
3.
ff
cresc.
ff
cresc.
Pizz.
ff
Pizz.
ff
cresc.
cresc.

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Ex. IV.5 continued, mm 784-788.

46 Allegro moderato

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

W.

I'm feeling my oats! I'm in fine fettle! I'm the Wolf! Ho ho ho! I am cunning and alert; and to-

1st V.

2nd V.

Vla.

C.

B.

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Ex. IV.5 continued, mm 789-793.

In one of the most humorous moments of the opera, the Wolf disguises himself as Little Red Riding Hood in order to trick Grandma into opening her door so that she may become his dinner. Grandma is suspicious of the voice behind the door, so in an attempt to reassure Grandma he sings with a high pitch; at this point, Barab indicates that the character playing the Wolf is to sing in *falsetto*. The Wolf's attempt at imitating the voice of Little Red Riding Hood is bolstered by a musical imitation of a little girl's toy music box played by the harp, flute, solo first violin and solo viola (see Example IV.6). On the surface, this portion of music is descriptive of a normal little girl, but Barab adds *marcato* clashing dissonance on each third beat, contradicting the impression of wholesomeness. However, it works just well enough for the *trickster* to gain entrance into the house. As soon as he does, he begins chasing Grandma in a section marked "Presto (faster than possible)."

rit. 48 Andante

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.

rit. 48 Andante

G.
W.

Little Red Riding Hood,
what's happened to you now?

My voice as well as I know my own!

Oh Grand-ma, dear

1st V.
2nd V.
Vla.
C.
B.

1 Solo
p non sup.

1 Solo
p non vib.

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Ex. IV.6, mm 817-821: *Little Red Riding Hood*. The Wolf's *falsetto* imitation of Little Red Riding Hood.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Per.

Hp.

G.

W.

Grand-ma, does my voice sound fun-ny? I've been cough-ing a lot, and my nose is run-ny.

1st V.

2nd V.

Vla.

C.

B.

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Ex. IV.6 continued, mm 822-828.

49 Presto (faster than possible)

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

G.

W.

1st V.

2nd V.

Vla.

C.

B.

that's what was wrong -

The poor child's caught a cold.

Little Red Riding Hood,

The more I must focus

Told you a hundred times

If I've told you once -

AHH!

Help!

Ha ha ha!

Alright, Grandma, here I

443.

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Ex. IV.6 continued, mm 829-832.

Grandma manages to elude the Wolf by scurrying into her closet and locking the door behind her. In the following music the Wolf makes an attempt at couching the previous actions as completely innocuous and asks for forgiveness as Grandma has simply misunderstood his game. The meter of the *arietta* “Aw Grandma, come on out of that closet!” is in 6/8. Apart from the Wolf’s angry outbursts of pounding on the closet door during the $g11$ chords, he sings a lively pastoral tune in D signifying the Wolf’s attempt at painting his previous actions as entirely innocent (see Example IV.7). Again, Barab portrays the Wolf as the consummate *trickster*, willing to do whatever it takes in order to lure his prey into his furry grip.

50 Andante con moto

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Tbn.

Pcr.

Hp.

50 Andante con moto

(He pounds on the door.)

W.

Aw Grand-ma, come on out of that clo-set! Non-est, I'm sor-ry I made you run. It's al-right, - where's your

1st V.

2nd V.

Vla.

C.

B.

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Ex. IV.7, mm 841-846: *Little Red Riding Hood*. The Wolf sings, “Aw Grandma, come on out of that closet.”

Another musical configuration that emphasizes the Wolf's *trickster* nature occurs during the famous "Grandma, what big eyes you have," scene in the opera. Here, Little Red Riding Hood's question is set in a slow and plodding 12/8 and is emphasized by the third relation of c to e of the low strings and clarinets (see measures 889-890 of Example IV.8, beats 1 and 3); and to highlight her anxiousness of the situation further, the fourth beat in each of these measures Barab writes a diminished c7 and diminished e7 respectively. In response to Little Red Riding Hood's fear, the Wolf attempts to calm her by stating that these attributes (his big eyes) are harmless. This is punctuated by a set of underlying parallel minor triads that end with a major triad (see measures 891-894 of Example IV.8). In measure 894 of Example IV.8 the harmonic progression moves to a major triad, traveling tonally upward (e to F[#]). Subconsciously this insinuates that everything is all right; again, bolstering the *trickster* nature of the Wolf by implying harmonically that he is trustworthy, though he is not.

accel. *Lento*

accel.

L.R.R.H. brought you a basket of good-ies to eat and a ve- ry ve- ry spe- cial treat! You'll never guess - It's a lovely surprise! Of course you do, Grandma. And

W. A Wolf! Don't you see! I can see, I can see.

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Ex. IV.8, mm 886-888: *Little Red Riding Hood*. Wolf sings, "Grandma, what great big eyes you have."

54

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

54

L.R.R.H.

Grand-ma, what great big eyes you have too, and they seem to be brown, though they used to be blue!

W.

I can't see you too well - would you mind com-ing here? My

1st v.

2nd v.

Vla.

C.

B.

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Ex. IV.8 continued, mm 889-892.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

L.R.R.H.

W.

1st V.

2nd V.

Vla.

C.

B.

And Grand-ma, these ears don't look like your own - they're point-ed and funny and
eyes must be big-gar - the bet-ter to see you with, my dear.

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Ex. IV.8 continued, mm 893-896.

This figure occurs three times. At the end of the third iteration the Wolf lunges after Little Red Riding Hood. She manages to out maneuver him until Grandma appears; shortly, he captures both of them.

As is typical of most *trickster* archetypes, their schemes often go awry. The gloating Wolf is slow to figure out which morsel to have as his entree and which to have as his appetizer. His hesitation leaves him open to a counter-attack. As he takes his time seasoning his meal with salt and pepper Little Red Riding Hood laments aloud that she should have listened to her mother. Mother told her to go directly to Grandma's house and not "waste time taking liberties," as she did by picking strawberries. After seeing the Wolf's response to the word "strawberries," Little Red Riding Hood remembers that the Wolf became violently ill when she talked about all of the goodies she was taking to her Grandma. Consequently, she begins to speak of every sweet treat she can think of and encourages Grandma to do likewise. Barab writes the music for Little Red Riding Hood and Grandma in $\frac{3}{4}$ meter, as a harmonically falling children's round which pushes the Wolf onto the ground and out the door. At the *poco accelerando* into the *allegro vivace* Barab writes the Wolf's response in $\frac{2}{4}$ as if he were being painfully punched in his stomach by a set of highly dissonant tone clashes (see measures 951-954 of Example IV.9).

58 Allegro

58 Allegro

L.R.R.H. Come on, Grand-ma! Pease por-ridge hot, pease por-ridge cold, pease por-ridge in a pot nine days

G. Pease por-ridge cold, pease por-ridge in a pot nine days

1st v.

2nd v. cool s'm't.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

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Ex. IV.9, mm 945-950: *Little Red Riding Hood*. The Wolf's response to Little Red Riding Hood's offer of sweet Treats.

poco accel. *Allegro vivace*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Brn. *mf*

Tpt. *mf*

Trb. *mf*

Perc. *mf*

Hp.

poco accel. *Allegro vivace*

L.R.R.H. *old!* Lib-tle Miss Pluf-fat sat on a tuf-fat eat-ting her curds and whey-eating her curds and whey-

G. *old!* Lib-tle Miss Pluf-fat sat on a tuf-fat eat-ting her curds and whey-eating her curds and whey-

W. I can get to get out of here, I can't take any more of this!

1st V. *non div.* *mf*

2nd V. *non div.* *mf*

Vla. *non div.* *mf*

C. *mf*

B. *mf*

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The opera ends with the Wolf managing to escape the verbal attack, but eventually being finished off by the axe of the local Woodsman. The Woodsman joins Little Red Riding Hood and her Grandmother as they sing a *finale* that celebrates their victory over the Wolf and reiterates the lessons learned during the day.

Seymour Barab uses several compositional techniques to highlight the Wolf's *trickster* nature. However, the signification of the *trickster* he uses most often is that of harmony. He uses stacked chords (7, 9 and 11) in seemingly tonic-less ways to create a character that is able to shift tactics to gain an advantage. Barab employs vocal affects in combination with simple folk-like accompaniment to accentuate the *trickster's* ruses. Also, Barab writes extremely simple folk tunes for the Wolf as a way for him to gain trust from the common folk in the opera. Barab uses every possible moment to highlight the *trickster* archetype, making this an excellent example of how compositional techniques can define a character and strengthen an opera.

***Chanticleer* by Seymour Barab**
Libretto by M. C. Richards with additional lyrics by Seymour Barab
Based on a tale by Geoffrey Chaucer
The character of the Fox

This comic opera is based on the medieval fable of Reynard the fox from *A Nun's Priest's Tale*. The story is from a larger work known as *Canterbury Tales* written by the fourteenth-century English poet Geoffrey Chaucer. The story of *Chanticleer* takes place on a farm nestled in a beautiful dell that is owned by a little old widow. The Widow is the proud owner of a hen named Pertelote and a handsome rooster named Chanticleer. One morning Chanticleer awakes after a terrible premonitory dream. Even though he is distraught, his pretty Pertelote will have none of Chanticleer's prophetic dreams and

explains to him that it is merely his indigestion that is to blame. Dejected, Chanticleer exits. Soon after, the Fox ventures onto the Widow's farm in search of a meal. He tries to lure Pertelote into his trap, but she manages to outwit the Fox and escapes him. Upon hearing the commotion, Chanticleer reenters and calms down the frazzled Pertelote. The Fox, not one to give up on the possibility of a meal of chicken, enters disguised as an opera devotee. Through flattery, the Fox manages to capture the crowing Chanticleer and make off with him. Pertelote explains the situation to the Widow and the two chase after the Fox and the captured Chanticleer yelling, "Stop thief! Stop knave!" En route to the Fox's den, Chanticleer discovers the Fox's weakness; he cannot stand to be perceived in a negative light. The Fox whips himself up into a revengeful fury. As he does, Chanticleer discovers the Fox's satchel of disguises and puts one of them on. Seeing Chanticleer dressed in a ridiculous costume startles the Fox and allows Chanticleer to escape. As soon as Widow and Pertelote catch up to the Fox, Widow attacks him with her broom – knocking him out cold. What follows is a moralizing quartet that ends in the Fox's demise.

Barab provides several compositional significations of the *trickster* archetype in the Fox's first scene. The Fox uses three calls in the first eight bars of his entrance in order to get Pertelote's attention and find out what name she will respond to best; ideally, the sooner he gains her trust the more quickly he'll be able to deceive her and obtain his meal. These calls can be referred to as his boundary testers. The character sings a low B natural, emphasized by a fermata, then jumps a 9th and ends each call on the octave B natural: a sweet and non-threatening call highlighted by a falsely flattering text (see measures 570-577 of Example IV.10).

A repeating rhythmic hopping figure in the violas, cellos, bassoon and clarinet emulates both the Fox's body actions as he runs and leaps and his head motions as he explores his circumstances (see Example IV.10). The rhythmic pattern of the reoccurring 32nd-note pickup slurred to a strong-beat 16th note (followed by a 32nd-note rest) signifies the mental and physical quick-twitch activity a fox has as it is stalking its prey.

rit. 56 *Allegro moderato*

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

Wood Block

*rit. 56 *Allegro moderato**

Chant.
cry. All I meant to do was ex-plain how dreams come true.

Fox
Psst! Oh,

IV.

IIv.

Vla.

C.

B.

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Ex. IV.10, mm 565-571: *Chanticleer*. Chanticleer sings, "Psst! Oh, Lady. Oh, Missus Shantycleer."

57

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trpt.

Trb.

Per.

Har.

57

What do you want?

lady. Oh, Mis-sus Snan-cleer. Oh, Pur-ty-let. This is lam,

V.

V.

C.

B.

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Ex. IV.10 continued, mm 572-579.

The next section portrays the Fox's ability to don an unassuming persona and become something different than what Pertelote originally thought he was. Shortly after his entrance into the scene, Pertelote becomes wary of a stranger who enters holding a large butterfly net and requests that she give him some of her eggs. She eventually realizes that he is really a real fox. As the Fox quickly laughs off Pertelote's accusation, the tempo changes to presto and his faked chuckles are punctuated musically by the same 32nd and 16th-note figures found earlier, now followed by 16th-note triplet figures. This five-bar, harmonically wandering figure, played by most of the orchestra, culminates with a *ritardando* into a simple tonic B chord; this is the Fox's attempt at making Pertelote look like she is imagining things while he tries to portray himself as normal (see measures 605-610 of Example IV.11).

accel. a tempo

Fl. *P* *crash.*

Ob. *P* *crash.*

Cl. *B.C.* *P crash.*

Bsn. *P* *crash.*

Hrn. *OPEN*

Tpt. *OPEN*

Trb. *OPEN*

Per. *RIM SHOT* *W.B.*

Hp.

accel. a tempo

Pert. *fuz-zy cars - point-ed snout and greed-y eyes - Oh, — good night-ens! You look like a fox!*

Fox

I. *Pizz.*

II. *Pizz.*

Vla. *Pizz.*

C. *Pizz.*

B. *Pizz.*

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Ex. IV.11, mm 597-604: *Chanticleer*. The Fox laughs off Pertelote's accusation.

60 Presto *rit. Tempo I*

The musical score is divided into two systems. The first system includes staves for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Bsn.), Horn (Hrn.), Trumpet (Tpt.), Trombone (Tbn.), and Percussion (Perc.). The woodwinds and strings play complex, fast-moving passages with many triplets and sixteenth notes. The percussion part includes snare drum (sn. dr.) and cymbal (cym.) patterns. The second system features a vocal soloist (Soprano, Soprano, Alto, Tenor, Bass) with lyrics: "io - ha - ha - na - na - uh - no - ho This is killing me! A fo - na - na A fox! That's a". The vocal line is followed by staves for Violin I (Vl.), Violin II (Vl.), Viola (Vla.), Cello (C.), and Double Bass (B.). The woodwinds and strings continue their fast, rhythmic patterns.

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Ex. IV.11 continued, mm 605-610.

61

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

61

Fox

hot one! You know, I've got a broth-er-in-law who looks a lit-tle like a

Iv.

Iv.

Vla.

C.

B.

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Ex. IV.11 continued, mm 611-615.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Per.

Hp.

Vcl.

Vln. I

Vln. II

Vla.

C.

B.

Sopr.

fox; the nic-est fel-low you'd ev-er want to meet. Now does-n't that just go to show? you ne-ver should

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Ex. IV.11 continued, mm 616-621.

62

Fl.

Ob.

Cl.

Bsn.

Hrn.

Trp.

Tbn.

Perc.

Hp.

Fox

judge by ap-pearances. I'm sure you'll agree with me. Now you, my dear Missus Shant-y-cleer,

I.v.

II.v.

via.

C.

B.

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Ex. IV.11 continued, mm 622-627.

Just in case the Fox did not convince Pertelote that he is not who she believes him to be, the Fox continues with a short *arietta* that explains “you should never judge by appearances.” Barab includes the nature of the Fox in the orchestration by the use of rhythmic drones in the cellos and basses - as if they were the subconscious nature of the Fox peeking through the facade of his made-up persona; also, at intermittent points in the *arietta*, Barab asks nearly all of the instruments to blurt out the hopping/quick-twitch and laughing motives.⁴⁴ To further enhance the Fox’s new persona Barab composes a vocal line that portrays a calm and cool person through a simple *parlando* and mostly even rhythmic pattern (see Example IV.11 beginning at measure 612). The Fox’s duplicitous nature is highlighted more thoroughly by the creation of a jazzy musical figure in the violins (see measures 622-623 of Example IV.11). This jazz topic aides in portraying the Fox’s underlying “cool” quality as he uses the ruse to falsely portray himself in order to ensnare his victim.

The last six bars of Example IV.11 portray his growing excitement at the prospect of eating Pertelote. Aurally, Barab has shifted quickly from B to a short stint in B^b and then to F[#] before ending the *arietta* back in the original B using the tonal center of a tritone to emphasize the Fox’s true desire.⁴⁵ The Fox’s hopping motive, which now encompasses an even greater span of notes, dominates this section of the score. However, at the same time, Barab’s vocal line contradicts the orchestral score. The vocal line indicates the Fox’s outer calm which is painted by a *parlando* writing style; again portraying the Fox’s *trickster* nature. At the end of the *arietta* the Fox believes he has

⁴⁴ Only the harp is left out of this portion of the orchestration.

⁴⁵ This becomes an over-arching harmonic progression of I/dim vii (enharmonic equivalent) /V/I.

made Pertelote vulnerable to his attack, but she proves to be more perceptive and elusive than he thought and manages to escape.

The Fox's next entrance comes after Chanticleer's spate of crowing. He uses the opportunity to disguise himself as an opera devotee; he will use this ruse to gain Chanticleer's trust and facilitate the attack. Dressed in a cape, top hat and monocle he bursts onto the scene with a three-bar exclamation of exaggerated astonishment regarding the beauty of Chanticleer's voice (see Example IV.12). Following the Fox's opening four-bar outburst, the music at the *andante, molto ritmico* displays the essence of the rhythmic material found throughout the Fox's aria, "Oh! What a beautiful voice." The overall underlying orchestral accompaniment is heard as a moderately paced *polonaise* (see measure 841 of Example IV.12).⁴⁶ It is stately and formal in its expression emphasizing the depth of the Fox's self-proclaimed knowledge. The vocal line is expressed in a similar fashion.

With the exception of the moments when the Fox becomes overly excited and lets his true intentions slip out (which are portrayed by full musical stops with *fermati* over whole note rests allowing the Fox to speak his lines), this often repeated and stately *polonaise* example is used by the Fox as a hypnotic drone to impress and flatter Chanticleer. He is luring Chanticleer into his trap.

⁴⁶ The musical topic portrayed by Barab could also be heard as a *sarabande*. Both the *polonaise* and *sarabande* possess a serious character. Generally, the *polonaise* is more deliberate and the *sarabande* maintains a sense of high style with the essential feature of a strong second beat in triple meter. Leonard Ratner in his book *Classical Music: Expression, Form, and Style* characterizes the *polonaise* in the following manner. "It fell out of favor in the mid-century [18th] but returned in classical times as a quick dance with many 16th notes. Haydn juggled polonaise examples with amazing dexterity in the finale of his F major Quartet, Op. 77, No. 2, 1799, shifting the already misplaced accents and trimming the examples to irregular lengths, again with delightfully humorous effects." See Ratner, *Classical Music: Expression, Form, and Style*, 11-13.

Ad lib. 80 Allegro moderato rit.

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.
Cmt.
Fox
Lv.
Iv.
Via.
C.
B.

Ad lib. 80 Allegro moderato rit.

Chanticleer (Cmt.) lyrics: drives a-way all WAH!

Fox lyrics: Oh, what a beau-ti-fu beau-ti-fu voice!

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Ex. IV.12, mm 832-840: *Chanticleer*. The Fox dons the appearance of an opera devotee.

81 Andante, molto ritmico

Fl. *pp*
 Ob. *pp*
 Cl. *pp*
 Bsn. *pp*

Hrn. *pp*
 Trp. *pp*
 Trb. *pp*

Tamb.
 Perc. *pp*
 Hp.

81 Andante, molto ritmico

Fox
 Oh — what a beau-ti-fu voice. — I have trav-elled all the world a-round and I am reas-on to swear — that nev-er yet have I

1st V. *pp*
 2nd V. *pp*
 Vla. *pp*
 C. *pp*
 B. *pp*

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Ex. IV.12 continued, mm 841-847.

82

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.
Narr.
Fox

found such a choice morsel! For what am I saying? I mean - that ne-ver yet have I found such a voice force-tul! What a re-lief! For a

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.
Narr.
Fox

found such a choice morsel! For what am I saying? I mean - that ne-ver yet have I found such a voice force-tul! What a re-lief! For a

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.
Narr.
Fox

found such a choice morsel! For what am I saying? I mean - that ne-ver yet have I found such a voice force-tul! What a re-lief! For a

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.
Narr.
Fox

found such a choice morsel! For what am I saying? I mean - that ne-ver yet have I found such a voice force-tul! What a re-lief! For a

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Ex. IV.12 continued, mm 848-854.

An amusing musical quotation in this aria is used by the Fox as a point of punctuation. As the Fox promotes his erudite qualities and routine symphonic attendance, the theme to Beethoven's Fifth Symphony appears in the basses and cellos followed by a lovely rising melody in the 2nd horn is in reference to his operatic attendances (see measures 867 and 868-869 respectively of Example IV.13).⁴⁷

⁴⁷ Earlier in this document Beethoven's 5th Symphony was quoted by Malcolm Fox in *Sid the Serpent Who Wanted to Sing*. Musical figures, such as this one, can have different meanings; however, the meaning a musical gesture holds relies upon the context in which the signifier is being used.

Kofi Agawu in *Music as Discourse: Semiotic Adventures in Romantic* writes "Meanings are contingent. They emerge at the site of performance and are constituted critically by historically informed individuals in specific cultural situations. While interpretation can be framed dialogically to ensure that original meaning and subsequent accretions are neither ignored nor left uninterrogated, the final authority for any interpretation rests on present understanding. Today's listener rules." See Kofi Agawu, *Music as Discourse: Semiotic Adventures in Romantic* (New York: Oxford University Press, 2009), 4.

Raymond Monelle in *Linguistics and Semiotics in Music* refers to his colleague Karbusicky who says this about a cuckoo bird's call having different meanings: "Karbusicky observes that the sound of the cuckoo, which presumably **denotes** the bird, can also **signify**, 'Spring is here!' In another context (Mahler's First Symphony) it can symbolize the whole of nature: again it can project an inner spiritual state, as Beethoven's 'Pastoral' Symphony. In Saint's Seans's *Carnav des Animaux* the cuckoo becomes the voice of mockery." See Raymond Monelle, *Linguistics and Semiotics in Music* (Philadelphia: Harwood Academic Publishers, 1992), 16.

83

Fl. *cresc. p. a p.* *mf* *pp*

Ob. *cresc. p. a p.* *mf* *pp* (*pp*)

Cl. *cresc. p. a p.* *mf* *pp*

Bsn. *cresc. p. a p.* *mf* *pp*

Hrn. *cresc. p. a p.* *mf* *pp*

Trp. *cresc. p. a p.* *mf* *pp*

Tbn. *cresc. p. a p.* *mf* *pp*

Perc.

Har.

83

Vox. *cresc. p. a p.* *mf* *pp*

V. I.

V. II.

Vi.

C.

B.

know-ing that your name is to-morrow's news - and I - I get a - round, go ev - ery - where; I at-tend the sym-phony, I at-tend the

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Ex. IV.13, mm 862-867: *Chanticleer*. Barab quotes Beethoven's 5th Symphony.

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Per.

Hp.

Chant.

Fox

1st V.

2nd V.

Vla.

C.

B.

op-er-a. A real music lover, that's what I am; es-pec-i-ally when it comes out of such a throat! As I

Don't do that!

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Ex. IV.13 continued, mm 868-873.

At the end of the aria Pertelote reenters the scene. If she were to warn Chanticleer of his impending doom it would be disastrous for the Fox as they would both escape and he would be left empty handed. Here, the orchestration is rhythmically simplified and a strong unchanged rhythmic B^b drone takes over in the cellos and basses, with horn calls in the brass above it as the woodwinds and first violins add triumphant flourishes (see Example IV.14). This drone signifies the Fox's single minded resolve and the brass indicates he is now on the hunt. He has gotten this far with the ruse and is now focused in on finally capturing his quarry.

87

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Tbn.

Per.

Hp.

87

Pert.

Chant.

Fox

1st V.

2nd V.

Vla.

C.

B.

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Ex. IV.14, mm 896-902: *Chanticleer*. The driving rhythm and brass indicate the Fox is on the 'hunt.'

poco accel.

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Perc.
Hp.

poco accel.

Chanticleer, come in the house! Chanticleer! Chanticleer! Chanticleer, there's something wrong!

If I had known — All right! I'm singing!

just an a-cir-a-l! Just a phrase or two. Just a note or two. Just let me hear that god-on-voice be-fore I —

1st V.
2nd V.
Via.
C.
B.

col 1st V.
col V. Bow bows,
E cresc. p. a p.

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Ex. IV.14 continued, mm 903-908.

At the *poco accelerando* in measure 904 of Example IV.14 the B^b drone is released. Barab uses the same drone rhythm; but, from this point he allows the harmonic structure to build with the *accelerando* as the moment culminates in a diminished c[#]11 chord (diminished vii11/ V). Chanticleer agrees to sing for the opera devotee which in turn assures the Fox an opportunity to seize the rooster at his most vulnerable moment. This is exactly what ensues.

The Fox flees with Chanticleer and begins the journey to his den. En route, Chanticleer overhears Pertelote describe the circumstances of his abduction to the Widow. The Widow and Pertelote chase after the Fox shouting, “Stop thief! Stop knave!” Chanticleer recounts the epithets directed at Fox and observes his outrage. Chanticleer has discovered the Fox’s weakness: he has a large ego and he cannot bear to be seen in a negative light. The *trickster* is about to meet his demise due to his conceit. After listening to Chanticleer the Fox rants about how he wants to punish the two females for what they have said about him. The musical gesture used by Barab to signify the Fox’s thought process is a virtual inversion of the Fox’s hopping/quick-twitch music found in his opening scene. The music is plodding, as though his brain, usually so nimble, is slogging through different ideas (see measures 1004-1007 Example IV.15).

A six bar *recitative* follows his “thinking” music in which he exclaims what he will do next. He literally calls out and invites Pertelote and the Widow to a “*fricassee* dinner” (see measures 1007-1012 of Example IV.15). Not only will the Fox attempt revenge on the two, but he also plans on proving he is a sophisticated culinary artist. At the *moderato con grazioso* Barab uses a simple *gavotte* to signify the Fox’s belief in himself: he truly believes he has the ability to shape-shift into a French chef (see measure

1013 of Example IV.15). The *arietta* is composed of simple four-bar phrases and is ternary in form. The quaint simplicity of the piece is meant to evoke the Fox's belief in his own *faux* elevated social status.

The musical score is for the piece 'Chanticleer' by Seymour Barab, with lyrics by Mary Richards and Geoffrey Chaucer. It features a vocal line for the Fox and an orchestral accompaniment. The Fox's line includes the lyrics: 'haunt 'em, dis-please 'em. I'll show 'em who is best-ed. — I'll show 'em I'm a win-ner. — Let me think.' The score is marked with '99' in a box.

Chanticleer by Seymour Barab, words by Mary Richards and Geoffrey Chaucer
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Ex. IV.15, mm 999-1005: *Chanticleer*. The Fox's rant, followed by the plodding and slogging through his mental process.

meno mosso *Tempo I°*

Fl.
Ob.
Cl.
Bsn.
Hrn.
Tpt.
Trb.
Per.
Hp.
Fox
1st V.
2nd V.
Vla.
C.
B.

meno mosso *Tempo I°*

I've got it! I'll call to men... and in-vite them to share my din-ner! Oh lad-dies! Can you hear me?

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Ex. IV.15 continued, mm 1006-1012.

100 *Moderato con grazioso*

Fl.

Oboe.

Cl.

Bsn.

Hrn.

Trp.

Tro.

Perc.

Hrp.

100 *Moderato con grazioso*

Vox.

Dear ladies, — will you grace my table to-night? Come dine with me. — I promise you a dish you'll savor made with me. Ha-vo-ri-ut

V.

V.

Vla.

C.

B.

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Ex. IV.15 continued, mm 1013-1019.

101

Fl.

Ob.

Cl.

Bsn.

Hrn.

Tpt.

Trb.

Pcr.

Hp.

101

Fox

light - i - cleer, Not for a while have I had oc - ca - sion to ent - er - tain in style. — There'll be a treat: not light and dark meat,

1st V.

2nd V.

Vla.

C.

B.

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Ex. IV.15 continued, mm 1020-1026.

Through the course of the *arietta* Chanticleer manages to access the Fox's satchel of disguises. By the end of the *arietta*, Chanticleer is wearing one of the Fox's disguises and startles the Fox long enough to escape. The Fox has been out-foxed by a chicken and eventually loses out on any meal of chicken as his entire plan comes crashing down on him in the form of the Widow's broom. What follows is a moralizing quartet which offers the audience views on each characters own personal foibles.

Throughout the course of the opera Seymour Barab demonstrates his ability to signify important aspects of the *trickster* archetype musically. In the Fox's opening aria Barab uses his compositional skill to portray the Fox's calm outward appearance, while at the same time highlight the *trickster's* subtext by using a vocal line that does not fit neatly with the orchestration. When needed, Barab will use rhythmic/harmonic progressions, either complex or simple, to fulfill the need of the archetype and character. His compositional ideas and techniques are aligned with the needs of the *trickster's* archetypal expressions and are with the archetype's text, subtext and motivations. In *Chanticleer* Seymour Barab's musical significations of the *trickster* archetype are both clearly written and understood by the listener/observer, making this is an excellent example of a composer writing for the needs of the *trickster* archetype.

***The Jumping Frog of Calaveras County* by Lukas Foss**
***Libretto* by Jean Karsavina**
Based on a story written by Mark Twain
The character of the Stranger

The opera *The Jumping Frog of Calaveras County* is based on Mark Twain's well known story *The Celebrated Jumping Frog of Calaveras County*. The story begins in Uncle Henry's saloon in California's Calaveras county during the gold rush. Uncle Henry and Miss Lulu (Henry's niece) watch as Smiley (the frog owner) shows off the

extraordinary jumping skills of Dan'l Webster (the jumping frog of renown). All espouse Dan'l and celebrate his greatness. After the celebration is over and Smiley places Dan'l in his box, the Stranger enters the saloon. The Stranger mocks Dan'l Webster and claims that he can get any frog to jump further than Dan'l, and the bet is on. Smiley leaves to find another frog for the Stranger and Uncle Henry spreads the word about the upcoming jumping contest as the Stranger flirts with Lulu. Lulu, who is deeply attracted to the Stranger, offers to make him a meal and exits. The Stranger is left alone in the saloon and takes advantage of the moment. He fills Dan'l Webster full of buck shot from the shotgun he found behind the bar, thus ensuring Dan'l's inability to do anything more than sit in one place during the jumping contest. The scene ends with the Stranger's triumphant aria in anticipation of the upcoming win. Scene ii opens at the village square with a chorus of "Sweet Betsy from Pike." Uncle Henry enters and gets everyone excited for the ensuing jumping contest. The Stranger and Lulu enter after their dinner (and intimated tryst) followed by Smiley and a recently procured foe for Dan'l. The contest begins and the newly acquired frog easily beats the town's hero. The Stranger gloats and makes off with the entire money bet. However, shortly after the Stranger leaves Smiley realizes Dan'l looks very sick. Smiley picks him up and discovers he is about five pounds overweight. He turns Dan'l upside down and all of the buckshot that the stranger shoved down his gullet is vomited back out. The town folk manage to stop the Stranger before he leaves the city limits and force him to return all the money he had cheated everyone out of. He is then quickly run out of town and threatened with the noose if he ever returns again. All ends well as Dan'l Webster maintains the title of "champion of Calaveras County."

The Stranger's first entrance into the scene comes after a rousing, celebratory payoff that follows Lulu, Smiley and Uncle Henry's espousal of Dan'l; the scene ends in an accentuated B^b chord. The Stranger's entrance is signified by a solo muted horn playing a sounded G^b, a note that is "strange" in relationship to the previous B^b section. The G^b leads into a highly dissonant harmonic progression of two different fully diminished 7th chords, separated by a step and spelled out in arpeggiated descending parallel motion by the clarinet, bassoon, horn, violin, viola and cello (see measure 433 of Example IV.16).⁴⁸ This is then followed by a quick b^b7 flourish in the piano that leads into an A^b, played by a muted trumpet, and is followed by another progression of the parallel descending fully diminished 7th chords played by the clarinets and bassoon (see measures 435-436 of Example IV.16).

⁴⁸ These instruments each play an arpeggiated descending fully diminished 7th chord (except for the violin which only outlines a diminished chord): one group plays a fully diminished a7 chord while the other group plays a fully diminished b7 chord.

(32)

Fl.

ob.

Cl. 1-2.

Bsn.

Hr.

Tpt. 1-2.

Tbn.

Tba.

piano

perc.

Vcl.

Va.

C.B.

Attaca

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Ex. IV.16, mm 424-431: *The Jumping Frog of Calaveras County*. The Stranger's first entrance.

[illegible]

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Ex. IV.16 continued, mm 432-437.

a tempo (33)

a tempo

U. H.

Stranger

arco

pp

Sue point.

per. nat. arco Solo

arco sf > p espress.

per. nat. Solo sf

per. nat. arco Solo sf > p espress.

arco sf > p espress.

sf

pp

slow
(in a deep ominous tone of voice)

faster

not at all, stranger

Mind if I join you!

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Ex. IV.16 continued, mm 438-441.

These musical figurations and *ombra*⁴⁹ quality of the Stranger's first entrance immediately portray him as a dark and shadowy character, someone who is untrustworthy from the start. The sustained G^b and A^b combined with long rests, extreme dissonance of two different and simultaneously played fully diminished chords, and halting triplet examples portray the character of the Stranger in unqualified and suspicious tones. It is quite obvious that Foss sees this example as a stereotypical outlaw. Foss signifies the Stranger musically as trouble from the start, indicating that the patrons of Uncle Henry's Saloon should be wary of him.

As the conversation progresses the Stranger recounts all of the pet animals he has seen, but treats the idea of a pet frog with derision and disdain. His speech is accented by alternating 4/4 and 5/4 measures, which are ponderous, pointed (staccato) and halting (see Example IV.17).

⁴⁹ Leonard Ratner references the *ombra* topic while commenting on the *fantasia* style used in 18th-century opera saying, "...the fantasia style is used to evoke the supernatural – the *ombra*, representing ghosts, gods, moral values, punishments – and to bring forth feelings of awe and terror." See Ratner, *Classical Music: Expression, Form, and Style*, 24.

[illegible]

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Ex. IV.17, mm 468-474: *The Jumping Frog of Calaveras County*. The Stranger expresses his disdain for keeping a frog as a pet.

change back to Flute

FLUTE 37

Muted

Muted

Cymbal (with wirebrush) PP

Small Wood block PP

B. Dr.

Cymb. (with brush) Wood bl.

Stranger

There's na-mey con-tend a dog's man's best friend but who-e-ver

pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco pizz. arco pizz. arco pizz. arco

pizz. arco pizz. arco pizz. arco pizz. arco

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Handwritten musical score for "Smiley" by John Williams. The score is written on ten staves. The first system includes a piano introduction with various dynamics (pp, p, cresc.) and a tempo marking "Allegro". The second system features a vocal melody for "Smiley" with lyrics "Some not only keep'em Some train'em" and a tempo marking "Allegro". The third system continues the vocal melody with lyrics "Stranger keeps put-frogs" and a tempo marking "Allegro". The score includes various musical notations such as notes, rests, and dynamic markings.

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Ex. IV.17 continued, mm 481-486.

The uneven rhythmic figure accentuates his untrustworthy character. The jazz inspired harmonic progression of altered chords at first belies identification with the character; however, this type of progression intimates Americana to the listener.⁵⁰ The falsetto vocalization to the low A^b portrays the Stranger's distaste for keeping a frog as a beloved pet. The return of the two arpeggiated fully diminished chord patterns below the falsetto vocalization again signifies the Stranger as a shadow character: he will cause nothing but trouble (see measures 480-482 of Example IV.17).

A quartet follows (Uncle Henry, Smiley, Miss Lulu and the Stranger) where the Stranger says in an aside that he will figure out a way to fool them as the other three brag about Dan'l winning any jumping contest. At the beginning of the quartet, the four vocal lines and the orchestral writing do not suggest any archetypal differentiation between the four characters. Toward the end of the section, however, a difference between the Stranger and the others emerges. Foss uses a dotted-eighth-note/sixteenth-note pattern that creates the impression of a "bumpy wagon wheel" as the Stranger sings his solo lines. This example occurs only three times: twice in the violins and once in the piano (see measures 596-600 and 602-604 of Example IV.18). The musical figure imbues the moment with an old west topic/feel; but also, and more importantly, the musical example portrays the character of the Stranger as the *trickster* he is. This musical figure represents his internal wheels working through a way to twist the situation to his advantage. The Stranger's mind is less than linear, as these ideas do not come quickly or naturally to him.

⁵⁰ The jazz inspired progression in D^b ... I/V7 /V9/vi7/IV7/vi/V7/V9 etc...

Handwritten musical score for "The Jumping Frog of Calaveras County". The score is written on ten staves. The first five staves are for vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass) and the last five are for piano accompaniment. The music is in 2/4 time and features a key signature of one flat (B-flat). The lyrics are written below the vocal staves. The score includes various musical notations such as notes, rests, and dynamic markings (mf, p, pp, f, mp). There are also handwritten annotations like "Cymb." and "(imp. mark)". The lyrics are: "who can blame us", "who can blame us", "who can blame us", "much", "I'll find a way to foot them all".

The Jumping Frog of Calaveras County by Lukas Foss, lyrics by Jean Karsavina

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Ex. IV.18, mm 594-598: *The Jumping Frog of Calaveras County*. Quartet with the Stranger's "bumpy wagon wheel" motive.

(49) *Poco Rit.*

Gymb. 3

Poco Rit.

bet their frog won't jump at all

Da-mil

Da-mil

Shut

pp
they're

pizz.

arco

P

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Ex. IV.18 continued, mm 599-603.

A Tempo

espress.

Tba

molto leggiero

A Tempo

mp espress.

pp

He'll win the race

pp

A jumping match

mp espress.

A

He'll win the

fall - en for - my on - ver - ture - Their braggin' is pre - sen - ture

He'll find a way to fix this all

pp

pp

pizz.

arco

arco

espress.

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Ex. IV.18 continued, mm 604-609.

Another specific depiction of the Stranger as a *trickster* happens after both Smiley and Uncle Henry exit the saloon leaving Miss Lulu and the Stranger alone together. Here we see the Stranger change his persona into a helpless person as he asks Lulu “You wouldn’t know where a lonesome man could find himself a square meal in this town, would you, Ma’am?” Lulu is smitten with the Stranger and offers to cook him a meal. After Lulu tells him that she’s “got a soft heart! Never could stand the thought of a lonesome man! You jus’ wait here,” the Stranger realizes that Lulu might be a willing afternoon partner. The dissonant tremolo in the upper strings and muted trumpet at the *Andante* signifies his idea to approach Lulu; this is followed by the repetitive eighth notes in the *molto accelerando* section which indicates his approach to Lulu; this is followed by an augmented A^b7 chord denoting his self-imposed big-man status (see measures 625-628 of Example IV.19).

At the downbeat of the Stranger’s vocal entrance Foss places a peddle C^b in the basses and an open quartal chord in the violins, violas and cellos (E^b, A^b and D^b). Foss layers three important significations here: first, he presents another western topic for the audience using the quartal harmony (a gesture made popular by Aaron Copland); second, the open quartal harmony connotes for the *trickster* that he is a lonely character in need of help from a kindly young lady; and third, the dissonant C^b peddle indicates the Stranger’s underlying insincerity (see measure 629 of Example IV.19).

51

Andante (♩ = 84)

pp

p

1. muted

pp

pedal

more

mp

snare drum

mp

Uncle Henry

Guss no better than the rest
goin' round 'bout that contest.

(Uncle Henry puts Dan'l
on the counter)

you go tell the boys in
the backroom, Lulu
(Lulu exits)
(Smiley exits)

Andante

(Stranger sees shotgun
and puts it in the box with Dan'l)

(tutti)

pp

pp

pp

pp

pp

pp

pizz.

pizz.

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Ex. IV.19, mm 621-625: *The Jumping Frog of Calaveras County*. The Stranger approaches Lulu in the Saloon.

Molto Accel. — — — — — *Andante quasi Adagio*

FLUTE

poco cresc. *+ 2. miled.*

open *poco sf*

Andante quasi Adagio

Molto Accel. — — — — — *Andante quasi Adagio*

(Lulu takes out a large hand mirror from her reticule and starts primping.)

(He gets an idea.)

(He approaches Lulu.)

Stranger *poco rubato*

you wouldn't know where *alone* some man could find himself

poco cresc. *poco cresc.* *arco* *arco*

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Ex. IV.19 continued, mm 626-630.

52

Rit. (Allegro) (Andante) Rit.

a Spammel in Kistern

Would you Ma'am?

I'm not a bad cook myself

Why ha ha me, Ah! ah!

Ah! ah! Why Ma'am

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Ex. IV.19 continued, mm 631-634.

The Stranger's aria, "Each time I hit a town," completes scene i of *The Jumping Frog of Calaveras County* and is filled with seemingly disparate musical gestures and figures. A few of these overtly represent Americana. For example at the very beginning of the aria (see measures 686-691 of Example IV.20) Foss starts with quartal harmony and later writes quartal melodic figures in the vocal line and throughout the orchestration. This passage migrates to a five-bar burlesque-like musical figure on the text "let her feed and love me, and off I run" (see measures 696-700 of Example IV.20). This is the only place that the burlesque-like gesture appears in the entire 107 bar aria. Although the music speaks overtly of one being in a saloon in the Wild West, it is nearly impossible to rationalize how this music is part of this *trickster's* conscious or subconscious thought process.

Handwritten musical score for "The Jumping Frog of Calaveras County". The score is written on multiple staves. The top section includes piano accompaniment with various dynamics like *f*, *p*, *pp*, *mf*, and *b p*. The bottom section features a vocal line with lyrics: "time I play my game — turn on the charm I do my — self some good — so where the". Below the vocal line is an *arco* section with markings like *arco f poco non legato* and *poco un legato*.

The Jumping Frog of Calaveras County by Lukas Foss, lyrics by Jean Karsavina

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Ex. IV.20, mm 686-692: *The Jumping Frog of Calaveras County*. The Stranger's aria at the end of scene i.

57

Burlesque-like musical example highlighted with brackets.

hell's the harm / if a man like some — we have no some fun —

pizz. mp pp pizz. b9 arco mp

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Ex. IV.20 continued, mm 693-696.

(♩ = 92)

Piu mosso

D.L.

Cymb.
(Triumphal)

Rit.

off y ann - each time each time each t each time y chat them then hit the

pizz.

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Ex. IV.20 continued, mm 697-702.

The beginning of the second half of the opera opens with a wonderful rendition of *Sweet Betsy from Pike* performed by the orchestra, chorus and Guitar Player. This is followed by the entrance of Uncle Henry who riles up the town folk over the Stranger's denigration of the county's frog jumping champion: Dan'l Webster. Miss Lulu and the Stranger then enter following their afternoon dinner/tryst.

At the start of the second scene the Stranger once again works his *trickster* ways. In the duet, "That was a mighty good dinner," Foss composes music that is much different from the way he wrote for the Stranger in the first half of the opera. Foss portrays the *trickster* as a person who wishes to be viewed as though he fits in with the rest of the town's people. The vocal lines are doubled in the clarinet as the cellos and violas play a broken-chord *pizzicato* accompaniment; they are quickly joined by the bowed violins. This musical topic indicates that the scene is firmly set in a 19th-century western parlor, as a musician is performing a simple folk-tune melody on a piano in the corner: the music is reminiscent of a quaint Stephen Foster song (see Example IV.21).

Andante (♩ = 88-92)

*(They turn their backs
to Stranger and Lulu
who enter arm in arm.
Chapshooters resume
their game, apparently.
Guitar player picks
up his guitar.)*

Andante

Lulu

Stranger

(hammy)
That was a mighty good dinner and

pizz.
p

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Ex. IV.21, mm 982-987: *The Jumping Frog of Calaveras County*. The Stranger begins the duet, "That was a mighty good dinner."

23

The image shows a handwritten musical score on ten staves. The title 'The Goodbye Song' and the composer 'J. S. Zich' are written at the top. The score is in 2/4 time, indicated by a '2' over a '4'. The key signature has one flat (B-flat). The first staff contains a melodic line with a slur over the first four measures and a 'p' dynamic marking. The second staff contains a bass line with a slur over the first four measures and a 'p' dynamic marking. The third staff contains a melodic line with a slur over the first four measures and a 'p' dynamic marking. The fourth staff contains a bass line with a slur over the first four measures and a 'p' dynamic marking. The fifth staff contains a melodic line with a slur over the first four measures and a 'p' dynamic marking. The sixth staff contains a bass line with a slur over the first four measures and a 'p' dynamic marking. The seventh staff contains a melodic line with a slur over the first four measures and a 'p' dynamic marking. The eighth staff contains a bass line with a slur over the first four measures and a 'p' dynamic marking. The ninth staff contains a melodic line with a slur over the first four measures and a 'p' dynamic marking. The tenth staff contains a bass line with a slur over the first four measures and a 'p' dynamic marking. The lyrics are written below the staves: 'served in re-al fine style and you were a re-al won-der-ful'. There are several annotations in the score, including '(with mod-er-ate)' and '(with mod-er-ate)'. The score is written in ink on a piece of paper with a grid pattern.

The Goodbye Song

J. S. Zich

2/4

served in re-al fine style and you were a re-al won-der-ful

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Ex. IV.21 continued, mm 988-994.

The Stranger is a chameleon. By singing in this fashion, he is trying to make himself look a certain way: gentleman-like and proper. He is neither, but will speak and sing in this manner to secure the possibility of future sexual encounters. In his second verse, the flute and clarinet's flourish followed by the solo violin counter-melody paint the Stranger's *faux* loving sentimentality even more strongly (see measures 1026-1037 of Example IV.22).

[illegible]

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Ex. IV.22, mm 1020-1026: *The Jumping Frog of Calaveras County*. The Stranger's faux sentimentality expressed in the flute and clarinet.

160

(27)

hope you mean what you say — for we'll take you up on that pro-po-sition — when

p

arco

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Ex. IV.22 continued, mm 1027-1034.

piu Mosso
(al = ad lib = 90)

(28)

espress.
e-ven to tra-vel this way

Must you go ho-ho-hey

f
Can't you settle
fraid to have to

Belo
arco
pizz.

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Ex. IV.22 continued, mm 1035-1041.

The final moment that portrays the Stranger musically as a *trickster* in the opera occurs just before the big frog jumping contest. The Stranger is given a random frog and everyone wants to see if it can jump as well as Dan'l. The Stranger falsely dons an aspect of fairness. Foss writes a simple semi-sung⁵¹ line reminiscent of one of the lines from his duet with Miss Lulu. To further separate the Stranger's falsely dignified manner, Foss writes in two measures of *hemiola* (indicated by the 3/2 meter) as the rest of the orchestra and characters on stage continue in a 3/4 meter (see measures 1188-1191 of Example IV.23). The simple ascending then descending line of half notes in the Stranger's line is an attempt to capture an air of respectability, which is needed if this *trickster* wants to successfully complete his ruse.

⁵¹ Foss clearly indicates that the moment is not to be vocally produced in the style of *sprechstimme*, but a hybrid of *sprechstimme* and singing. This is indicated by an *x* on the half-note's staff line.

[illegible]

The Jumping Frog of Calaveras County by Lukas Foss, lyrics by Jean Karsavina

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Ex. IV.23, mm 1182-1189: *The Jumping Frog of Calaveras County*. The Stranger falsely portrays an air of fairness.

(43)

182

Handwritten musical score for "The Jumping Frog of Calaveras County". The score is written on ten staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third staff is a vocal line with lyrics. The fourth staff is a piano accompaniment line. The fifth staff is a vocal line with lyrics. The sixth staff is a piano accompaniment line. The seventh staff is a vocal line with lyrics. The eighth staff is a piano accompaniment line. The ninth staff is a vocal line with lyrics. The tenth staff is a piano accompaniment line. The score includes various musical notations such as notes, rests, and dynamic markings like "pp", "p", "f", "legato", and "staccato".

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Ex. IV.23 continued, mm 1190-1197.

Lukas Foss' *The Jumping Frog of Calaveras County* is awash in musical themes that denote the sounds of the Wild West and Americana. However, as for the musical significations that pertain to the archetypal character of the *trickster* (the Stranger), Foss is inconsistent. His signification of how the Stranger acts as a womanizer is excellent. The moments that the Stranger is seen by the audience as scheming are also well represented. He seems to understand and identify with these portions of the archetype quite well and portrays the Stranger with a subtle specificity. As for the rest of the musical significations, Foss seems to have thought of the Stranger as a stereotypical outlaw character as opposed to a *trickster* archetype. His portrayal of the Stranger through menacing sets of diminished chords and other *ombra* settings are numerous throughout the Stranger's opening scene. This kind of topical setting portrays a character who is malevolent and ready to wreak havoc in the Calaveras neighborhood; if this were the case, he would take what he wanted by force. That is clearly not the Stranger's archetypal motivic drive. As stated earlier in his aria, the Stranger does not understand accepted social boundaries and is obviously attempting to fill his belly and fulfill his addiction to gambling and women through guile: **not** by force. Perhaps Foss was trying to show off his ability to write in an Americana style and present very strong musical moments in this opera. However, if those were his choices, he missed several opportunities to portray a wonderfully complete character representing the *trickster* archetype.

***A Pot of Broth* by Herbert Haufrecht**
Libretto by Herbert Haufrecht
Adaptation from the play *A Pot of Broth* by W. A. Yeats
The character of the Beggar

Herbert Haufrecht's opera, *A Pot of Broth*, is based on W. A. Yeats' play *The Pot of Broth* written in 1929. Haufrecht's opera was originally written in 1965, and was subsequently revised in 1986. The opera has been produced a number of times since its premiere in 1967, including two 1987 productions in New York City: After Dinner Opera Co. and at Bruno Walter Auditorium at Lincoln Center.⁵² Since Haufrecht's death in 1998, the piece has fallen into obscurity. Eventually, *A Pot of Broth* was donated to the New York Public Library where the full orchestral score can be found today.

The story takes place in an Irish village and revolves around a beggar who wanders into the home of Sibby and John Coneely. The Beggar is in search of a meal and has nothing to offer in return. He attempts to acquire a meal from John and Sibby through a bit of guile and trickery. Sibby tells the Beggar they have nothing to offer and asks him to leave. The Beggar says that it is usually he that is the one to offer a meal and that everyone else invites him into their house.

Coneely's curiosity is piqued and he allows The Beggar to tell a long tale of how he managed to procure his enchanted stone. The Beggar says that if he is given a simple pot of water the stone will allow him to make broth, soup, ale, stout and even whisky: but first, the broth. Through his deception he manages to get the couple to unwittingly flavor his stone water with herbs, cabbage, onions, a ham bone and even a freshly plucked chicken. Of course, after the addition of the various ingredients the broth is delicious. At

⁵² Emily Hamood and Carlene W. Mills, eds., *Annotated Bibliography of Opera/Musical Theatre works for Young and Family Audiences, 1978-2002*, Second Edition (Birmingham: Opera for Youth Inc., 2002), 510-511.

the end of the opera the Beggar gives the stone to the Coneelys in return for food and whisky; after all, it was so nice of them to let him into their home.

The opera opens with a relatively short sixty-three bar prelude full of thematic material that is used throughout the opera. The stage directions indicate that the Beggar wanders across the stage at measure fifty of the prologue while the violin, viola and cello play open fifths (imitating bagpipe drones) and the Beggar whistles the tune in unison with the oboe (imitating a chanter melody) (see Example IV.24).

BEGGAR [enters in front of the curtain, whistling as he travels across the stage, pauses for

(Whistle)

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Ex. IV.24, mm 45-53: *A Pot of Broth.* The Beggar's entrance into the prologue.

Ob.

B. Cl.

Bsn.

Hn.

Hp.

a moment to wink at the audience before making his exit.]

Vln.

Vla.

Vc.

p

mp

p

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Ex. IV.24 continued, mm 54-63.

The tune is in G mixolydian and its emotional impact gives the character of the Beggar a happy-go-lucky dramatic quality. To add to the Beggar's *trickster* archetypal nature Haufrecht allows the chanter melody to flirt with G before the tune returns to G mixolydian (see measures 50-57 of Example IV.24). This quick inter-change of modality also imbues the character with a bit of slyness.

The first eighteen measures of the opera⁵³ embody many of the compositional techniques that Haufrecht will employ throughout the opera. In the first measure of Example IV.25 the cello plays a motive usually associated with the "pot" or "pot of broth." This is confirmed in measure 80 of Example IV.25 as the Beggar's melody of the text "What's in that big pot?" and is the same as the first measure of the opera (see measures 64 and 80 respectively of Example IV.25). The piano, violin and viola play Sibby Coneely's dissonant motive; as the motive suggests, she has a sharp yet humorous edge to her character (see the first two beats of measure 65 in Example IV.25).

A musical gesture that passes through the cello, viola, violin, bass clarinet and finally the oboe gives a clue to the *trickster's* action on stage as well as his intention (see measures 67-71 of Example IV.25). This melodic winding figure indicates the Beggar's stealthy search for something to eat.

After the passage is completed the Beggar sings a miniature arioso regarding his choice of houses to search. At measure 73 of Example IV.25 Haufrecht chooses to use an A aeolian mode for his topic in portrayal of the beggar. Because the aeolian mode creates an unusual chord progression, it makes the beggar sound as though he were a

⁵³ I will not reference the start of the opera based on Haufrecht's instruction to raise the curtain, but rather on the following factors: the last four bars of the prelude (just prior to this example) is in 2/4 and includes a *poco ritardando* just prior to the phrases completion; this is followed by an *attaca* into the next section that begins in 4/4 (which is measure 64 of Example IV.25), marking the prologue's termination and the beginning of the main body of the opera at measure 64.

sympathetic wanderer without a home. In addition, Haufrecht adds the chromatic intervals of a 7th and 9th to the simple A aeolian iv chord (see measure 76 of Example IV.25). Even though the musical moment has an aural appeal, the extreme coloration of the text “Was it a good place for me...” makes it difficult to associate some form of signification or meaning to the moment. The lone moment sounds very much out of place and is in the idiom of jazz rather than being emblematic of a *trickster* characterization. Perhaps Haufrecht chose to conceptualize the beggar as being whimsical and prone to fantasy; if so, the intention is not clear here.

Moderato misterioso

Ob.

B. Cl.

Bsn.

Hn.

Hp.

[curtain]

Vln.

Vla.

Vc.

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Ex. IV.25, mm 64-70: *A Pot of Broth*. First 19 bars of the prelude to *A Pot of Broth*.

rit. *3* Recitativo, freely

Ob.

B. Cl.

Bsn.

Hn.

Hp.

p

BEGGAR

What sort are the peo ple in this house, I won- der? Was it a good place for

rit.

Vln.

Vla.

Vc.

(pizz.)

p

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Ex. IV.25 continued, mm 71-76.

Ob. *p* *mf*

B. Cl. *pp*

Bsn. *pp*

Hn. *pp*

Hp.

Vcl. *pp* *mf* *f* *p*

Vln. *mp*

Vla. *mf*

Voice: me to come to look for my din-ner, I won der? What's in the big pot? No thing at all.

[lifts cover - - - - closes it]

3

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Ex. IV.25 continued, mm 77-82.

What's in the lit tle pot? Nothin g at all! What's in that bot- tle, I won der? Milk! Milk in a bot tle! I

Ex. IV.25 continued, mm 83-89.

The Beggar is interrupted by Sibby and John chasing after a chicken. During the mayhem, the Beggar discovers that he knows of the Coneelys and that it may be very difficult to get a meal out of them. He then sings a recitative section, “It was the bad luck of the world.” A mournful lyric line set over a F[#]11 chord played in the piano (see measures 120-122 of Example IV.26). The section is beautiful and other worldly; the score indicates to the performers that the moment be *slower* and *philosophical*, giving the Beggar an opportunity to reflect on the disappointment in his life. This would indicate that Haufrecht made a specific choice to portray the Beggar sympathetically; he sees him as being down on his luck rather than a *trickster* at this point in the opera.

optional repeat

Molto rit. **Slower, philosophically**

p

p

pp

p

BEGGAR [Coming front stage]

Spoken:
 "Sibby" he called her. I wonder is it Sibby Coneely's house I am in? If that's so,
 it's a bad chance I have of going out heavier than I came in. I often heard
 of her, a regular slave-driver that would starve the rats.

It was the bad luck of the

pizz. **Molto rit.** **Slower, philosophically**

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Ex. IV.26, mm 114-120: *A Pot of Broth*. The Beggar sings, "It was the bad luck of the world..."

rit. **Freely**

p esp.

[Begins emptying his pockets,
placing the contents on the table.]

world brought me here, and not a house between this one—and then next vil lage. And it is-n't much I have left to bring me on there!

arco rit. **Freely**

p

arco

p

arco.

p

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Ex. IV.26, mm 121-126.

The last four measures of Example IV.26 provide insight into how Haufrecht views the character of the Beggar up to this point in the opera. First, in measures 123-124 of Example IV.26 a set of descending lines in the strings gradually creates an unfolding sequence of stacked chromatic chords over the lyrics “and the next village” (d/A7/b7/D7/diminished g9), which, paired with the *ritardando* the falling line, punctuated by the final chord in the sequence, indicates his despair of the moment. Yet, the chromatic description written by Haufrecht is almost too beautiful to match the despair in the character’s lyrics. Second, the short *recitative* section in the last three bars of Example IV.26 offers a wonderful moment of insight into the Beggar’s emotional state. The D chord below the Beggar’s A aeolian vocal line expresses his desire to detach from this world. Again, this is not typical Jungian *trickster* behavior. So far, Haufrecht seems to view the Beggar as a victim of unfortunate circumstances instead of an opportunist.

Next, the Beggar sings a short aria, “In the time long ago,” where he remembers his old *trickster* ways. Haufrecht again chooses a mode for the Beggar to sing: E mixolydian. At the beginning of the *recitative* section, “That’s all I have in the world...” Haufrecht writes open fifths to indicate bagpipe drones in the strings and arpeggiated figures in the piano to indicate the accompaniment of a harp (see Example IV.27). By the time the aria begins, the strings add their own arpeggiation, followed later by the bass clarinet and oboe. All of these signs inform the audience that the Beggar is a simple Irishman from the countryside.

Allegretto

of the last dinner I got... and likely to get till to-morrow. That's all I have in the world... Unless the

Allegretto

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Ex. IV.27, mm 132-137: *A Pot of Broth*. The Beggar's aria, "In the time long ago."

stone I picked up to peg at that yelping dog a while ago. In the time

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Ex. IV.27 continued, mm 138-144.

Scherzando, poco mosso

long a go, I us n't to have much trou-ble to get a din-ner get - ting

pizz. **Scherzando, poco mosso**

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Ex. IV.27 continued, mm 145-152.

o-ver the old wo-men and get-ting round the young ones.

arco

cresc.

arco

cresc.

arco

cresc.

mf

mf

mf

C (VI) F# (v/v) b11 (v11) E (I)

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Ex. IV.27 continued, mm 153-159.

In the line, “I usen’t to have much trouble to get a dinner, getting over the old women and getting ‘round the young ones,” Haufrecht specifically portrays the Beggar’s *trickster* nature (see measures 147-159 of Example IV.27). The *scherzando* indication in the orchestra reinforces the need to be playful with the unusual chord progression found in measures 149-153 of Example IV.27 (a descending pattern of chords A/G/F) which is punctuated by the change in the rhythmic pattern, alternating *pizzicato* strings and arpeggiated bass clarinet passages as he wistfully remembers his seemingly lost deceptive abilities. Immediately following these examples Haufrecht continues with a harmonic progression that emphasizes the Beggar’s ability to manipulate the ladies in his youth. This is heard most specifically from the C chord to the f[#] chord (a progression of a tritone) and then to a highly colorful b11 chord (see measures 155-157 of Example IV.27). Although the text may not specifically say that he was a ladies’ man, the harmonic progression leaves no doubt that Haufrecht painted him harmonically to be a little devilish (C to f[#]) and that he also enjoyed his time with the ladies (b11).

During the second half of the aria the Beggar remembers how he used to use his wits to fill his stomach, and after the aria is completed he devises a scheme to trick the Coneely’s. He decides to pretend that a stone that he has recently picked up off of the ground will become his enchanted broth-making stone.

Upon entering their house, Sibby and John Coneely find the Beggar waiting for them. They have nothing to offer him and tell him to leave. The Beggar now begins to work his *trickster* nature with a story of how he is there to give and not take. At the beginning of the next exchange, Haufrecht changes the musical texture and harmony overtly to match the *trickster* qualities found in the text. Sibby tells him to leave and that,

“We have nothing here for you.” Immediately following this, a variant of the “pot” motive is heard in the bassoon (see Example IV.28). The Beggar responds by singing the same “pot” motive and establishing C to signify his common, normal nature. He then continues to sing with an extension of that motive as found in the first three bars of the opening scene of the opera (see the cello part in measures 65-66 of Example IV.25). The first three bars of the Beggar’s response is doubled by the violin and viola augmenting the Beggar’s desire to be seen as a simple and straight forward person (see measures 300-302 of Example IV.28). The Beggar is about to beguile Sibby and gain her trust.

THE BEGGAR

THE BEGGAR [coming forward, timidly at first]

We have no-thing for you! It's a mis-take you make, It is not ask-ing a-ny thing I am, _ma'am It is

arco

arco

arco

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Ex. IV.28, mm 298-303: *A Pot of Broth*. Sibby's and the Beggar's interchange.

giving I am more used to, I am, ma'am. I was never in a house yet but there would be a welcome for me there.

pizz. *f* pizz. *f* pizz. *f* *mf*

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Ex. IV.28 continued, mm 304-310.

Haufrecht writes a simple chord progression of vi/V/IV/vi/vii to I in C as the Beggar emphasizes that he is “more used to giving.” He expresses his *faux* earnestness with, “I am ma’am,” thus infusing the Beggar with a pious and humble nature (see measures 304-307 of Example IV.28). There is only one moment in this interchange between Sibby and the Beggar where the Beggar’s underscoring breaks from the straight-forward harmonic progression. In measure 308 of Example IV.28, Haufrecht uses a grandiose d11 chord (v11/v) as an enhancement to the Beggar’s description of how everyone else in the world has treated him as he sings, “I was never in a house yet but there would be a welcome for me there.” When compared to the rest of the harmonic progression, this highly colored chord enhances the Beggar’s lie.

Just as the Coneely’s are about to force him to leave, the Beggar reveals the enchanted stone. The revelation is reinforced by a simple doubling of the vocal line in the oboe, which then segues into a moment of quartal harmony. The piano plays in an upper registration with each hand playing two different sets of quartal chords (see measures 358-360 of Example IV.29).⁵⁴ These chords create an atmosphere of otherworldliness and help to support the *trickster*’s presentation. To buoy his presentation further Haufrecht writes a *hemiola* in the vocal line, thus separating him and the stone from being normal. This is followed by suspensions (more *hemiola*) in the vocal line on “better than beef” and “better than cakes” (see measures 361-363 and 366-368 respectively of Example IV.29). These compositional techniques signify the Beggar’s deception and emphasize his desire to heighten the Coneelys’ anticipation.

⁵⁴ This quartal stacking could also be interpreted as a g11 chord.

BEGGAR:

Is it me___to ask an - y - thing to eat? I have here___what's bet - ter___than beef and

pizz.

pizz.

pizz.

arco

p

arco

p

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Ex. IV.29, mm 354-363: *A Pot of Broth*. The Beggar reveals the stone.

mut-ton, and bet-ter than cakes and sacks of flour Ah Ah

arco

f

f

f

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Ex. IV.29 continued, mm 364-373.

When the Coneely's remain unconvinced of the stone's powers, the Beggar heightens the suspense even more. At this point Haufrecht uses bitonality to create a strongly mysterious mood by rolling a superimposed G chord and e^b chord (enharmonically spelled) in the piano (see Example IV.30).

The musical score is written for voice and piano. It consists of five systems of staves. The first system has three staves (treble, key signature, and bass). The second system has two staves (treble and bass). The third system has three staves (treble, key signature, and bass). The fourth system has two staves (treble and bass). The fifth system has three staves (treble, key signature, and bass). The vocal line is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one sharp (F#). The time signature is 4/4. The lyrics are: "What can you see in it, you tha nev-er saw what it can do? What is it___ it can do? It can". The character names are: BEGGAR, JOHN, and BEGGAR. The dynamic markings are: *f* (forte) and *p* (piano).

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Ex. IV.30, mm 420-424: *A Pot of Broth*. Bitonality creates mysterious mood.

After managing to obtain, and place in the pot, a few food items that would make the plain water taste good, the Beggar sings a little folk-like tune to gain time in order to allow the ingredients to infuse the water and make a broth. This folk tune is in 6/8 and is filled with parallel thirds and horn fifths (played by the oboe and bassoon) accompanied by a simple broken chord pattern in the piano, cello, and viola and joined periodically by the other instruments of the orchestra (see the oboe and bassoon in measures 514-515 of Example IV.31). It is a comedic hunting song used by the *trickster* to occupy the Coneely's while the broth's ingredients have time to blend together.

Ballad: Allegro

The musical score is divided into two systems. The first system contains the piano introduction and the vocal entry for the Soprano (S.). The piano part begins with a treble and bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It features a series of chords and a melodic line in the bass. The Soprano part enters with the lyrics "But where did you get the stone at all?". The second system contains the vocal entry for the Bass (B.) and Tenor (T.), followed by the piano accompaniment. The Bass part enters with the lyrics "Well, this is how it happened" and has two verses of lyrics. The Tenor part has a single note. The piano accompaniment continues with a melodic line in the bass and a chordal accompaniment in the treble. The score concludes with a final piano accompaniment section.

Ballad: Allegro

S. But where did you
get the stone at all?

B. Well, this is how it happened

1. I was home-ward bound with my
2. It was there I found_ my__

T.

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Ex. IV.31, mm 508-512: *A Pot of Broth*. Beggar's hunting tune.

grey - hound when it followed a rabbit as was its habit; up over a steep hill, down near to the
 fine old hound then I went for the rabbit and tried to grab it. Lo! It was an old man! A little old

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Ex. IV.31 continued, mm 513-520.

Throughout the cooking portion of the opera the Beggar uses several diversions to allow as much cooking time as possible. One of the more clever and effective sections composed by Haufrecht occurs when the Beggar tells of the stone falling into a Catholic's hands and ever since, one cannot cook meat with the stone on a Friday or the meat will turn black.⁵⁵ Here, the topic is clearly a sacred church setting and the bassoon and bass clarinet play the *dies irae*: the Gregorian chant used in the mass for the dead (see Example IV.32 and Example IV.32a).⁵⁶ The addition of the *dies irae* creates an exaggerated religious fervor used by the *trickster* to emphasize the stone's powers.



Ex. IV.32a, *dies irae*.

⁵⁵ In the Catholic religion, and prior to the second Vatican Council (1962-1965), it was forbidden to eat red meat on Friday. This was in honor of Christ's death on the cross on a Friday; ergo, the reason meat would turn black on a Christian holy day.

⁵⁶ The bass clarinet does not play the *Teste David cum Sibylla* portion of the *dies irae* melody.

religioso

religioso

If you put it in-to a pot of a Fri-day with a bit of the whit-est meat in Ire - land in it, it would turn_it as

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Ex. IV.32b, mm 588-594: *A Pot of Broth*. Beggar's religious music and partial quote of the *dies irae*.

To Clar.

SIBBY

black as black! That is no less than a miracle! I must tell Fa-ther Jones a-bout that!

p

pizz.

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Ex. IV.32b continued, mm 595-15.

Eventually, the stone broth (which by this time includes a vast array of ingredients) tastes wonderful. The opera ends with the Beggar giving the stone to the Coneely's in return for some food (the rest of the broth) and a bit of whisky to go along with it. The opera's finale incorporates the singing of an Irish hornpipe melody and the opening tune of the prelude. The last three measures of the opera mirror the opening three measures as Sibby attempts to recreate a broth with the stone given to them by the Beggar (see measures 64-66 of Example IV.25 and measures 925-927 of Example IV.33). These last three bars include the "pot of broth" motive, Sibby's motive and the stone being dropped into the pot (the G to C played by the piano and strings) as Sibby attempts to recreate a broth.

The musical score consists of five systems of staves. The first system has three staves (treble, treble with key signature change to one sharp, and bass). The second system has three staves (treble, treble with key signature change to one sharp, and grand staff). The third system has one staff with the instruction "[Sibby drops the stone in the pot.]" above it. The fourth system has three staves (treble, grand staff, and bass). The fifth system has three staves (treble, grand staff, and bass). Dynamics include *mf* and *p*. Performance instructions include *pizz.* (pizzicato) and *[Fast curtain.]*.

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Ex. IV.33, mm 925-927: *A Pot of Broth*. Final three measures of *A Pot of Broth*.

Herbert Haufrecht's *A Pot of Broth* is full of music that denotes the Irish people and countryside. He uses Irish folk tunes liberally to identify culture and character.⁵⁷ The music is varied and includes styles from the cheerful Irish tune to the melancholy ballad. It is rife with orchestral examples reminiscent of bagpipes, harps and whistles.⁵⁸ He frequently uses chromatic harmony (especially the 7th, 9th and 11th chords) either in succession or at seemingly random points in time. Haufrecht also employs a variation of the *leitmotif* system which normally symbolizes an object, character or emotion; however, he does not always stay true to the ideals of the system. Haufrecht's system of *leitmotif* is not always intelligible. At times the motives seem to be used rhetorically. Consequently, the main motives are generalized and lose specificity, thus losing impact.

The Beggar provides situational comedy as the foils, Sibby and John Coneely, fall for this *trickster's* every ploy. At the beginning of the opera Haufrecht composed music for the Beggar as though he were a stereotypical character we should sympathize with rather than composing music for a *trickster* archetypal character. However, from the time the Beggar sings his aria, *In the time long ago* (see Example IV.27), Haufrecht treats the Beggar's sections in a way that exposes him as the *trickster* he truly is. Harmonically, he floats between Jazz influenced chord progressions (which sound beautiful, but have little to no associative connections) and chord progressions that buoy the *trickster's* underlying actions and motives.

⁵⁷ It is not within the scope of this document to identify original folk tunes or newly composed tunes that may sound indigenous. What is important in this analysis is how these tunes are used as signs and what significations may be indicated for the characters and the drama.

⁵⁸ The instruments used by Haufrecht for the orchestration of *A Pot of Broth* are ones that easily lend themselves to creating sounds that would have been heard in old-world Ireland: oboe, bass clarinet in B-flat, bassoon, horn in F, harp, violin, viola and cello.

This is the only opera Herbert Haufrecht wrote. It is obvious that he understood music drama, was well schooled in the mechanics of music and understood the importance of musical topics to be used as signs to indicate emotions and actions. *A Pot of Broth* contains moments of great topical specificity in consonance with the *trickster* archetype and moments that are interesting, yet unspecific and seemingly out of phase with the archetype. Even with these misgivings it is a charming opera and worthy of consideration. If Herbert Haufrecht had greater name recognition in classical music circles, this piece would probably be produced more often than it is today; since producers do not like taking chances on pieces that are not in the standard repertory, *A Pot of Broth* now lies dormant and unproduced.

CHAPTER V

CONCLUSION

The process of quantifying the quality of music is elusive at best. Every individual responds to music differently. We all have distinct preferences when it comes to what genre or style of music we prefer. Everyone responds to different aspects of music in personal ways. In essence, our tastes are specific, individual and unique. However, there are generalities that we can all agree upon that are attractive to greater swathes of the listening populace.

Classical music entertains and intensifies emotions for reasons that are different from rock, country western, pop, gospel, rhythm and blues, jazz, Broadway, Disney, new age, big band or folk music. Within the realm of classical music there are sub-genres that attract people in various ways. People are attracted to opera for reasons that are different than those attracted to symphonic, piano and solo instrumental music. Within the genre of classical vocal music, there are still more distinctions. People who are passionate about vocal music such as art song, choral music and oratorio, view these genres differently from opera. Even opera devotees have their favorite operatic style, whether that be Wagnerian, *verismo*, French Grand, baroque, Italian, Russian, twentieth-century or children's opera.

All opera composers must work with the same musical elements: rhythm, meter, harmony, melody, orchestral texture and tempo, in combination with a *libretto*. How composers use these different musical elements in relation to the text and story defines

how an audience responds to and experiences an opera. A composer's opportunity to create combinations of different musical elements are infinite, but it is the quality of the musical connection to the text, action, story and characters that separate a successful opera composer's work from the work of the composers that have been forgotten.

Admittedly, it is impossible to prove that a composer's ability to signify the action of a story in children's opera is the sole measure of their success. However, this study provides significant evidence to suggest that a composer's ability to signify the archetypal character's experiences musically in conjunction with the situational moments of the opera is crucial to the success of a children's opera. Through this study some strong correlations have appeared regarding a composer's level of success and that composer's ability to signify musically specific archetypal experiences on stage. As a consequence, it can be inferred that there is a strong connection between a composer's skill in composing opera and the attention the composer gives to an archetype's experience in the story.

The following data is the result of a comparative analysis based on the types of compositional elements used in the musical excerpts and the number of musical elements used per excerpt. This then allowed for the discovery of the total percentage of the possible compositional elements used and the average number of elements used in each musical excerpt. The compositional elements analyzed and recorded for use in this study are rhythm, meter, harmony, melody, orchestral texture and tempo indications. The complete breakdown of how the composers used the different musical elements and the results the topical analysis can be found in appendix A (*mother* archetype), B (*hero* archetype) and C (*trickster* archetype).

According to Opera America *Amahl and the Night Visitors* by Gian-Carlo Menotti has been the most performed opera in North America since 1991.⁵⁹ The musical analysis of the *mother* archetype in this opera scored the highest when compared to all of the other archetypes examined in this study.⁶⁰ Menotti's ability to use every element of the available compositional techniques (rhythm, meter, harmony, melody, orchestral texture and tempo) over 50% of the time has turned out to be the most unique feature of the analysis. There was no specific musical element that Menotti used 100% of the time; which implies that finding the right set of elements to amplify the archetype's experience was more important to him than relying on only one or two. Menotti displayed no bias toward one compositional element over another as is true of some composers in this study.

Menotti expressed the character of the Mother's archetypal experience several times in each musical excerpt.⁶¹ For example, within each of the musical excerpts, the elements of rhythm, melody, harmony, orchestral texture and tempo, Menotti freely allowed the compositional significations to change multiple times with the emotional changes of the character. The unfolding of multiple significations in the excerpts seems to contribute to the overall experience of an opera's impact as a *gestalt* experience. There are other composers in this study that used this compositional device. However, Menotti and Barab used it significantly more often than the rest. As a result, the *gestalt*

⁵⁹ Antopoli, "Most Produced North American Works."

⁶⁰ For a full breakdown of all of the composer's archetypal compositional comparisons found in this study please see Appendices A (the *mother* archetype), B (the *hero* archetype) and C (the *trickster* archetype).

⁶¹ To see a complete breakdown of the *mother* archetype in Menotti's *Amahl and the Night Visitors* see Appendix A, Table A.3.

experience an audience seems to have from watching *Amahl and the Night Visitors* and *Little Red Riding Hood* seems to correspond with the operas' popularity.

Arguably the next most successful children's opera in the United States for the last few decades is Seymour Barab's *Little Red Riding Hood*. Another one of Barab's children's operas used in this analysis that has not been as successful as *Little Red Riding Hood*, but continues to be produced is *Chanticleer*. In the analysis of these two operas, Barab's skill at signifying the archetype's experiences in the story become clear. The archetype that he signified the most was the *Mother* in *Little Red Riding Hood* (70% of the compositional elements used: 21 of 30) followed by the *trickster* in *Chanticleer* (66.6%: 24 of 36), the *hero* in *Little Red Riding Hood* (61.9%: 26 of 42) and the *trickster* in *Little Red Riding Hood* (51.8%: 28 of 54).⁶²

Barab does not represent the archetypes in these operas in as balanced a fashion as Menotti did in *Amahl and the Night Visitors*, but he does not ignore any of the compositional elements either. The *hero* and *mother* archetypes were harmonically expressed in 100% of the excerpts, whereas the *tricksters* in both *Chanticleer* and *Little Red Riding Hood* were expressed harmonically in 50% and 88.8% of the excerpts respectively. Two other elements used extensively by Barab were rhythm (in *Chanticleer* it was used in 100% of the excerpts) and the tempo indications for the *mother* archetype in *Little Red Riding Hood* (again used in 100% of the excerpts). Based on the scores of the analysis, Barab relied most on rhythm, harmony, orchestral texture and tempo indications to signify the archetype's experiences on stage. The only element that Barab did not use extensively was meter. Melody was used often in his significations of the

⁶² All the percentages presented in this study have been expressed only to the first decimal point and without rounding up or down.

trickster archetype for *Chanticleer* (83.3% of the excerpts) and the *hero* in *Little Red Riding Hood* (71.4% of the excerpts); whereas the melody was not used as often for a signifier for the *trickster* and *mother* archetypes in *Little Red Riding Hood* (44.4% and 40% of the excerpts respectively).⁶³

When the most fundamental statistic of the study is considered (the percentage of compositional elements used per musical example), a picture develops that clearly reinforces the need for this type of study, as well as more in-depth study of opera in general. The compositions that historically have been the most successful not only use a higher percentage of compositional elements employed to signify an archetype, but also use them with a greater sense of balance. The compositions that historically have had little to no success have a low percentage of compositional elements employed to signify an archetype and tend to rely on only a few compositional elements for the significations. There is also a correlation between the compositions' historical lack of success and their misrepresented archetypes or archetypal moments in the story that have been ignored altogether.

⁶³ To see a complete breakdown of Seymour Barab's *Little Red Riding Hood* see Appendices A, B, C Tables A.2 (*mother*), B.2 (*hero*) and C.2 (*trickster*); for a complete breakdown of the *trickster* archetype in *Chanticleer* see Appendix C, Table C.3.

The following list expresses this clearly:

Title and archetype	Percentage of elements used	Elements used per Example
<i>Amahl and the Night Visitors (mother)</i>	72.0%	4.3
<i>Little Red Riding Hood (mother)</i>	70.0%	4.2
<i>Chanticleer (trickster)</i>	66.6%	4.0
<i>Little Red Riding Hood (hero)</i>	61.9%	3.7
<i>Little Red Riding Hood (trickster)</i>	51.8%	3.1
<i>Pepito's Golden Flower (hero)</i>	46.6%	2.8
<i>The Little Sweep (mother)</i>	38.0%	2.2
<i>The Mother (mother)</i>	35.0%	2.1
<i>Sid the Serpent Who Wanted to Sing (hero)</i>	33.3%	2.0
<i>The Jumping Frog of Calaveras County (trickster)</i>	31.2%	1.8
<i>A Pot of Broth (trickster)</i>	28.3%	1.7
<i>A Wrinkle in Time (hero)</i>	25.0%	1.5

There were two operas that had correctly identified archetypes but musically signified the archetypes with fewer elements or seemingly dismissed the need to portray them at all: Stanley Hollingsworth's *The Mother* and Libby Larsen's *A Wrinkle in Time*. Upon analyzing the scores to these two operas it becomes obvious that they each have sophisticated compositional technique, however, their compositional focus is placed more on the over-arching mood of a scene or the immediate action that is taking place. Attention to the archetype's experience and action seems to have taken a secondary priority in these two operas.

Hollingsworth used harmony (60%) and orchestral texture (60%) as his primary means of expressing the *mother* archetype, whereas rhythm, melody and tempo indications (all 20%) were the elements used least.⁶⁴ In two of the excerpts (Example II.24 and II.27) he could have used some form of signification to express what the *mother*

⁶⁴ To see a complete breakdown of the *mother* archetype in Hollingsworth's *The Mother* see Appendix A, Table A.5.

archetype was experiencing, but instead Hollingsworth chose to write music that was descriptive of the characters of Death and Blackthorn. In two of these excerpts (Example II.28 and II.29) Hollingsworth chose to use only one compositional element per musical excerpt versus multiple indicators. There certainly are moments in an opera where single signification works better than muddling the scene with multiple indicators. For example in Example II.29 as Anna begins weeping for her child, Hollingsworth signifies her experience by writing repetitive falling 16th-note patterns.

Even though *The Mother* is filled with music that is intensely descriptive, Hollingsworth did not take advantage of all the opportunities to set the *mother* archetype fully. Perhaps not surprisingly, the opera is produced infrequently and it has not become a staple of the operatic repertory.

In *A Wrinkle in Time*, Larsen used melody (60%) and orchestral texture (50%) as the primary means of expressing the *hero* archetype.⁶⁵ Larsen used harmony at a few points (30%), rhythm rarely (10%) and never used meter and tempo indications to signify the archetype's experience. At two significant points in the opera Larsen chose not to signify the archetype's experiences musically in any way (Examples III.25 and III.26). Half of the excerpts use two compositional elements to signify the *hero* and two of the excerpts use only one aspect.

After analyzing *A Wrinkle in Time* it is easy to recognize that Libby Larsen's sound palette is immense. She uses all of the compositional techniques to create interesting, exciting and descriptive music that sets the general mood or emotions of a scene. Larsen is a distinguished composer. However in *A Wrinkle in Time*, most of the

⁶⁵ To see a complete breakdown of the *hero* archetype in Larsen's *A Wrinkle in Times* see Appendix B, Table B.4.

music she writes describes the scenes and some of the experiences of the characters involved versus fully embracing the signification of the *hero* archetype. This is a vital contributing factor to the opera's lack of success. It has been produced only two times since its premiere in 1991.⁶⁶

Two composers in this study not only missed opportunities to signify important moments of the archetype's experience, but even incorrectly identified the archetype during the opening of the opera. This occurs in Herbert Haufrecht's *A Pot of Broth* and Lukas Foss' *The Jumping Frog of Calaveras County*. Each of these composers write beautifully descriptive music but, at times, the music has nothing to do with the characters on stage. Rather, the music presents an over-arching description of where the operas are set. Haufrecht's opera is set in old-world Ireland and abounds with music that evokes the countryside and the common folk who live there. Foss' opera is set in the old American West and is filled with music that evokes the wild-west, saloon life and folk music of the era. Each composer eventually lands in an appropriate archetypal representation but, unfortunately, the incorrect initial attribution lends to a confusing musical description.

In the first three musical excerpts (Examples IV.24, 25, 26) of *A Pot of Broth*, Haufrecht confusingly portrays the Beggar as both a sympathetic character who is a victim of his circumstance and as the *trickster* archetype.⁶⁷ It is not until the Beggar's aria in Example IV.27 that Haufrecht firmly establish the Beggar as a *trickster*. Even then, he did not use all the musical means at his disposal to accentuate the archetype.

⁶⁶ Caitlin Charnley, Rental Department of ECS Publishing, personal email, 19 October, 2011.

⁶⁷ To see a complete breakdown of the *trickster* archetype in Haufrecht's *A Pot of Broth* see Appendix C, Table C.5.

Haufrecht used the compositional devices of harmony (50%), orchestral texture (50%) and melody (40%) most frequently while he used rhythm (20%) and tempo indications (10%) sparingly. He did not use meter as a possible signifier in these excerpts. At only one point did he use four compositional elements in combination to signify the *trickster*; he used three elements in only one excerpt, two elements in three excerpts, one element in four excerpts and in one excerpt (Example IV.26) he missed the attribution altogether.

Although *A Pot of Broth* possesses moments of great charm and contains music that brings old-world Ireland to life, it was not enough to keep it from falling into obscurity after Haufrecht's death. The piano vocal scores are difficult to find and the orchestral score can only be found in the New York Public Library. The opera is intriguing because Haufrecht does paint the Beggar as a *trickster* character doggedly carrying out his ruse. However, the significations are usually one dimensional, and at times the jazz-inspired chordal structure muddies the signification enough to lose specificity of the character's intentions.

In the *Jumping Frog of Calaveras County* Foss signified the character of the Stranger clearly as an outlaw stereotype using harmonic signification that evokes an *ombra* quality.⁶⁸ In the Stranger's aria (Example IV.20), Foss writes music that is wonderfully evocative of the wild-west and saloon life, but writes no music that seems to signify what the *trickster* archetype is experiencing. However, in all of the scenes where the Stranger interacts with the character of Lulu, Foss clearly writes for the *trickster* archetype.

⁶⁸ To see a complete breakdown of the *trickster* archetype in Foss' *The Jumping Frog of Calaveras County* see Appendix C, Table C.4.

When Foss wrote accurately for the *trickster* archetype he most frequently used melody (62.5%) as the most prominent compositional element, followed by orchestral texture (37.5%), rhythm (37.5%) and meter (25%). He used tempo indications (12.5%) and harmony (12.5%) rarely.⁶⁹ He most often used two compositional elements per excerpt and used four elements when the Stranger has his first encounter with Lulu.

The Jumping Frog of Calaveras County certainly has not fallen out of favor with the operatic public, but it is not produced often. The most engaging compositional aspect of Foss' opera is the myriad of sounds and topics he uses to evoke the place and era in which the opera takes place. This creates an attractive quality on its own merit; however, this is not a compelling reason to draw audiences and producers to the work. While the work musically depicts the characters and *trickster* archetype, it does not do so consistently. One cannot help but wonder if Foss had focused as much on the character's experiences in the story as strongly as on the era and setting, there might be a different outcome for the opera's reception today.

Mary Elizabeth Caldwell was quite successful in signifying the archetype in *Pepito's Golden Flower*.⁷⁰ The percentage of compositional elements used in the musical excerpts was 46.6%. She is the closest to Menotti and Barab in frequency and depth of musical signification of archetypes as measured in percentage numbers, which infers that she was writing actively for the archetype's onstage experiences. While writing and signifying the archetype, she made abundant use of harmony (80%), orchestral texture (80%), melody (60%) and rhythm (60%). However, she did not use meter and tempo

⁶⁹ Foss wrote for the Stranger using compositional elements that depict an outlaw stereotype using extreme dissonance, changes in rhythm and a specific change in orchestral texture. The music is intensely descriptive of the outlaw stereotype.

⁷⁰ To see a complete breakdown of the *hero* archetype in Caldwell's *Pepito's Golden Flower* see Appendix B, Table B.5.

indications as significations of what the *hero* archetype was experiencing on stage. She usually used compositional elements in combinations to depict the archetype's experiences using four different elements in two excerpts, three elements in one excerpt, two elements in one excerpt and only one element in one excerpt.

Pepito's Golden Flower was immensely successful in its first twelve years of existence. In 1987 the copyright was returned to Mary Elizabeth Caldwell and the rights now reside with the Hal Leonard Publishing Company.⁷¹ *Pepito's Golden Flower* is filled with charm and humor. It is a beautifully told fictional story that revolves around a true historical event. The piece is a testament to one of the things children's operas can do if composers have the desire and creativity: educate and entertain. Caldwell paints the *hero* with vivid orchestral colors and harmony; the story is historical yet far from stuffy; and there are moments of terrific humor and heroics.

All of these elements, combined with Caldwell's attention to the archetype's significations, should be enough to keep this piece in the children's operatic repertoire for years to come. However, due to the subject matter and the politically correct society we live in today, Caldwell's *Pepito's Golden Flower* may eventually fall from the operatic repertoire for children. When the piece was conceived and written in the 1950's there were abundant stories, television shows and films that depicted savage Indians on seemingly endless rampages. These images were ubiquitous and accepted as fact by the general populace. Today, we know most of these stories to be made-up, and the repression of the Native American peoples to be a harsh and spirit-breaking reality. Because of this, producers today, and in the future, will be hesitant to portray the Tulare Native Americans as being on the "war-path." This can become a difficult subject and

⁷¹ deLapp Culver, *A Study of Mary Elizabeth Caldwell's Operas for Children*, 49.

reality to broach with young people in our society; and one that certainly will be easier to avoid than confront.

The last two operas of the study fall in the middle/lower portion of the list of percentage of elements used in the musical Examples: *The Little Sweep* (38%) and *Sid the Serpent Who Wanted to Sing* (33.3%). Both operas have been successful and are still produced today. These two operas are wonderful examples of how composers do not need to signify the archetype at every moment in their scores to be successful. Rather, they need to make sure that the archetype is expressed at appropriate moments in the story.

Fox's *Sid the Serpent Who Wanted to Sing* is filled with music that depicts the circus and does a wonderful job of introducing several differing musical styles to children of a young age.⁷² In order to signify the hero archetype, Fox relied on orchestral texture (75%), harmony (66.6%) and melody (41.6%). He used tempo indications rarely (16.6%) and did not use rhythm and meter to signify the archetype. He used groupings of two and three compositional elements per excerpt nine times and used only one element to signify the archetype three times.

For the first several years of *Sid the Serpent Who Wanted to Sing*'s existence it was an unqualified hit with music producers looking for a children's opera for their production season. Written in 1974, it has been performed over 4000 times. The opera received its American premiere in 1981, and by 1984 became the third most performed contemporary opera in the United States.⁷³ Since then, the opera's success has tapered significantly; since 2005 *Sid the Serpent Who Wanted to Sing* has been produced fewer

⁷² To see a complete breakdown of the *hero* archetype in Fox's *Sid the Serpent Who Wanted to Sing* see Appendix B, Table B.3.

⁷³ Malcolm Fox, "Home Page," <http://www.malcolmfox.com>, accessed 21 July, 2010.

than fifteen times.⁷⁴ The opera signifies the travels and struggles of the *hero* archetype with verve, humor and drama. The often repeated significations work wonderfully for the very young crowd for which it was designed, and it works well as a motivating tool for children to realize the gifts they have been given. *Sid the Serpent Who Wanted to Sing* is an example of a successful children's opera using archetypal significations that are musically direct and clear.

In *The Little Sweep*, Benjamin Britten uses the compositional element of orchestral texture (85.7%) most often in order to signify the archetype.⁷⁵ He also uses rhythm (57.1%) and melody (42.8%) as major indicators while using harmony (28.5%) and tempo indications (14.2%) infrequently. The element of meter was not used at all as a signifier in the opera. The way Britten combined elements in the different excerpts was varied. In four different excerpts he only used one element to signify the *mother* archetype while in each of the rest of the excerpts he combined five, four and three elements per excerpt.

The Little Sweep has not fallen completely out of favor with producers, but it has only been produced approximately twenty times since 1999.⁷⁶ Britten certainly signifies the *mother* archetype in *The Little Sweep*, but at times this signification becomes combined with the children as they all take on the archetypal *mother* characterizations. The migration of the children's music into the archetypal signification is very subtle.

⁷⁴ Allison Weisserman, Assistant to the VP and Promotion Department at G. Schirmer Inc., personal email, 23 February 2012. Ms. Weisserman explained that the current database only goes to 2005 and it is difficult to gather the information from it; but, her best guess is that the work has been produced 10-11 times since 2005.

⁷⁵ To see a complete breakdown of the *mother* archetype in Britten's *The Little Sweep* see Appendix A, Table A.4.

⁷⁶ Davis Erin Andrews from Boosey & Hawkes rental library, personal E-mail, 23 November 2011. Boosey & Hawkes had recently migrated two different databases and they were not sure if the data that was sent to me was entirely accurate or not.

Consequently, some of the *mothering* tendencies of the character of Rowan get lost in the rest of the children's actions, giving the illusion that Rowan is one of the children. After analyzing the script and score, the choice to have all of the children emerge as *mother* archetypes is a bold one. This choice, in combination with many of the archetype's experiences being subtly indicated, may have something to do with the impact of the piece as a whole and the reason why it is seldom produced.

As evidenced by this study there is a correlation between the strength and quality of significations used to support the archetype's stage experiences and the success an opera has received, as well as the number of productions it has had mounted since its premiere. This study was not designed to account for the vast array of other possible reasons an opera has been successful or not. However, based on the data compiled in this study it becomes evident that the composers who most thoroughly intertwined their compositional output with both the setting and mood of the drama, in conjunction with the needs of the archetype, have had the most success. Conversely, those who rarely intertwined their writing with the archetype's experience, or completely misinterpreted the archetype, have had limited success.

It is my hope that this study serves as a point from which to pursue this type of analysis further. It is also my hope that composers discover that the archetypal representation is just as important as, if not more important than, the overall representation of mood and setting of a scene in an opera. This study has led me to analyze scores of operas I am studying for production or performance in search of greater meaning and signification more deeply than I have ever done in the past. In all of opera, a greater recognition of the signifier to the signified enhances our ability to act a scene

with finer specificity, to direct a scene with greater depth of understanding, to compose music that more strongly grasps the possible impact of a scene and to predict how an opera will be received by an audience.

APPENDIX A
TABLES OF THE MOTHER ARCHETYPE

Table A.1: Comparison of compositional elements for the *mother* archetype.

<i>Mother</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo	Total percent	Average number of elements used per Example
<i>Little Red Riding Hood</i> by Seymour Barab	60% 3 of 5	40% 2 of 5	100% 5 of 5	40% 2 of 5	80% 4 of 5	100% 5 of 5	70% 21 of 30	4.2 elements per Example
<i>Amahl and the Night Visitors</i> by Gian-Carlo Menotti	55% 5 of 9	66% 6 of 9	77% 7 of 9	88% 8 of 9	77% 7 of 9	66% 6 of 9	72% 39 of 54	4.3 elements per Example
<i>The Little Sweep</i> by Benjamin Britten	57.1% 4 of 7	0% 0 of 7	28.5% 2 of 7	42.8% 3 of 7	85.7% 6 of 7	14.2% 1 of 7	38% 16 of 42	2.2 elements per Example
<i>The Mother</i> by Stanley Hollingsworth	20% 2 of 10	30% 3 of 10	60% 6 of 10	20% 2 of 10	60% 6 of 10	20% 2 of 10	35% 21 of 60	2.1 elements per Example

Table A.3: Compositional elements used for the *mother* archetype in *Amahl and the Night Visitors* by Gian-Carlo Menotti; the character of the Mother.

<i>Amahl and the Night Visitors</i> mother archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example II.6	-speech patterns for Mother's call to Amahl -varying when angry	-abrupt changes when Mother is angry	-mixolydian centered harmony -Harmonic shifts punctuate emotional changes	-mixolydian, creates a common folk or country feeling -Speech like for Mother's calls -disjunct/ angular line when angry	-scoring creates bagpipes and chanter -changes with emotional changes	-alternating <i>allegro-andantino-allegro-andantino-allegro</i> to recit. -follows emotional changes
Example II.7		-changes between Mother and Amahl	-dissonance for punctuation	-leaps -chromatic descending line	-employs all instruments, punctuates Mother's ire	- <i>andantino con moto</i> into recit. <i>libermente</i>
Example II.8	-4/4 to 3/4 creates instability	-alternates between 4/4 and 3/4		-octave leaps -exasperated falling lines	-accents for heaviness and weight - <i>pizzicato</i> - <i>tremolo</i>	-tempo changes to <i>poco piu mosso</i> from <i>andantino con moto</i>
Example II.9	-song into recit. - increasingly disjointed			-halting/ labored during recit. -despairing leaps downward	-sparse at end of recit.	-change of tempo to <i>molto meno</i> then into recit.
Example II.10	- <i>siciliano</i> -pastoral and simple		-last note of section ends in root position (F), fundamental of family	-sings w/ Amahl antiphonally and in 3rds		
Example II.11			-2 key centers -a Mother -f Magi	-F Lydian -Mother sings the highest note in quartet	-orchestral change emphasizes Mother's love for child by doubling her line	

Table A.3, continued.

<i>Amahl and the Night Visitors</i> mother archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example II.12		-alternating 4/4, 2/4, 12/8, 9/8, 6/8 -duple meter = gold -triple meter = the commoner	-alternating <i>i</i> and diminished <i>vii</i> chords depicts her anguish		-open 5ths depicting drones of the common/simple folk	
Example II.13		-duple and triple meters	-strong chromaticism emphasizes emotional struggle	-tessitura change -repeated D4 - <i>parlando</i> vocal line in recit. -whole tone scale in piano creates an unsettledness		-aria moves from an <i>andante sostenuto</i> to <i>lento</i> then into recit.
Example II.14 and Example II.15	Simple	4/4 common	-parallel motion at the 6 th (Mother and Amahl)	-returns the Mother and Amahl material (II.14) at the end of the opera (II.15)	-creates drones and a chanter -returns the Mother and Amahl material/duet	- <i>adagio, ma non troppo</i> (II.14) and <i>Allegro ma non troppo</i> into <i>poco meno mosso</i> (II.15) emphasizes reiteration of duet
Totals:	5 of 9	6 of 9	7 of 9	8 of 9	7 of 9	6 of 9
Percent	55%	66%	77%	88%	77%	66%
Overall totals: (Used 4.3 compositional elements per Example)	39 of 54					
Overall Percent:	72%					

Table A.4: Compositional elements used for the *mother* archetype in *The Little Sweep* by Benjamin Britten; the character of Rowan.

<i>The Little Sweep</i> <i>mother</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example II.16	-even pulsed rhythm in strings		-suspensions -accented nonharmonic tones	-Rowan sings a series of suspensions and non- harmonic tones -descending 7ths	-complete orchestration change for Rowan's entrance -stressed quarter notes in strings	
Example II.17	-identical pulsed rhythm for Rowan in quodlibet			-identical to first entrance	-quodlibet with material that clearly indicates Rowan's experience	
Example II.18	-2 different rocking rhythms -driving rhythm in B section		-dissonant harmony, alternates between F#9 and d11 chords	-vocal line rises in pitch in B section	-harmonics in the first violin -strings play running or fleeing musical gesture	-recit. (<i>agitato</i>) into the aria (<i>piu lento e comodo</i>); then <i>molto stringendo</i> to <i>piu presto</i> and back to <i>a tempo</i>
Example II.19 -example of the children donning the <i>mother</i> archetype					-fun and 'bubbly' music to indicate that Sammy is being bathed by all of the <i>mothers</i>	
Example II.20 -example of the children donning the <i>mother</i> archetype	-rocking rhythms					

Table A.4, continued.

<i>The Little Sweep</i> <i>mother</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example II.21	-supporting counterpoint or Rowans mocking					
Example II.22					-contrapuntal sea shanty as everyone lifts Sammy (who is in the trunk) onto the cart	
Totals:	4 of 7	0 of 7	2 of 7	3 of 7	6 of 7	1 of 7
Percent:	57.1%	0%	28.5%	42.8%	85.7%	14.2%
Overall totals: (Used 2.2 compositional elements per Example)	16 of 42					
Overall percent:	38%					

Table A.5: Compositional elements used for the *mother* archetype in *The Mother* by Stanley Hollingsworth; the character of Anna.

<i>The Mother</i> <i>Mother</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example II.23	-rocking rhythm in winds		-alternating F# and G9 chords create a rocking-motion -intense chromaticism depicts Anna's reality -bi-tonality, A and open e chords		-piano alone creates an "other-world" reality	
Example II.24 Hollingsworth portrays Death and not the <i>mother</i> archetype						

Table A.5, continued.

<i>The Mother Mother archetype</i>	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example II.25	-punctuated rhythms -instrument groups play differing rhythmic patterns -16 th note and 16 th note triplet figures		-modulating harmonies -quartal and quintal harmonies	- <i>sprech-stimme</i>	-orchestral trills and tremolos -ratchet -uses instruments in their upper registration -repetitive circular motion musical figures -ostinato patterns	- <i>moderato, largamente</i> into <i>vivo</i>
Example II.26			-harmonic palate is more relaxed	-lullaby melody -wrenching suspensions	-muted strings - <i>pizzicato</i> -second violins play a counter melody to the lullaby -lullaby in cannon	
Example II.27 -musical gestures only portray Blackthorn and not the exhausted Anna						
Example II.28		-shift from 7/8 to 2/2 indicates Anna's sacrifice for her son				
Example II.29 -opening melody is placed here and seemingly has lost signification					-celeste signifies Anna's weeping for her child	

Table A.5, continued.

<i>The Mother</i> <i>Mother</i> <i>archetype</i>	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example II.30			-juxtaposition of tonalities signifies Anna's intuition: diminished f# and open b chords			
Example II.31		-time signature changes from 2/4 to 6/4	-shift from Eb to F# signifies Anna's recognitions of her child		-dramatic shift in the orchestration -addition of snare drum, strings in tremolo, harmonics in the harp and bass drum roll	
Example II.32		-4/4 to 3/4 in the "pastorale"	-bitonality depicting 2 different visions -migrates to eb for the "pastorale"		-transition into a simple homophonic orchestral texture for the "pastorale"	- <i>meno mosso</i> into <i>pastorale-moderato</i>
Totals:	2 of 10	3 of 10	6 of 10	2 of 10	6 of 10	2 of 10
Percentages:	20%	30%	60%	20%	60%	20%
Overall totals: (Used 2.1 compositional elements per Example)	21 of 60					
Overall percentage:	35%					

APPENDIX B

TABLES OF THE HERO ARCHETYPE

Table B.1, Comparison of compositional elements for the *hero* archetype.

<i>Hero</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo	Total percent	Average number of elements used per Example
<i>Little Red Riding Hood</i> by Seymour Barab	71.4% 5 of 7	14.2% 1 of 7	100% 7 of 7	71.4% 5 of 7	71.4% 5 of 7	42.8% 3 of 7	61.9% 26 of 42	3.7 elements per Example
<i>Sid the Serpent Who Wanted to Sing</i> by Malcolm Fox	0% 0 of 12	0% 0 of 12	66.6% 8 for 12	41.6% 5 for 12	75% 9 for 12	16.6% 2 for 12	33.3% 24 of 72	2.0 elements per Example
<i>A Wrinkle in Time</i> by Libby Larsen	10% 1 of 10	0% 0 of 10	30% 3 of 10	60% 6 of 10	50% 5 of 10	0% 0 of 10	25% 15 of 60	1.5 elements per Example
<i>Pepito's Golden Flower</i> by Mary Elizabeth Caldwell	60% 3 of 5	0% 0 of 5	80% 4 of 5	60% 3 of 5	80% 4 of 5	0% 0 of 5	46.6% 14 of 30	2.8 elements per Example

Table B.2: Compositional elements used for the *hero* archetype in *Little Red Riding Hood* by Seymour Barab; the character of Little Red Riding Hood.

<i>Little Red Riding Hood</i> <i>hero</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example III.1	-LRRH responds with duple, triple and quadruple rhythmic figures		-passage starts w/Bb9 (IV9) chord and ends in a half cadence	-uses <i>sprechstimme</i>	-abrupt halt in music	- <i>ad libitum</i> to allow for more emphasis
Example III.2	-fanfare evolves into a military march -cadence in snare drum	-2/4 march	-quintal harmony during fanfare creates a twentieth century flare to a medieval topic		-heroic fanfare -march material, including snare drum cadence	-march tempo, <i>allegro</i>
Example III.3			-bi-tonality signifies LRRH's flaw and two choices			
Example III.4 -this example establishes LRRH's experience that she will draw upon later in the story			-wretched bi-tonal orchestration depicts the Wolf's response to LRRH's mention of sweet treats	-simple melody transitions into <i>sprechstimme</i> as LRRH gets excited about what she is bringing to her Grandma		
Example III.5	-driving "poking" rhythm		-accented dissonance during painful word blows -migration to different tonal centers	-repetition of same three/four note pattern used as a weapon -rhythmic chanting of painful words	-clarinet plays a simple motive to indicate LRRH's memory of a past event -flute and violins continue "digging" melody	- <i>accele-rando poco a poco, allegro, allegro vivace to presto</i>

Table B.2, continued.

<i>Little Red Riding Hood</i> <i>hero</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example III.6	-shift of rhythm for LRRH's idea		-quick shift of tonality to e -“leading” tones relate to LRRH's newly found leadership quality	-simple descending line in the violas and cellos	-shift of texture in the orchestration to strings only and playing on beats 1 and 2 only	
Example III.7	-diminished time values quickens pace of the scene indicating LRRH's yells are working		-“leading” tones relate to LRRH's newly found leadership quality	-same rhythmic <i>sprechstimme</i> used to yell was used earlier	-timpani, basses and cellos <i>tremolo</i> indicating that LRRH's yelling is having an effect on the Wolf	
Totals:	5 of 7	1 of 7	7 of 7	5 of 7	5 of 7	3 of 7
Percentages:	71.4%	14.2%	100%	71.4%	71.4%	42.8%
Overall total: 26 of 42 (Used 3.7 Compositional elements per Example)						
Overall percentage:	61.9%					

Table B.3: Compositional elements used for the *hero* archetype in *Sid the Serpent Who Wanted to Sing* by Malcolm Fox: the character of Sid.

<i>Sid the Serpent Who Wanted to Sing</i> <i>hero</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example III.8			-dim. minor 7 th and 9 th chords help signify the ugliness of Sid's voice	-monotone and <i>parlando</i> vocal line	-piano plays fisted sound clusters	
Example III.9			-string of wandering altered chords Section punctuated by a triton progression: C7-F#7	-gradually rising vocal line	-change of texture, whole and half notes -first time there is no form of circus topic	
Example III.10			-extreme dissonance of major 7ths, intervals of a tritone and major 2 nd to accentuate Sid's inability to sing			-tempo (half note = 84) emphasizes and lightens the mood of Sid's misfortune
Example III.11					-musical quotation of Beethoven's <i>Moonlight</i> sonata and Beethoven's Fifth Symphony signify the seriousness and intimidating moment	
Example III.12 This example illustrates how bad the trio is –when Sid joins them he makes them better			-dissonant trio's harmonic progression signifies their poor singing skills			
Example III.13			-Sid's singing makes quartet better		-the addition of Sid implies that the barber shop quartet is of poor quality	

Table B.4: Compositional elements used for the *hero* archetype in *A Wrinkle in Time* by Libby Larsen: the character of Meg.

<i>A Wrinkle in Time</i> <i>hero</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example III.20			-dissonant major and minor 2nds point out Meg's disdain			
Example III.21			-dissonance to punctuate tease	-incessant rhyming sing-song	-instruments double children's taunts -dissonance in violin trills	
Example III.22	-altered rhythms portray Meg's inability and low self esteem			-incorrect intervals portray Meg's inability and low self esteem		
Example III.23					-orchestration indicates space travel for Meg	
Example III.24 Very little musical material exists in this Example that signifies the <i>heroine</i> archetype at this important juncture			-dissonance in strings portray Meg's anger	-large intervallic jump portrays anger		
Example III.25 No compositional material written to indicate the <i>hero's</i> journey – only music that signifies the overall scene						
Example III.26 No musical material that would signify one of the most important moments in the <i>hero's</i> journey						

Table B.5: Compositional elements used for the *hero* archetype in *Pepito's Golden Flower* by Mary Elizabeth Caldwell: the character of Pepito.

<i>Pepito's Golden Flower</i> <i>hero</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example III.30			-chord progression punctuates Pepito's misbehavior		-piccolo implies Pepito is a class clown -transition from chant and hymn setting to orchestra underscoring Pepito's behavior	
Example III.31	-clown-like march		-“wrong notes” on purpose -tritone progression	-use of <i>portamento</i> is comic	-bassoon plays a clown-like march -flutter tonguing	
Example III.32	-repeated tribal-like rhythmic patterns			-vocal line sequentially rises while singing “mumbo-jumbo”	-hypnotic musical patterns, xylophone hammers out tribal drum patterns or slides, -flutes, oboe violins play flourishes and slides	
Example III.33	-driving rhythms		-intensification of the harmonic flow -fully diminished chords	-sings “holy man” gibberish - <i>portamenti</i> -sings in upper register	-driving rhythms in the timpani -suspended cymbal strikes, sweeping passages and tremolos all signify the intensity of the <i>hero's</i> struggle	

APPENDIX C

TABLES OF THE TRICKSTER ARCHETYPE

Table C.1, Comparison of compositional elements for the *trickster* archetype.

<i>Trickster</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo	Total percent	Average number of elements used per Example
<i>Little Red Riding Hood</i> by Seymour Barab	22.2% 2 of 9	33.3% 3 of 9	88.8% 8 of 9	44.4% 4 of 9	66.6% 6 of 9	55.5% 5 of 9	51.8% 28 of 54	3.1 elements per Example
<i>Chanticleer</i> by Seymour Barab	100% 6 of 6	33.3% 2 of 6	50% 3 of 6	83.3% 5 of 6	66.6 % 4 of 6	66.6% 4 of 6	66.6% 24 of 36	4 elements per Example
<i>The Jumping Frog of Calaveras County</i> by Lukas Foss	37.5% 3 of 8	25% 2 of 8	12.5% 1 of 8	62.5% 5 of 8	37.5% 3 of 8	12.5% 1 of 8	31.2% 15 of 48	1.8 elements per Example
<i>A Pot of Broth</i> by Herbert Haufrecht	20% 2 of 10	0% 0 of 10	50% 5 of 10	40% 4 of 10	50% 5 of 10	10% 1 of 10	28.3% 17 of 60	1.7 elements per Example

Table C.2: Compositional elements used for the *trickster* archetype in *Little Red Riding Hood* by Seymour Barab: the character of the Wolf.

<i>Little Red Riding Hood</i> <i>trickster</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example IV.1			-immediate shift in harmony from C to F# at the beginning of his aria -dissonance in contrary motion adds humor to the bumbling duplicitous Wolf -aria ends in F and not C or F#	- <i>sprech-stimme</i> laughs	-descending parallel chords and flutter-tonguing flute and clarinet over stalking ascending line	
Example IV.2			-aria ends in F and not C or F# emphasizes that he is ever changing to achieve his goals			
Example IV.3	-hopping jumps in bassoons and cellos		-Wolf's string of altered chords avoids tonal centering, imbuing him with a "shifty" nature -tritone jumps		-inversion of original theme from the opening aria signifies the Wolf as a bumbling <i>trickster</i>	- <i>ritardando</i> into an <i>allegro vivace</i>
Example IV.4			-bumbling motive (tritone) returns		-brings back main theme as he regains form -ill references still present	

Table C.2, continued.

<i>Little Red Riding Hood</i> trickster archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example IV.5	-hopping rhythm is reintroduced -he is now a healed <i>trickster</i> and on the prowl				-identical material found in the opening aria	<i>Allegro moderato</i> to an <i>accelerando</i> and finally back to the original <i>allegro moderato</i> signifying his growing confidence
Example IV.6			-clashing dissonance on beat three contradicts impression of wholesomeness	-singer playing Wolf sings in <i>falsetto</i>	-orchestra- tion is music box like	- <i>andante</i> into <i>presto</i> (<i>faster than possible</i>)
Example IV.7		-6/8 pastoral- like, he is attempting to seem innocent	-conventional harmony interrupted by g11 chords used to coincide with the Wolf pounding on the closet door	-attempts to seem innocent by singing a simple and happy tune	-simple sweet music interrupted by orchestrally accented pounds on the closet door (g11 chords)	- <i>andante con moto</i> tempo allows the Wolf to seem innocent as he sings his pastoral tune
Example IV.8		-LRRH's questions are in 12/8 and the Wolf's answers are in 9/8	-LRRH's fear is expressed in third relations and diminished chords as the Wolf tries to calm her as his harmonic underpinning is parallel minor triads that end with a major triad	-back and forth singing and pseudo- rhythmic responses of Wolf		

Table C.3: Compositional elements used for the *trickster* archetype in *Chanticleer* by Seymour Barab: the character of the Fox.

<i>Chanticleer</i> <i>trickster</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example IV.10	-repeated rhythmic hopping figure used to underpin the Fox's stalking			-set of melodic "calls" to Pertelote are boundary testers for Fox		
Example IV.11	-fake chuckles are punctuated by previous rhythmic figures and added triplet rhythmic figure		-harmonically wanders as he feigns incredulity at the suggestion of being a fox -shifts from B-Bb-F# and back to B (tritone modulation depicts Fox's true desire)	-calm and "cool" vocal line contradicts score, as it is <i>parlando</i> in style	-nearly all of the orchestra punctuates the laughing and hopping figures -rhythmically droned cellos and basses -"jazzy" musical figures in the violins	- <i>allegro moderato</i> , <i>accelerando</i> , <i>a tempo</i> , <i>presto</i> into a <i>ritardando</i> and <i>Tempo I</i>
Example IV.12	- <i>polonaise</i> is stately and formal -rhythmic and hypnotic	-4/4 to 3/4 portray 2 different <i>Faux</i> emotions		-big vocal outburst painting his <i>faux</i> admiration -vocal line of the <i>polonaise</i> is emphatic	-complete stops in the orchestra as the Fox begins to get over excited	- <i>allegro moderato</i> to <i>andante</i> , <i>molto ritmico</i>
Example IV.13	- <i>polonaise</i> is stately and formal -rhythmic and hypnotic		-melody in the 2 nd horn, following the Fifth Symphony quote, denotes the Fox's self-promoted artistic knowledge	-vocal line of the <i>polonaise</i> is emphatic	-musical quotation of Beethoven's Fifth Symphony	

Table C.4: Compositional elements used for the *trickster* archetype in *The Jumping Frog of Calaveras County* by Lukas Foss: the Character of the Stranger.

<i>The Jumping Frog of Calaveras County</i> trickster archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example IV.16	*missed the signification* -complete change of rhythm for an outlaw stereotype		*missed the signification* dark and foreboding <i>ombra</i> quality, dissonant, simultaneously played fully diminished chords depict an outlaw stereotype		*missed the signification* -complete change of texture for an outlaw stereotype	
Example IV.17	-uneven rhythmic figures accentuates a sense of humor and/or untrustworthiness	-alternating 4/4 and 5/4 measures	*missed the signification* - simultaneously use of two fully diminished 7 th chords under the <i>falseto</i> references the Stranger as a Shadow character	-halting and interrupted melody as he derides the patrons for having a pet frog - <i>sprechstimme</i> and <i>falseto</i> used mockingly -he is preparing them for his ruse		
Example IV.18	-bumpy wagon wheel motive			-melodic 'bumpy-wagon-wheel' motive in orchestra signifies the <i>trickster's</i> thinking		

Table C.4, continued.

<i>The Jumping Frog of Calaveras County</i> trickster archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example IV.19	-repetitive 8 th notes aide in indicating the Stranger's approach to Lulu		-augmented Ab7 denotes his self-imposed big-man status -quartal harmony helps connote the "lonely" <i>trickster</i> -underlying Cb peddle tone indicates his insincerity		-tremolo in the upper strings and muted trumpet herald the Stranger's opportunity to take advantage of the situation	-Stranger's thought process is motivated by the <i>andante</i> , into the <i>molto accel.</i>
Example IV.20 The final scene and Figure is filled with disparate musical gestures that evoke the West, but not the <i>trickster</i> archetype						
Example IV.21				-melody is simple, similar to a Stephen Foster tune	-very simple broken chord homophonic texture as western parlor song	
Example IV.22				-melody is simple, similar to a Stephen Foster tune	-flourishes paint the overdone <i>faux</i> love he shows for Lulu	

Table C.5: Compositional elements used for the *trickster* archetype in *A Pot of Broth* by Herbert Haufrecht: the Character of the Beggar.

<i>A Pot of Broth</i> <i>trickster</i> archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example IV.24				-G mixolydian tune imbues the Beggar with a happy-go-lucky quality -flirtation with G major imbues the Beggar with a sense of slyness	-open 5ths in the strings imitating bagpipe drones -oboe acts as the bagpipe chanter, both signifies the Beggar as a commoner as he travels	
Example IV.25 -addition of 7ths and 9ths to the chord structure create a Jazz like aural identity making it *difficult to assign signification*			-A aeolian mode creates an unusual chord progression indicating a wandering Beggar	-A aeolian aria creates the sound of a wandering Beggar who is sympathetic	-winding musical gesture indicates the Beggar is stealthily searching for something to eat	
Example IV.26 Haufrecht portrays the Beggar more as a victim than a <i>trickster</i>			*missed the signification* -highly colored chords – ex. F#11 chord in piano, reflects on the disappointments of life			
Example IV.27	-alternating measures of 3 even quarter notes and triplet patterns		-harmonic progression emphasizes his ability to manipulate the ladies of his youth (C/F#b11)		- <i>pizzicato</i> strings and arpeggiated bass clarinet emphasize	- <i>scherzando</i>

Table C.5, continued.

<i>A Pot of Broth</i> trickster archetype	Rhythm	Meter	Harmony	Melody	Orchestral texture	Tempo
Example IV.28			-C major and simple chord progression indicates that he is simply common/normal -out of nowhere he adds a v11/v to enhance his prevarication			
Example IV.29	- <i>hemiola</i> aids in his ruse as he emphasizes the importance of the stone		-quartal harmony during unveiling of the stone creates other worldliness -suspensions			
Example IV.30			-bi-tonality aides in creating a mysterious mood			
Example IV.31				-humorous folk tune is sung to buy time for the broth's ingredients to meld together	-the comedic song is filled with musical gestures that express the outdoors and hunting	
Example IV.32				- <i>dieas irae</i> used to reinforce your meat will turn black if you cook it on a Friday		

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