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## Johann Strauss II's Die Fledermaus: Historical Background and Conductor's Guide

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JOHANN STRAUSS II'S DIE FLEDERMAUS:  
HISTORICAL BACKGROUND AND CONDUCTOR'S GUIDE

by

Jennifer Jill Bruton

A Dissertation  
Submitted to the Graduate School,  
the College of Arts and Sciences  
and the School of Music  
at The University of Southern Mississippi  
in Partial Fulfillment of the Requirements  
for the Degree of Doctor of Musical Arts

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## ABSTRACT

Students pursuing graduate degrees in conducting often have aspirations of being high school or college choir or band directors. Others want to lead orchestra programs in educational or professional settings. Sadly, many colleges and universities do not have systems in place that provide avenues for those choosing this career path. The curriculum should go beyond teaching the rudiments of baton technique. Students should receive instruction and practical experience, applying what they have learned. Lab bands and choirs are a helpful tool, but I believe opera programs provide an ideal and essential venue where conductors can not only improve and hone their skills, but also learn what awaits them after graduation. Opera is arguably the most difficult of all musical genres to conduct according to many prominent professional conductors. Conducting a college opera program would require advanced conducting students to learn how to communicate with singers, accompanists, and instrumentalists in a setting where everyone is learning together. Working with peers as well as mentors will enhance the educational experience and improve students' interpersonal communication, leadership, and relationship skills which are essential to success as a professional conductor. Musically, it requires an understanding of instrumentation, transpositions, and a working knowledge of how music theory impacts performance.

While working on my doctorate, I conducted operas, orchestra concerts, educational outreach performances, and musical theatre shows. The practical experience I received, along with feedback and encouragement from mentors and peers helped me to be a better conductor, teacher, and colleague. While rehearsing *Die Fledermaus*, I realized that the operetta contained attainable yet challenging passages that were

pedagogically suited for advanced conducting students. Sadly, Johann Strauss II is often ignored in music history and theory classes, yet many singers encounter his arias during their college career. College singers and conducting students will find *Die Fledermaus* provides appropriate yet challenging musical material for collaboration. This dissertation includes helpful biographical and historical information about the composer and provides resources for further study. The chapter on specific conducting issues serves as a guide for advanced students who wish to undertake this work.

## ACKNOWLEDGMENTS

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I would also like to especially thank Dr. Camille Crittendon for the outstanding scholarship in her dissertation and the kind words of encouragement she shared with me as I began this process.

## DEDICATION

I wish to thank all of my friends, colleagues, family, and students who provided endless support and encouragement through the many years it took me to reach this point. I could never have accomplished this without my husband, Sam, my daughter, Christina, my sister, Tammy, and my loving parents, Bryce and Rose. I hope I have made all of you proud.

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## CHAPTER I – HISTORICAL BACKGROUND AND BIOGRAPHICAL INFORMATION

### *Johann Strauss Senior*

To understand Johann Strauss II, the “Waltz King,” a brief study of his heritage and surroundings provides the backdrop against which his music was created and performed. Strauss II was the eldest of three brothers and was born October 25, 1825 to Strauss Sr.<sup>1</sup> and his wife Anna Streim. Strauss Sr. was a gifted musician, famous in his own right.<sup>2</sup> The folk melodies common to his hometown, Vienna, wove themselves into his consciousness and became a source for his compositions. He learned to play the violin, and early forays in music led to meeting Joseph Lanner who eventually invited Strauss Sr. into his ensemble, expanding what had been a trio into a quartet. Finding favor in local restaurants, the group grew into a small orchestra by 1825. A renowned violinist and band leader, Strauss Sr. rose from his meager beginnings to entertaining the citizens of Vienna with waltzes and dance music in Lanner’s ensemble. Their popularity grew, eventually forcing Lanner to split the orchestra in two in order to meet the demands of carnival season. Strauss Sr. was charged with leading a second group of musicians in their public performances. Talented and capable, Strauss Sr. grew to resent living in Lanner’s shadow and soon they parted ways. Stories of the split with Lanner are legendary, with citizens of Vienna vociferously having chosen sides. Regardless of the circumstance, the results are the same. Strauss Sr. wanted independence and the ability to

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1. For purposes of this paper, the father will be referred to as Johann Strauss Sr. and the son as Johann Strauss II.

2. Martin Bjelik, “Biographien von Johann Strauß Vater und Sohn,” Wiener Institut für Strauss-Forschung, accessed May 22, 2018, <http://www.johann-strauss.at/biographie/biographie.shtml>.

travel as a musician beyond Vienna. Playing coffee houses and dance halls, Strauss Sr. programmed his own compositions alongside other composers of the day. His music rose in popularity and won high praise from such greats as Richard Wagner who marveled at the waltz's pervasiveness in Vienna.<sup>3</sup> As his music spread, so too did the public appearances of Strauss Sr. His ensemble traveled to Budapest, Paris, and later toured other European cities. He was often gone for months at a time, away from his family with musicians who complained of the long trips and low wages.<sup>4</sup>

Beyond Vienna, Strauss Sr. found touring with his musicians exciting and financially rewarding. With a now thriving career but a rather tenuous marriage, the family returned to Leopoldstadt (a district of Vienna) where father and family inhabited separate apartments. In 1834, Strauss Sr. and his orchestra set out for Berlin.<sup>5</sup> In the audience were notables like the King Friedrich Wilhelm and the court of Prussia. Later that year, Strauss Sr. made appearances in Berlin where the reception was warm. Czar Nicholas of Russia attended one of the concerts in Berlin, seeking Strauss Sr. out to entice him to St. Petersburg. Prior commitments of the orchestra precluded adding Russia to the tour.<sup>6</sup> After several other tours through Germany, in 1837 the orchestra embarked on a journey that would include Strasburg and Paris where Strauss Sr.'s music was heard by Berlioz, Cherubini, and King Louis Philippe.<sup>7</sup> Despite the grueling demands of

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3. Egon Gartenberg, *Johann Strauss the End of an Era*, (New York, NY: Da Capo Press, 1979), 93.

4. *Ibid.*, 107.

5. H. E. Jacob, *Johann Strauss Father and Son: A Century of Light Music*, trans. Marguerite Wolff (Garden City, NY: Halcyon House, 1948), 80.

6. *Ibid.*

incessant touring, Strauss Sr. extended the tour to include England, Ireland, and Scotland. They played 72 concerts in four months, including events held for the coronation of Queen Victoria.<sup>8</sup> The result of the tour was not only fame and rousing success, but also a life-threatening illness for the orchestra leader who had pushed himself to his physical limits.

### *Johann Strauss II*

The three legitimate sons of Strauss Sr. and Anna Streim all displayed music ability. However, all three sons were encouraged to pursue other avenues of education rather than music. Contrary to the best efforts of their father, who no doubt worried about his sons' future, each of them ended up somehow involved in the family music business. Strauss II who possessed a natural musical aptitude grew up surrounded by music from around the world, with orchestral rehearsals occurring regularly in his home. He was allowed to study piano from a young age. He clandestinely studied violin first with Franz Amon, concertmaster of his father's orchestra, and then with Anton Kohlmann, the conductor of the court ballet. His mother saw to it that her son learned violin even though it went against his father's wishes.<sup>9</sup> Another of Strauss II's influential instructors was Josef Drexler, an organist and composer who had spent part of his career writing for the

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7. H. E. Jacob, *Johann Strauss Father and Son: A Century of Light Music*, trans. Marguerite Wolff (Garden City, NY: Halcyon House, 1948), 88-90.

8. Ibid., 108.

9. Ibid., 122.

theatre, but returned to sacred music in his later years.<sup>10</sup> It was with Drexler that Strauss II studied counterpoint.<sup>11</sup> Strauss II also studied composition with Joachim Hofmann.<sup>12</sup> Meanwhile, at the bidding of their father, both Johann and his brother Joseph were enrolled at the Vienna Schotten-gymnasium and the Polytechnic Institute. Joseph studied to become a structural engineer and Strauss II completed his bookkeeping examination, “first with distinction,” which led to a short career as a clerk. Leaving that career behind, the furtive study of violin, piano, and counterpoint led Strauss II to apply for an official license to perform music publicly with his orchestra. Instead of securing his father’s permission, Strauss II obtained several letters of recommendation and was further aided by Drexler who was a member of the magistracy.<sup>13</sup> Upon receiving his license in 1844, Strauss II contracted 24 musicians and announced his debut as composer and conductor. Thanks to his ambition and talent, his immediate family was saved from a life of poverty.<sup>14</sup>

Strauss II and his father remained at odds for many years. The generational differences were likely exacerbated by the disintegration of the nuclear family and the father and son’s political differences. Both Strauss II and his brother Joseph served in the military. In fact, Strauss II took up the post as conductor of the band in the second

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10. Hans Fantel, *The Waltz Kings Johann Strauss Father & Son, and Their Romantic Age*, (New York, NY: William Morrow and Company, 1972), 74.

11. Jerome Pastene, *Three-Quarter Time: The Life and Music of the Strauss Family of Vienna*, (Westport, CN: Greenwood Press, 1971), 64.

12. Ibid.

13. Ibid.

14. H. E. Jacob, *Johann Strauss Father and Son: A Century of Light Music*, trans. Marguerite Wolff (Garden City, NY: Halcyon House, 1948), 125-6.

regiment left vacant upon Lanner's death.<sup>15</sup> The sons aligned themselves with the revolution while their father remained loyal to the monarchy of the Habsburg Empire. Similarly, the music fans in Vienna chose sides, a rift the son would humbly try to overcome after his father's death.

Strauss Sr. succumbed to scarlet fever in 1849, having been exposed to it by his daughter.<sup>16</sup> Immediately following his death, his longtime mistress, Emilie Trampusch, gathered their seven illegitimate children along with their belongings and fled their home leaving the nearly naked body of Strauss Sr. sprawled on bare bed slats in their empty apartment. Summoned by a messenger, Anna and her sons arrived to discover Strauss, Sr. in this state, a shocking and disturbing sight that caused Strauss II to run from the apartment.<sup>17</sup> The eldest son returned home after being gone for several days and subsequently assumed the responsibility for his father's orchestra. In fact, all three brothers eventually became involved in the music business. Exposure to the great musical literature that his father's orchestra performed provided the rich, fertile soil that helped Strauss II to flourish. While he gained valuable experience performing around Vienna, he also assumed the responsibility of composing works to fulfill a contract with his publisher for as many as 22 works per week, as well as managing the orchestra.<sup>18</sup>

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15. Jerome Pastene, *Three-Quarter Time: The Life and Music of the Strauss Family of Vienna*, (Westport, CN: Greenwood Press, 1971), 71.

16. Egon Gartenberg, *Johann Strauss: The End of An Era* (New York, NY: Da Capo Press, 1979), 136.

17. Ibid., 137.

18. Martin Bjelik, "Biographien von Johann Strauß Vater und Sohn," Wiener Institut für Strauss-Forschung, accessed May 22, 2018, <http://www.johann-strauss.at/biographie/biographie.shtml>.



As his popularity grew, the demanding touring schedule took its toll on the son much as it had the father years before. At the age of 28, Strauss II collapsed unconscious as he arrived at home after a performance.<sup>19</sup> Under pressure from his family and at the urging of his older brother, Joseph reluctantly agreed to conduct the orchestra.<sup>20</sup> Joseph was well-respected as an engineer and did not want to give up his career. He was an accomplished composer but did not play the violin. He therefore adopted the baton rather than conducting as a member of the orchestra with the bow, a rarity at that time.<sup>21</sup>

Strauss II worked with his brother Joseph as Vienna's preeminent dance music composers. Strauss II married Jetty Treffz in 1862, and with her help as both a savvy business partner as well as personal caretaker, he enjoyed renewed health and a new permanent position as music director, composing and performing with his orchestra.

In addition to the European tours, Strauss II performed in St. Petersburg, Russia. "He arrived with a 26-man orchestra and played his first concert on May 6, 1856. And so began St. Petersburg's 11 seasons of Strauss."<sup>22</sup> The Russian royal family loved music and the country had just built an elaborate train station at Pavlovsk. The grounds surrounding the station contained beautiful gardens and a concert hall. Tsar Nicholas I's youngest son, Mikhail, a musician himself, enjoyed playing with the orchestra of Strauss

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19. Hans Fantel, *The Waltz Kings Johann Strauss Father & Son, and Their Romantic Age*, (New York, NY: William Morrow and Company, 1972), 114.

20. Ibid., 116.

21. Jerome Pastene, *Three-Quarter Time: The Life and Music of the Strauss Family of Vienna*, (Westport, CN: Greenwood Press, 1971), 216.

22. Shasta Kearns Moore, The Grand Waltz Festival Celebrates Johann Strauss and His Music, July 18, 2007, accessed August 14, 2019, [http://petersburgcity.com/news/culture/2007/07/18/Johann\\_Strauss/](http://petersburgcity.com/news/culture/2007/07/18/Johann_Strauss/).

II at Pavlovsk. Not only admired by the Tsar, Olga Smirnitskaya, the daughter of a Russian bureaucrat, also had fallen in love with Strauss II. Hundreds of letters provide evidence of their romance, but Russian elite were not allowed to marry below their station, not even if the suitor happened to be a world-famous conductor.<sup>23</sup> Though the romance eventually ended, Strauss II continued his relationship with Russia:

Honoring the leaders of Russia was not always a politically wise decision. Strauss' homage to Tsar Alexander II, presented in 1864, came after a high-profile and unpopular massacre of nationalist revolutionaries in Poland. In... Vienna, the homage would have outraged high society as a tribute to a monster, or worse, a tribute to the massacre itself. The piece was actually written for a concert benefiting Polish orphans and widows, but Strauss was afraid of political backlash, so the work was neither published nor played in Vienna.<sup>24</sup>

Joseph Strauss died in 1870, leaving his brother devastated, but now reigning as the singular "Waltz King." Strauss II reduced his travel but remained engaged enough to spur international interest in his music, appearing in Paris, London, Boston, and Berlin. During this period, he wrote many of the waltzes that would make him famous. In 1872, in what would have been his 12<sup>th</sup> season at Pavlovsk, Strauss II instead accepted an invitation to appear at the World Peace Jubilee in the United States. This five-day music festival was organized and held in Boston, Massachusetts to commemorate the end of the Civil War. The events featured a military band and orchestra of over 1,000 musicians, plus many soloists and members from 103 choral groups totaling over 10,000 singers.<sup>25</sup> Pastene describes the apprehension of Strauss II as Jetty and his close associates

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23. Shasta Kearns Moore, *The Grand Waltz Festival Celebrates Johann Strauss and His Music*, July 18, 2007, accessed August 14, 2019, [http://petersburgcity.com/news/culture/2007/07/18/Johann\\_Strauss/](http://petersburgcity.com/news/culture/2007/07/18/Johann_Strauss/).

24. Ibid.

25. Roger Lee Hall, "Patrick S. Gilmore and The Boston Peace Jubilees," accessed August 14, 2019, <http://www.americanmusicpreservation.com/BostonPeaceJubilees.htm#nationalpeacejubilee>.

encouraged the conductor to undertake the arduous travel to the event (the trip took 17 days by sea). The anxiety only increased with throngs of admirers surrounding the famed musician and the pressure he felt to perform. The concert Strauss II led was held at the Coliseum, a structure especially constructed for the Jubilee and designed to hold 100,000 audience members. Strauss II had to conduct the concert from a tall platform with 20 “sub-conductors” conveying his direction to the mass of musicians.<sup>26</sup>

Strauss II, now enjoying more widespread recognition and fame, continued to tour but settled back in Vienna in the early 1870’s. In 1873, Vienna was set to host an International Exhibition, but catastrophic bank failure hit just one week after the opening. As Pastene explains, “It was at this time that Fortune extended to one of her favorite sons the great triumph of a long and glorious career. Steiner brought him [Strauss II] a new libretto. Its name was *Die Fledermaus*.”<sup>27</sup>

### *Dance Music, Waltz, and the Theatre*

Although Lanner is generally credited with creating the waltz and capitalizing on the popularity of dance in Vienna, history has favored the contributions to the genre by Strauss II. Lanner’s waltzes were inspired by Weber and didn’t follow the discreet forms of the past, but more resembled and held the flavor of popular songs.<sup>28</sup> Jacob Würzl explains the dance music of Strauss Sr. as an assimilation of folk elements that had both

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26. Jerome Pastene, *Three-Quarter Time: The Life and Music of the Strauss Family of Vienna*, (Westport, CN: Greenwood Press, 1971), 123-134.

27. Ibid., 141.

28. H. E. Jacob, *Johann Strauss Father and Son: A Century of Light Music*, trans. Marguerite Wolff (Garden City, NY: Halcyon House, 1948), 58-59.

geographically and culturally surrounded him: the volker from Austria, the waltz as it evolved in Germany, the polka and mazurka of Slavic origin, French ballet and Hungarian folk dances.<sup>29</sup> Additionally, the Austrian musicologist, Guido Adler applauded the composer for his contributions and deftness in bringing these elements together.<sup>30</sup> Gartenberg states eloquently, “As the minuet, the gavotte and sarabande breathed their last gentle sighs, the mazurka and quadrille might briefly intrude, but it was the waltz that was to reign supreme, a peasant dance elevated to an art form by the grace of its rhythm and melody.”<sup>31</sup>

As for how Strauss II turned from the dance music of cafes and carnival balls to the theatre, theories vary. His father’s skill as a composer and band leader is well documented and his influence (intentional or not) on his sons is clear. Interestingly, though, Korenhof questions whether or not Strauss Sr. had any dramatic talent, suggesting that perhaps he died before those talents were realized. It is also likely that Strauss Sr. was busy enough without tackling theatrical ventures.<sup>32</sup> Strauss II is frequently criticized for his alleged lack of theatrical expertise. The chief critics of the day, Eduard Hanslick and Karl Kraus, agreed that the strength of Strauss II lay not in the drama or theatrical elements of his operettas, but rather in his musical inventions; his

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29. Appendix A contains information about various dance forms and their national origins.

30. Eberhard Würzl, “Thema: Die Bühne nur als Tanzlokal?” *Österreichische Musikzeitschrift*, 54, no. 1-2 (1999): 32.

31. Egon Gartenberg, *Johann Strauss: The End of An Era* (New York, NY: Da Capo Press, 1979), 7.

32. Paul Korenhof, “Genialidad O Causalidad? Johann Strauss Hijo y la Opereta Vienes,” *Scherzo-Revista de Música* 14 (March 1999): 141.

delightful, cheerful, and sparkling dance music and innovation.<sup>33</sup> Gartenberg described the music of Strauss II thusly, “Like honied syrup over spoiled sweets his waltzes and operettas glossed over repression and persecution, hunger, inefficiency, martial and diplomatic defeats, and political ineptness.”<sup>34</sup> This list of qualities seems the perfect recipe for a delightful evening of escape at the theater. It also suggests that his popularity, gift for melody, wonderful orchestration, and powerful connections made Strauss II the ideal candidate to compete with the French operetta composer Jacques Offenbach. Biographers assert that upon their meeting, Offenbach actually encouraged Strauss to take on theatrical works, an assumption that Camille Crittendon doubts.<sup>35</sup> While Offenbach may not have encouraged Strauss II’s foray into the theatre, it is true that Johann’s spouse, Jetty, was an actress who encouraged her husband to take on theatrical work despite his lack of formal training in the dramatic arts. Another contributing factor was the burgeoning theatre scene in Vienna that longed for works it could call its own to compete with the popular French musical productions.

Fortunately, Strauss II counted among his friends Eduard Hanslick and composers like Johannes Brahms whose approval lent a validity to his music that was not afforded to other composers of popular music.<sup>36</sup> He was even praised by composers as far afield as Schoenberg, Berg, Webern, Mahler, and Richard Strauss for the plethora of infectious

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33. Paul Korenhof, “Genialidad O Causalidad? Johann Strauss Hijo y la Opereta Vienes,” *Scherzo-Revista de Música* 14 (March 1999): 141.

34. Egon Gartenberg, *Johann Strauss: The End of An Era* (New York, NY: Da Capo Press, 1979), 88.

35. Camille Crittendon, “Viennese Musical Life and the Operettas of Johann Strauss” (PhD dissertation, Duke University, 1997), 26.

36. *Ibid.*, 11.

melodies and lasting influence of his waltzes. Experts generally concur that his success and popularity depended on its uniquely Viennese quality, which Crittendon explored exhaustively in her dissertation, “Viennese Musical Life and the Operettas of Johann Strauss.”<sup>37</sup> She asserts that “the skill necessary for Strauss’ achievement, composing music that was sophisticated and elegant yet simple and accessible, has been underestimated.”<sup>38</sup> However, the artistry, originality and imagination of Strauss II should not be undersold. As Eberhard Würzl rightly states, frothy or frivolous music rarely, if ever, stands the test of time.<sup>39</sup> Alongside his beautiful music, Strauss II collaborated with accomplished and well-known librettists, providing a solid footing in the new genre of operetta. As with most theatrical music at the time, original material was shared and adapted freely. Such was the case with *Die Fledermaus*. Richard Genée, a theatre conductor, had worked closely with Offenbach, Suppé, and Strauss II, writing librettos for many popular operettas.<sup>40</sup>

### *Operetta’s Place in Vienna*

In addition to understanding the output of Strauss II and his life as a musician, so too, we must grapple with the question of what makes operetta a distinct genre.

According to one source, “a musical genre is a conventional category that identifies

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37. Camille Crittendon, “Viennese Musical Life and the Operettas of Johann Strauss” (PhD dissertation, Duke University 1997), 11.

38. Ibid.

39. Eberhard Würzl, “Thema: Die Bühne nur als Tanzlokal?” *Österreichische Musikzeitschrift*, 54, no. 1-2 (1999): 31.

40. Richard Traubner, *Operetta, a Theatrical History*, (Garden City, NY: Doubleday and Company, Inc., 1983), 67.

pieces of music as belonging to a shared tradition or set of conventions. It is to be distinguished from musical form and musical style... these terms are sometimes used interchangeably.”<sup>41</sup> Numerous sources attempt to define the genre of operetta and though that is not the purpose of this dissertation, a cursory look at the characteristics is necessary to establish why *Die Fledermaus* is such an exemplary example of the oeuvre.

Operettas evolved and flourished in the mid to late 19<sup>th</sup> century through the early part of the 20<sup>th</sup>. They include characteristics drawn from opera, Opéra Comique, vaudeville, farcical plays, intermezzi, singspiel, comedia dell’arte, as well as spoken dialogue, and often dance. As with other operatic genres, certain locations, librettists, and composers are closely associated with operetta. William Everett provides an explanation of operetta in Chapter 3 of his dissertation, “Sigmund Romberg’s operettas *Blossom Time*, *The Student Prince*, *My Maryland*, and *My Princess*,” approaching it by defining what it is not operetta as well as what it is.<sup>42</sup> Operetta differs from opera in several ways; it doesn’t generally have the same gravitas, moribund or complicated subject matter, it contains spoken dialogue, and it is often comic or farcical in nature. In his dissertation, “On the Significance of Franz Lehár’s Operettas: A Musical-Analytical Study,” Edward Gold gives an explanation of operetta and speaks briefly about the influence of Vienna.<sup>43</sup>

Operetta possesses many, if not all the traits generally associated with the Romantic Era; expanded traditional musical forms, increased use of chromatic harmony,

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41. [www.definitions.net](http://www.definitions.net), accessed April 7, 2019.

42. William Arlie Everett, “Sigmund Romberg’s operettas *Blossom Time*, *The Student Prince*, *My Maryland*, and *My Princess*” (PhD dissertation, University of Kansas, 1991).

43. Edward Gold, “On the Significance of Franz Lehár’s Operettas: A Musical-Analytical Study” (PhD dissertation, New York University, 1993), 45.

freedom of expression and emotion, exoticism, nationalism, use of great literature, heightened demands on orchestral and vocal musicians, and more specific instruction and editorial detail in the written score. As for form, operetta dispensed with opera's recitative in favor of spoken dialogue, a trait also found in German Singspiel, where the spoken lines carry the exposition and momentum of the story line. Arias, ensemble numbers, and extensive use of chorus provided commentary on the action and an opportunity for the singers to display their talent. The use of duets and trios was also quite common, with independent texts for each character in the number advancing the storyline or summarizing the plot like a Mozartian finale. Operettas retained the operatic traditions of overtures and entr'actes, both showcasing the talents of the house orchestra. In *Die Fledermaus*, the overture contains the tuneful motives that reappear later in the piece. Operas like *Don Giovanni* had employed the use of motivic and thematic material in the overture and this musical foreshadowing later became a mainstay in the Golden Age of musical theatre.

Romantic Era musical characteristics such as nationalism, exoticism, and chromaticism are closely intertwined. For example, nationalism was expressed through chromaticism that reflected folk music and the rhythms found in indigenous dances. The inclusion of dance further manifested local influences which added flavor and enhanced the work's appeal. Dance perhaps found a more comfortable home in operetta, even though operas of a more formal nature were certainly not strangers to elements of dance, particularly the insertion of ballet in Parisian operas.

Another characteristic of operetta is its rather specific time period and location. Operettas emerged at a very specific time and place and so were uniquely positioned to



provide incisive social commentary. Social and political critique mocked local politicians and other well-known figures, sometimes striking too close to home, raising the ire of those who were the butt of the jokes. Korenhof gives one example from *Die Fledermaus*, suggesting that theatregoers resented the character Eisenstein as he epitomized a carefree wealthy playboy at a time when the elite of Vienna were reeling from a stock market crash and cholera epidemic.<sup>44</sup> Perhaps catering to specific audiences, allusions to current people and trends, and the use of political overtones contributed to the genres decline in popularity.

Another characteristic that gives operetta its charm is the influence of specific locations. Evidence of this is the subject of several dissertations that explore the correlations between Vienna and the works of Strauss II, and the French influence on Offenbach. Within an operetta, the setting, or location of the action, is played for comedic effect, often adding an element of the exotic. For example, in *Die Fledermaus*, Rosalinde appears at the masked ball disguised as a Hungarian countess and sings the Csárdás, a song extolling the virtues of her homeland. The unique harmonies associated with folk elements from different places find their way into operetta, alluring in their diversity.

Operetta borrowed elements from Opéra Comique, such as comic characters in supporting roles and lighter subject matter. Although this might be attributable to the French influence, these traits were arguably brought to a pinnacle in the operettas of Gilbert and Sullivan. Charming ingenues, dashing leading men, young tenors and older

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44. Paul Korenhof, "Genialidad O Causalidad? Johann Strauss Hijo y la Opereta Vienes," *Scherzo-Revista de Música* 14 (March 1999): 143.

bass buffoons, and a chorus to provide commentary all owe their existence to earlier iterations in the opera world, vaudeville, and commedia dell'arte.<sup>45</sup>

The way operetta was mounted and produced might be the most significant difference between it and opera. As Micaela Baranello explains, operetta was “dependent on market forces,” that is, operetta didn’t have wealthy impresarios footing the bill to produce what they wanted to see on the stage themselves, but rather operetta sought to produce what would quickly draw a crowd and prove lucrative.<sup>46</sup> Operetta heavily relied on ticket sales to survive, so appeal to a variety of patrons from all social strata was crucial. Although critics initially frowned on its folksy music and often bawdy humor, the appeal was undeniable. Operettas had no desire to educate, but rather to entertain.<sup>47</sup>

Composers like Offenbach and Strauss II were well acquainted with the musical compositions of the past and of their own contemporaries, and they adapted the forms and added new elements as the genre of operetta began to take shape as its own unique entity. Offenbach used dance forms such as the can-can, while Strauss II perfected the waltz, musically and theatrically intertwining it in his story lines. Operetta in general reflected the “concerns, prejudices, goals, and fears” of the Viennese public at the end of the nineteenth century.<sup>48</sup>

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45. [www.theaterhistory.com](http://www.theaterhistory.com), accessed May 8, 2018.

46. Micaela Keeney Baranello, “The Operetta Empire: Popular Viennese Music Theater and Austrian Identity, 1900-1930” (PhD dissertation, Princeton University, 2014), 178.

47. *Ibid.*, 181.

48. Camille Crittendon, *Johann Strauss and Vienna*, (Cambridge, UK: Cambridge University Press, 2000), 2.

The works of Johann Strauss II, particularly *Zigeunerbaron* and *Die Fledermaus* are inextricably bound to the time and culture of Vienna in the so-called Golden Age of operetta. The various strata of society participated actively in the Arts. Both members of the elite and working class alike enjoyed all that Vienna had to offer. Additionally, the longstanding tradition in Vienna and popularity of music and dance cannot be overstated. These factors as well as discussion of the economic forces at play are discussed at length in several sources. Camille Crittendon's dissertation remains the most thorough and frequently cited source on Strauss's influence during this time. Baranello and Jeralyn Lambourne<sup>49</sup> also contribute valuable insight into the context of Viennese life and its impact on the music of Strauss II.

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49. Jeralyn M. Lambourne, "Johann Strauss's *Die Fledermaus*: A Mirror of Viennese Life During the Golden Age" (master's thesis, California State University Fullerton, 1999).

## CHAPTER II – REVIEW OF RELATED LITERATURE

This dissertation only focuses on three specific segments from Johann Strauss II's *Die Fledermaus*. However, a broader understanding of the time period and larger cultural context of the operetta as a whole is necessary. Therefore, it is important to include information garnered from a review of related literature. It is important for a conductor to have a grasp of the composer's life, the culture of Vienna and its influence on both the composer and the audiences for whom he was writing, and a general knowledge of operetta in order to appreciate the complexities of *Die Fledermaus*. This knowledge provides the foundation for a conductor's interpretation of the work which then must be communicated and conveyed to the performers.

It cannot be taken for granted that a conductor in an advanced conducting course has encountered these elements. In addition to the aforementioned factors, equally important is an awareness of the conductor's role, his or her significance in preparation and performance, the pros and cons of how conducting gesture and communication has been, or could be taught, and finally, how all of these elements are applicable to an advanced conducting student's grappling with *Die Fledermaus*, a significant and enjoyable work. These areas of study were explored because they overlap and intertwine to provide the backdrop against which the conductor can present an informed performance. The various sources consulted were books, dissertations and theses, articles, and reviews. Innumerable writings showcase and study the life and work of Johann Strauss II, but this dissertation focuses primarily on scholarly sources, with other references included that pertain to specific performance practice or closely related areas of study.

The first chapter provided biographical details about Strauss II, explained the influence of his family and predecessors on the music of Vienna and the Golden Age of operetta, and defined the genre of operetta. In Chapter III, the conductor's role will be investigated. Conducting gesture and technique will be discussed from the perspective of both conducting pedagogues and professional conductors. Other related topics in Chapter III will include peer-to-peer versus mentoring models, the personality traits of effective conductors, and verbal and non-verbal communication in rehearsal and performance.

Unfortunately, little was found that addressed the use of operatic literature in teaching conducting technique even though extensive searches were done for published materials related to these topics. While the overlap of the various subject matter seems logical, no single source touched on all areas and how they could benefit advanced conductors. In the final chapters of this dissertation, a comprehensive analysis of three different segments of *Die Fledermaus*, performance practice suggestions, and specific gestural instruction will be provided. Hopefully this will encourage others to explore the use of other operatic works in educational settings to benefit the studies of advanced conductors. Suggestions for further study, and areas where more research is needed, will be addressed throughout the paper where appropriate.

In this review of related literature, the most impactful and pertinent sources will be highlighted. Those sources that are explored in detail in other chapters will be referenced but not discussed thoroughly here.

### *Johann Strauss II Life and Viennese Context*

Johann Strauss II, as explained in Chapter I, was a giant in his day. He was a prolific, well-known, and respected composer whose works are still commonly performed. It is puzzling then that Strauss II rarely receives attention in formal academic settings. His music is not used in theory classes and his operettas go unnoticed in music history courses despite his prominence and influence in the late nineteenth century. Lovers and students of operetta hold Strauss II in great esteem, and he remains one of a very few whose works are still performed. Richard Traubner notes, “Strauss’ operetta survival rate is...three or four times that of his contemporaries.”<sup>50</sup> Further evidence of the operetta’s popularity is apparent given the statistics on the 2017-2018 season from operabase.com, which shows *Die Fledermaus* as the 12<sup>th</sup> most frequently performed operatic work around the world. In this one season alone, there were 73 different productions resulting in a total of 365 performances.<sup>51</sup>

No source fails to mention waltzes when discussing the career of Strauss II. Several books hail him as the “Waltz King” and explain how he crafted the dance form and made it synonymous with the Golden Age of operetta in Vienna. Just as Hans Fantel used the moniker as the title for his biography, so did Kurt Pahlen in his juvenile fiction book, *The Waltz King: Johann Strauss, Jr.*, a volume that helps even the youngest classical music fans enjoy the composer’s legacy.<sup>52</sup> His waltzes are his most popular

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50. Richard Traubner, *Operetta, a Theatrical History*, (Garden City, NY: Doubleday and Company, Inc., 1983), 111.

51. “Statistics,” [www.operabase.com](http://www.operabase.com), accessed August 1, 2019.

52. Kurt Pahlen, *The Waltz King: Johann Strauss, Jr.* (Chicago, IL: Rand McNally, 1965).

compositions and make up a large portion of his output. However, the fact that many of his popular waltzes began as “chorwalzer” is not generally known. “Chorwalzer” are waltzes with text meant to be sung as Stephen Sano explains in his dissertation, “The Chorwalzer of Johann Strauss, Jr.: An der schönen blauen Donau Revisited.”<sup>53</sup> The fact that Strauss II wrote so much for singers is significant for present purposes as these sung waltzes appear in *Die Fledermaus* and other operettas. Composers who write for voice and orchestra provide a vehicle for advanced conductors to learn how to communicate with both singers and instrumentalists, balancing their needs in rehearsal and performance.

Both the caliber of Strauss’ work and his role as a Vienna’s beloved son resulted through the years in numerous biographies and other writings that help shed light on his remarkable career and influence. In one of the most recent examples, *The Legacy of Johann Strauss: Political Influence and Twentieth Century Identity*, Zoë Lang thoroughly explains the timing and context of Strauss’ various biographies.<sup>54</sup> She explains the political and social framework that color each commentary. Some of the more notable sources she enumerates are listed in Appendix C. Although she includes biographical information about the Strauss family, her book is intended to analyze “the legacy of the waltz in Vienna and how this connection was grounded in concepts of nationalism.”<sup>55</sup> The waltzes and other dance music of Lanner and Strauss, Sr. so closely associated with

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53. Stephen Sano, “The “Chorwalzer” of Johann Strauss, Jr.: “An der schönen blauen Donau” Revisited” (DMA dissertation, Stanford University, 1994), 1.

54. Zoë Alexis Lang, *The Legacy of Johann Strauss: Political Influence and Twentieth-Century Identity*, (Cambridge, UK: Cambridge University Press, 2014), 13-15.

55. Ibid., 7.

life in Vienna provided a fertile ground for the theatrical music of the next generation to take root.

Lang explains in detail, each biography's unique angle and perspective on Strauss II and his life. Not surprisingly, many of these sources pair the father and son, drawing numerous parallels and connections between the two. One such biography is *Johann Strauss Father and Son* by H. E. Jacob, translated by Marguerite Wolff. Wolff's work is laudable given the colorful anecdotal descriptions that fill page after page. This account illuminates the talents of father and son with a personal flavor. Jacob asserts that Strauss, Sr. was arguably more talented than both his musical partner, Lanner, and Johann II.<sup>56</sup> Similarly, Hans Fantel's *The Waltz King* gives detailed accounts of the Strauss family drama and the subsequent careers of Strauss, Sr.'s three children by his wife, Maria Anna Streim. Fantel also claims that the long-time mistress of Strauss II, Emilie Trampusch, fled and faded into obscurity after her lover's death.<sup>57</sup>

"In 1967, Fritz Racek, the Johann Strauss Society of Vienna, and the two major Viennese publishing houses, Doblinger and Universal Edition, started the Johann Strauss II Collected Works edition."<sup>58</sup> A few years later, in 1975, a celebration of the 150<sup>th</sup> anniversary of the birth of Strauss II was held in Vienna. The programs, articles, and documents collected for the celebration provide insight into the life of the composer with perhaps a more objective vantage point than earlier writings colored by the cultural

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56. H. E. Jacob, *Johann Strauss Father and Son: A Century of Light Music*, trans. Marguerite Wolff (Garden City, NY: Halcyon House, 1948), 159.

57. Hans Fantel, *The Waltz Kings Johann Strauss Father & Son, and Their Romantic Age*, (New York, NY: William Morrow and Company, 1972), 103.

58. Thomas Aigner, "The Vienna City Library's Johann Strauss II Collection," *Fontes Artis Musicae* 51, no. 3-4 (July 2004): 352.



landscape and ominous cloud of Nazi Germany. The celebration in Vienna included concerts and events that highlighted the influence of Strauss II on music and society in Vienna and beyond. Lang and other authors took full advantage of the vast collections now in the state library and archives in Vienna, which include not only programs from each commemorative concert, but writings and other memorabilia used in the celebrations. Lang includes a complete listing of all the articles written for the celebration in Appendix A of *The Legacy of Johann Strauss: Political Influence and Twentieth Century Identity*.<sup>59</sup>

Four dissertations emerged as most noteworthy and relevant to this dissertation. The most comprehensive of these is Crittendon's watershed dissertation, "Viennese Musical Life and the Operettas of Johann Strauss."<sup>60</sup> Her research has subsequently been cited by every other Strauss II dissertation referenced in this study. Crittendon continued her research on Strauss II, publishing a book for the Cambridge Studies in Opera Series entitled, *Johann Strauss and Vienna: Operetta and the Politics of Popular Culture*.<sup>61</sup> Lang picked up the thread of Crittendon's research with her dissertation, "'Light' music and Austrian Identity: The Strauss family legacy in Austrian politics and culture, 1918-1938,"<sup>62</sup> and her aforementioned *The Legacy of Johann Strauss: Political Influence and*

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59. Zoë Alexis Lang, *The Legacy of Johann Strauss: Political Influence and Twentieth-Century Identity*, (Cambridge, UK: Cambridge University Press, 2014), 166.

60. Camille Crittendon, "Viennese Musical Life and the Operettas of Johann Strauss," (PhD dissertation, Duke University 1997), 11.

61. Camille Crittendon, *Johann Strauss and Vienna*, (Cambridge, UK: Cambridge University Press, 2000).

62. Zoë Alexis Lang, "'Light' music and Austrian Identity: The Strauss family legacy in Austrian politics and culture, 1918-1938," (PhD dissertation, Harvard University, 2005).

*Twentieth-Century Identity*.<sup>63</sup> Both Crittendon and Lang write with an authoritative understanding of the cultural context and complexity of Viennese identity and culture and its influence on the music of the late nineteenth century. Baranello is another author who wrote both a dissertation, “The Operetta Empire: Popular Viennese Music Theater and Austrian Identity, 1900-1930,” and other papers about this particular type of music and its ties to Vienna. Her article, “Die lustige Witwe and the Creation of the Silver Age of Viennese Operetta,” addresses the other most popular and frequently performed operetta, *Die lustige Witwe* (The Merry Widow), by Franz Lehar.<sup>64</sup> *Die lustige Witwe*, although from the next generation of operetta, has much in common with *Die Fledermaus*, Baranello’s familiarity with the genre draws on this comparison.

#### *Operetta and other Theatrical and Musical Influences*

Jackson Elliot Warren’s dissertation, “The Style Hongrois in the Music of Johann Strauss Jr.,” was particularly helpful in understanding the Hungarian musical influences on Strauss II, particularly the Czárdás.<sup>65</sup> This dissertation also led to other research on the history of Hungarian music, particularly the Verbunkos tradition which is the historical forerunner to the Czárdás. Verbunkos music blends gypsy culture with military traditions.<sup>66</sup> The significance and interplay of the music and dance in this tradition helps

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63. Zoë Alexis Lang, *The Legacy of Johann Strauss: Political Influence and Twentieth-Century Identity*, (Cambridge, UK: Cambridge University Press, 2014).

64. Michaela Baranello, “Die Lustige Witwe and the Creation of the Silver Age of Viennese Operetta,” *Cambridge Opera Journal* 26, no. 2 (July 2014): 175-202.

65. Jackson Warren, “The Style Hongrois in the Music of Johann Strauss Jr.” (DMA dissertation, The University of Arizona, 2012).

inform a conductor's interpretation and performance of Rosalinde's aria which will be discussed in detail in Chapter V. The Hungarian influence found throughout the operettas of Strauss II, is most obvious in *Der Zigeunerbaron* (*The Gypsy Baron*). The use of exoticism and nationalism were common in music of the Romantic era. National and cultural identity are significantly influenced and impacted by music and *Die Fledermaus* offers interesting examples in the arias of both the Russian Prince Orlovsky and Rosalinde. Krisztina Lajosi explores this use of nationalism in her article "National Stereotypes and Music."<sup>67</sup> Other articles about Hungarian, gypsy, or Verbunkos music refer more often to the works of Bartók and Liszt rather than Strauss II, so they were only given cursory attention. The foremost expert in the study of *style hongrois* is Jonathon Bellman. His book, *The Style Hongrois in the Music of Western Europe* provides a comprehensive historical context regarding this tradition and the influence it had on music dating back to the middle of the 17<sup>th</sup> century.<sup>68</sup> "The *style hongrois* represents the first wholesale and conscious embrace of a popular music associated with a lower societal caste by the composers and listeners of a more formal, schooled music."<sup>69</sup> In *Die Fledermaus*, Johann Strauss II uses not only elements of the *style hongrois* in Rosalinde's Csárdás, but also uses the influences of the more militaristic Turkish Janissary style in Adele's third act aria. While Bellman elucidates the various and distinctive traditions,

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66. Lujza Tari. "The *Verbunkos*, a Music Genre and Musical Symbol of Hungary," *Bulletin of the Transilvania University of Braşov* Series VIII, Vol. 5 (54), no. 1, (2012).

67. Krisztina Lajosi, "National Stereotypes and Music," *Nations and Nationalism* 20, no. 4 (2014): 628-645.

68. Johanthan Bellman, *The Style Hongrois in the Music of Western Europe*, (Boston, MA: Northeastern University Press, 1993), 12.

69. *Ibid.*, 13.

Strauss II merely flavors his operettas by incorporating moments or characters who reflect this style of music.

One of the books that proved most significant to this project is also one of the most frequently cited, Richard Traubner's *Operetta: A Theatrical History*, written in 1983 and released again in 2004.<sup>70</sup> The tone is unpretentious and Traubner's love for the genre is clear. He draws many parallels between popular composers of the genre and offers insight into their works. Many authors who write about operetta do not provide the broad view of Traubner. Instead they focus on a single work, a particular aspect of the genre, or operetta's role in the evolution of musical theatre.

While biographers are understandably preoccupied by the waltzes of Strauss II, most recognize and give at least some attention to the operettas he composed. Initially, Strauss II was exceedingly reluctant to tackle theatrical endeavors. Jacob even describes Strauss II as "one of those rare people who is alien to the stage."<sup>71</sup> In *Three Quarter Time*, Jerome Pastene explains his account of how Strauss II unwittingly got his start in theatre, crediting not only encouragement from Offenbach, but also the shrewdness of his wife, Jetty. She all but tricked her husband into composing operetta by taking copies of music from his desk and providing them to the director at the Theater-an-der-Wein, Maximillian Steiner, who cobbled them together into a show.<sup>72</sup> Josef Braun provided the text, having served as Suppé's librettist. The work was entitled, *Die Lustigen Weiber von*

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70. Richard Traubner, *Operetta, a Theatrical History*, (Garden City, NY: Doubleday and Company, Inc., 1983).

71. H. E. Jacob, *Johann Strauss Father and Son: A Century of Light Music*, trans. Marguerite Wolff (Garden City, NY: Halcyon House, 1948), 241.

72. Jerome Pastene, *Three-Quarter Time: The Life and Music of the Strauss Family of Vienna*, (Westport, CN: Greenwood Press, 1971), 120.

Wien.<sup>73</sup> Although reluctant at first, Strauss II plainly had a firm sense of how he wanted his music to be used and performed, withdrawing his first effort at operetta after disputes over the leading lady could not be resolved. The soprano for whom Strauss II had written the lead, Josefine Gallmeyer, was under contract at the rival Carl Theater in Vienna.<sup>74</sup> After securing usable story lines and quality librettos, the value of which cannot be underestimated, around 1871 Strauss II began writing operettas in earnest, although he never abandoned the waltzes that had secured his fame.<sup>75</sup>

### *Conducting Literature*

The other portion of the relevant background literature shifts from the career of Johann Strauss II to information about conducting, where the research was two-fold. The first aspect consisted of academic studies about gesture, peer-to-peer instruction, verbal, and non-verbal communication. This information was generally published in peer reviewed journals or studies done as part of a thesis or dissertation. The most relevant and cited sources were Bergee's article, "An Exploratory Comparison of Novice, Intermediate, and Expert Orchestral Conductors,"<sup>76</sup> Bartleet and Hultgren's, "Sharing the Podium: Exploring the Process of Peer Learning in Professional Conducting,"<sup>77</sup> and

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73. H. E. Jacob, *Johann Strauss Father and Son: A Century of Light Music*, trans. Marguerite Wolff (Garden City, NY: Halcyon House, 1948), 246.

74. Jerome Pastene, *Three-Quarter Time: The Life and Music of the Strauss Family of Vienna*, (Westport, CN: Greenwood Press, 1971), 121.

75. A list of Johann Strauss II's operettas can be found in Appendix B.

76. Martin J. Bergee, "An Exploratory Comparison of Novice, Intermediate, and Expert Orchestral Conductors," *International Journal of Music Education* 23, no. 1 (2005): 23-36.

Varvarigou and Durrant's "Theoretical Perspectives on the Education of Choral Conductors."<sup>78</sup> In these studies, researchers arranged various scenarios where they attempted to ascertain the cause and effect relationship of both gesture and other aspects of communication used by conductors. The difficulties addressed by these studies include how to isolate gesture, how to evaluate and measure expressiveness, and how to achieve and maintain impartiality and objectiveness.

For a different perspective, autobiographies, video and written biographies, and studies of successful and famous conductors were examined. In consulting these sources, particular attention was given to the personality traits and other qualities that make a great conductor, as well as specific gestural skills and training that were particularly valuable in rehearsal and performance. The insights of Seiji Ozawa, Margaret Hillis, Claudio Abbado, Gunther Schuller, Susan Caldwell, Navarro Lara, Leonard Slatkin, and Herbert Von Karajan profoundly impacted the present study. Their experience underscored the importance of using operatic literature in teaching and enhancing an advanced conductor's expressive abilities. Through the readings, it became clear that the worldwide field of music and the network of elite conductors is a very small circle. The respect and admiration of these musicians for their peers, and those under their batons, is immense and shines through each memory and event recounted in their stories. The influence of their mentors and other conducting greats was enormous. While there are

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77. Brydie-Leigh Bartleet and Ralph Hultgren, "Sharing the Podium: Exploring the Process of Peer Learning in Professional Conducting," *British Journal of Music Education* 25, no. 2 (July 2008): 193-206.

78. Maria Varvarigou and Colin Durant, "Theoretical Perspectives on the Education of Choral Conductors: A Suggested Framework," *British Journal of Music Education* 28, no. 3 (November 2011): 325-338.

countless published biographies of world-famous conductors, for the purpose of this research, particular composers were chosen because of the way they spoke about their training, their approach to the conducting craft, and experiences in conducting opera.

To compliment the biographies, additional writings of academic professionals will be explored in detail in a subsequent chapter. For example, a study on peer-to-peer collaboration, another that compared the abilities and differences in novice, intermediate, and advanced conductors, and other conducting articles offered helpful insight. Also to be considered later, the level of skill and the demands on both the gestural and communication abilities of a conductor were addressed effectively in several sources. Although new technologies play an ever-expanding role in analyzing gesture, this dissertation will not attempt to delve into the use of gestural recognition software and its use in examining or evaluating conducting gesture. Instead, the research used relied heavily on human observation and perception. Several sources also recognized and evaluated the reliance of conductors on verbal communication, with one notable exception in an article advocating “speechless” rehearsals.<sup>79</sup>

An attempt was made to consult contemporary sources written within the last 10-15 years. However, respected sources that have withstood the test of time were also included, among these, conducting textbooks by Max Rudolph,<sup>80</sup> Harold Farberman,<sup>81</sup>

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79. Alan J. Gumm, 2010. "The Speechless Rehearsal: Logical Solutions," *Choral Journal* 50, no. 7 (February 2010): 16-21.

80. Max Rudolf, *The Grammar of Conducting: A Practical Study of Modern Baton Technique* (New York, NY: G. Schirmer, 1950).

81. Harold Farberman, *The Art of Conducting Technique: A New Perspective* (Miami, FL: Warner Brothers, 1997).

and the writings of Richard Wagner.<sup>82</sup> As several authors point out, conducting beat patterns have not changed for over 100 years. The merits of this stasis are not debated in this study, but how those beat patterns can be used effectively and expressively within *Die Fledermaus* is the subject of the following chapter.

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82. Richard Wagner, *Über das Dirigieren*, trans. Edward Dannreuther (London, UK: Reeves, 1887).



### CHAPTER III – CONDUCTING: TRAINING AND SKILLS

The purpose of this chapter- the teaching techniques... Undergraduate music majors in most degree plans take at least one conducting class. After this introductory course, students who show aptitude and interest often take a second course, but often that is the end of the offerings until the student attends graduate school. Any subsequent training happens “on the job.” The trouble with learning to conduct in this way is two-fold. First, the conductor does not have the benefit of a mentor or anyone with advanced skill to correct bad habits or offer suggestions. Second, the performers under the conductor’s baton do not have the benefit of seeing and responding to a more refined gesture and may find themselves relying not on the conducting gesture, but rather on verbal instructions or repetition and familiarity with their conductor’s style. Therefore, if a conductor’s skills are limited, it can impede communication for both the conductor and the ensemble members. Insofar as conducting is the primary method of communication in musical performances, thorough training encompassing both instrumental and choral conducting is ideal. A synthesis of the two areas is often lacking in academic settings where students must choose one or the other. An option for more comprehensive training is including advanced conducting courses as part of an opera program. Even if a college or university does not produce operas in their entirety, most schools could easily incorporate advanced conducting students in opera scenes programs or recitals.

This chapter will address the importance of conducting training including gesture and communication, the value of experience, mentoring, and peer-to-peer methods. Gestural skills and effective communication methods are learned by active participation and can be taught. However, inherent personality and leadership traits also contribute to a

conductor's effectiveness. These intangible assets, along with reflections and advice from some of the world's great conductors, will be discussed in the concluding chapter of this dissertation as they relate to the excerpts from *Die Fledermaus* discussed in chapter VI.

### *Training*

To understand how to better equip conductors, it helps to understand how great conductors achieved success in the past. Historically, conductors emerged from within the orchestra or up through the theatre. As the size and scope of orchestral ensembles increased, so did the need for musical guidance and interpretation. This led early ensembles to rely on the first violin or keyboardist for keeping time and cuing. Conductors also gained experience through apprenticeships and the opera theatre model in European opera houses that provided hands-on practice orchestral conductors needed to perfect their craft. This model required the aspiring conductors to be excellent pianists, often serving as *repetiteurs* before advancing to the podium.<sup>83</sup> Anton Kohlmann, a member of Strauss Sr.'s orchestra and *repetiteur* for the Vienna Court Opera Ballet served as one of Strauss II's musical instructors.<sup>84</sup> No doubt the exposure to music and dance provided by his teacher contributed immeasurably to the young pupil's success.

Caetani described the German training this way:

“the school of conducting in Europe was based on opera theater training. If you wanted to become respected as a conductor, you had to... [conduct] operettas and light operas (Spieloper), then move up to become Kapellmeister in a small theater, and after that, chief conductor in a smaller theater.”<sup>85</sup>

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83. A *repetiteur* is a coach-accompanist for a ballet or opera company.

84. Peter Kemp, “Johann Strauss ii,” New Grove, January 2001, accessed June 8, 2018, <https://doi.org/10.1093/gmo/9781561592630.article.6002278266>.

Despite the fact that the most well-respected and internationally known conductors benefited from this type of training, the regimen that produced the likes of Toscanini and many others is not a viable option for most advanced conducting students in the United States. The closest Americans can get to this type of training is as an accompanist in an academic setting or at a regional theater. A few universities offer programs within their piano or opera programs to train *repetiteurs*. According to one university website, a *repetiteur* must have [a]:

Love for musical coaching and deep knowledge of opera repertoire—every voice, every instrument, and every word—are absolutely necessary for this role. Despite what the name might suggest, this job is far from repetitive. *Repetiteurs* not only need to be master pianists capable of sight-reading and reducing scores at the drop of a hat but must also possess almost encyclopedic knowledge of opera repertoire. As if that weren't enough, they also sometimes take rehearsal notes for conductors, sing choral parts (while playing piano), play other keyboard instruments, operate sound effects, and conduct backstage choirs during performance. Additionally, the job requires *repetiteurs* to be proficient in a number of languages, the most common of which are Italian, German, French, English, and Russian. All in all, it's a varied and nuanced job that requires a diverse skill set, an impressive work ethic, and incredible attention to detail.<sup>86</sup>

Historically, conductors have also come to lead the world's prominent orchestras from the composer/conductor tradition. Going back as far as Bach and Beethoven, this trend continues, encompassing such famous composers as Berlioz, Mendelssohn, Wagner, Bernstein, and Copland. According to Caetani, the composer/conductor trend declined after Mahler and Richard Strauss but was restored by the autodidact, Stravinsky.<sup>87</sup> Regardless of their path to the podium, conductors through the ages agree

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85. Oleg Caetani, "Stravinsky as a Pioneer of a New Conductor Style?" *Archiv für Musikwissenschaft* 73, no. 2 (2016), 84.

86. "Careers/Repetiteur" [www.berklee.edu](http://www.berklee.edu), accessed August 2, 2019.

87. Oleg Caetani, "Stravinsky as a Pioneer of a New Conductor Style?" *Archiv für Musikwissenschaft* 73, no. 2 (2016): 82.

that nothing can take the place of conducting live musicians. The opera workshop model in colleges and universities could give advanced conductors exactly that kind of experience.

### *Gesture*

Professional conductors spend years developing a vast array of gestures. Isolating and defining these has filled vast tomes with descriptions of facial expression, body language and posture, gesture, baton technique, verbal and non-verbal cues, and eye contact. It seems impossible for a conductor to be aware of all of these facets at any given time. Indeed, it would be overwhelming to attempt to analyze every physical movement in every moment of a work that may last up to four hours. Furthermore, the gesture is merely the tip of the iceberg; below the surface, the conductor must also use physical movements to elicit the desired musical interpretation. Thankfully, the human brain is capable of processing vast amounts of information simultaneously. In fact, the processing capacity of the conscious mind has been estimated at 120 bits per second, and the subconscious mind thousands of times more.<sup>88</sup>

Regarding conducting gesture, Gregory Gentry and Matthew Harden use an insightful analogy, comparing the nuanced movements of conductors to ballet choreography. Dancers, like conductors, learn a basic set of skills, or in dance, “positions,” which are then used creatively in combination to interpret a piece of music.<sup>89</sup>

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88. Daniel J. Levithin, “Why It’s So Hard to Pay Attention, Explained by Science,” Fast Company website, September 23, 2015, accessed August 10, 2019.

89. Gregory Gentry and Matthew Harden. “Content Specific Somatic Vocabulary: Conducting Gestures with Musical Outcomes.” *The Choral Journal* 48, no. 10 (April 2008), 25.

This comparison makes the daunting task of identifying gestures slightly more accessible, breaking them down as individual non-verbal cues for interpretation and study. Mastery of the basic gestures—beat patterns, cues, and cut offs, for example— progress and mature with time and practice, giving way to more creative expression. Focusing on imaginative expression enables the conductor to shift mental energy away from merely beating time to a higher level of musical interpretation and realization.<sup>90</sup> While with practice, conductors can isolate specific gestures to more efficiently communicate their interpretation, without the feedback of an instructor or mentor, these improvements may be impossible to realize.

Clearly, conducting gesture is improved by a high level of musicianship and proficiency. Gustav Meier gives the following specific requirements of instrumental and choral conductors in *The Score, the Orchestra, and the Conductor*. (It should be noted that an opera conductor a synthesis of the two.)

“The orchestral conductor must know the technical, musical and expressive capabilities of each instrument in the orchestra. The choral conductor must know the singer’s capabilities and idiosyncrasies, vocal categories, range, volume, breath control, endurance, agility, and dynamic and technical abilities, as well as the correct pronunciation and translation of each language to be performed.”<sup>91</sup>

Meier writes about Herbert von Karajan, the prolific conductor of the Berlin Philharmonic, imposing his will on the orchestra, sometimes to the detriment of detail. Karajan’s approach resulted in long, bold lines listeners associated with his orchestral sound captured in the plethora of recordings done during his tenure at the Philharmonic.

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90. Gregory Gentry and Matthew Harden. "Content Specific Somatic Vocabulary: Conducting Gestures with Musical Outcomes." *The Choral Journal* 48, no. 10 (April 2008), 48.

91. Gustav Meier, *The Score, the Orchestra and the Conductor*, (New York, NY: Oxford University Press, 2009), 331.

On the other hand, Seiji Ozawa, a conductor who led the Boston Symphony Orchestra, the Vienna State Opera, the Metropolitan Opera, and other international orchestras, lends insight into gesture in a passage from *Absolutely on Music*. Ozawa explains how his own conducting technique differed from Karajan's in one specific way.<sup>92</sup> Ozawa's meticulous cueing and attention to detail led to what he described as a "more open and transparent," clear sound. While this detail may lend clarity to the performance, Ozawa is quick to admit that, "What really matters is how you wave your baton in rehearsals, in order to get the orchestra ready."<sup>93</sup> He also shares that he felt grounded in good technique from an early age and was able to look at other conductors analytically, realizing what worked and what did not, but not using the observations to merely mimic a technique but rather to understand what the other conductor was trying to do and whether or not the movement achieved the objective.<sup>94</sup>

In *The Compleat Conductor*, Schuller gives a list of "bad or lazy" conducting habits, all of which could be summed up as a lack of attention to detail:

(1) dropping last notes (rhythmically and/or dynamically) before a rest; (2) similarly, not sustaining long or held notes (especially string players), always making little holes (caesuras, Luftpausen) in phrases; (3) a general lack of attention to dynamics, above all to differentiations between say p and pp or f and ff; (4) rhythmic inaccuracies, and very little attention to the subtler details of rhythmic differentiations; (5) a remarkable unconcern for how one ends (leaves) a note, much attention being given to how one enters or attacks a note, but almost none to how one exits a note; and, finally, (6) making crescendos (as well as diminuendos) much too quickly and too early.<sup>95</sup>

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92. Haruki Murakami, *Absolutely on Music: Conversations with Seiji Ozawa*, trans. Jay Rubin, (New York, NY: Vintage International, 2017), 14-15, 41.

93. Ibid., 127.

94. Ibid.

95. Gunther Schuller, *The Compleat Conductor* (New York, NY: Oxford University Press, 1997), 545.

All of Schuller's examples should be evident in the conductor's gesture and the expectation that the conductor's gesture will clearly communicate musical intent and expression should be the same regardless of the age and experience level of the performers in the conductor's ensemble.

### *Verbal communication*

Conducting students are often taught the supremacy of gesture over verbal cues. However, a conductor on the podium must be the ultimate multi-tasker. According to Jessica Napoles, in her study of verbal communication and gesture, the ability to recognize basic conducting patterns led the students in her study to a better understanding of the conductor's desired outcome. She explains that students as young as seventh grade were taught basic conducting patterns and gestures, and as a result, their ability to identify and respond to articulation and dynamics were greatly improved.<sup>96</sup> However, Napoles points out that "conducting gestures might be misunderstood, the students [performers] might not be watching, or the gesture may not yield the desired response."<sup>97</sup> It is rare and therefore refreshing to have a study of conducting assign responsibility to both the conductor and the members of the ensemble. After all, the perfect cue, clear beat pattern, and clean cut off are of no use if the performers do not see it or do not realize it pertains to them. Napoles concluded that a combination of both verbal instruction and clear, consistent gestural cues increased the effectiveness of the conductor's

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96. Jessica Napoles, Verbal Instructions and Conducting Gestures: Examining Two Modes of Communication," *Journal of Music Teacher Education* 23, no. 2 (2014), 10.

97. Ibid., 9.

communication and resulted in measurable improvement in the student's reactions and musical performance. Surprisingly though, verbal instruction was more effective than conducting.

"Given the results of this research, perhaps more time needs to be spent working to increase the clarity of verbal instructions, since students appear to respond to these best. Alternatively, attempts must be made to make the conducting gesture—which can often be unique to the individual and less “universal” than verbal instruction—more clearly understood.”<sup>98</sup>

Given this evidence, in addition to lessons on baton technique, attention should be given to effective methods of verbal communication in music rehearsals. Additionally, more precise codification of gesture would be helpful, an area being advanced rapidly by motion capture technology.

From my personal experience, I remember leading a rehearsal as an instructor observed me. After the rehearsal, he told me to talk more to the orchestra as I was conducting. He encouraged me to communicate both verbally and non-verbally at the same time to reiterate or reinforce the articulation I wanted from the orchestra. Until that moment, although I had been conducting for many years, on some level I had not realized how combining my gesture with verbal cues could be much more effective and efficient. This simple tip saved me hours over the course of my career. In addition to general instructions, the voice is uniquely suited to communicate nuances in musical phrasing or interpretation. Another such example comes from Leonard Slatkin's book, *Conducting Business*, in which he recounts a teacher demonstrating a musical phrase in a lesson by

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98. Jessica Napoles, Verbal Instructions and Conducting Gestures: Examining Two Modes of Communication,” *Journal of Music Teacher Education* 23, no. 2 (2014), 15-17.



both singing and playing it for the student. Slatkin explained how the technique saved time and conveyed the desired outcome effectively.<sup>99</sup>

### *Experience*

In “Everything Matters!” Hilary Apfelstadt lists attributes that her students use to describe effective conducting. Although the author obviously understands that it takes years to build a repertoire of gesture, experienced conducting appears simple to her novice students.<sup>100</sup> Neglecting to fully understand and differentiate between novice, intermediate, and expert conductors can lead to the misunderstanding of research results and unrealistic expectations on the part of both performers and conductors with insufficient training. In Martin Bergee’s study, “An Exploratory Comparison of Novice, Intermediate, and Expert Conductors,” the author attempts to ascertain what thoughts are going through the mind of a conductor as he or she is conducting. The author defines each of the three experience levels thusly:

“A novice is able to recognize various objective features of a skill and is in the process of acquiring rules for determining actions. Relevant elements of a situation must be clearly and objectively defined for the novice. The novice may lack a sense of the overall context.” The intermediate level performer “has a goal in mind and sees a situation as a set of facts, she is competent and has a plan of action as the performer and environment intersect.” “The Expert’s skill is so much a part of them that they no longer

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99. Leonard Slatkin, *Conducting Business: Unveiling the Mystery Behind the Maestro*, (Cleckheaton, UK: Amadeus Press, 2012), 47.

100. Hilary Apfelstadt “Everything Matters,” *Canadian Music Educator* (Summer 2014), 32.

see the skill as separate from themselves.” The performance is ongoing, reflective, and reactive. The behaviors are appropriate but cannot always be rationally explained.<sup>101</sup>

What Bergee found was that novice conductors tended to focus on the logistics and mechanics of conducting as compared to the experts who were able to execute artistic and musical collaboration and interpretation.<sup>102</sup> He discovered this by having the subjects verbalize everything they could express in real time as they were conducting a particular passage. The musical passage was the same for each conductor regardless of their experience. The study is particularly fascinating in light of Bergee’s assertion that, “Experts cannot always provide convincing, rational explanations for their actions.”<sup>103</sup> Quick decision making and implementation while on the podium comes as a result of the conductor’s experience, having encountered similar situations before. “Rapidity and fluidity characterize the highest skill levels.”<sup>104</sup>

The differences in the novice and expert conductor’s verbalized dialogue was also intriguing. In an unanticipated twist during the study, the intermediate conductor found himself unable to articulate his thoughts in the moment and no verbal thoughts were recorded.<sup>105</sup> Although the study focused a small set of participants, I think perhaps the study can be extrapolated. It is difficult for some conductors to communicate verbally

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101. Martin J. Bergee, “An Exploratory Comparison of Novice, Intermediate, and Expert Orchestral Conductors,” *International Journal of Music Education* 23, no. 1 (2005), 25.

102. Martin J. Bergee, “An Exploratory Comparison of Novice, Intermediate, and Expert Orchestral Conductors,” *International Journal of Music Education* 23, no. 1 (2005): 31.

103. *Ibid.*, 25.

104. *Ibid.*

105. *Ibid.*, 29.

while conducting. Perhaps that is partly because for those who began as performers, rehearsal etiquette dictates that we remain quiet. Another factor is the pressure to perform. While on the podium, the conductor is responsible for both articulation and creativity, the gravity and difficulty of which were discussed earlier in the chapter. To continue to rehearse or perform while also verbally expressing every bit of inner dialogue understandably proved too much for the intermediate conducting participant.

As evidenced in the results from the expert conductors, the level of experience leads directly to better results; independence of thought, action, gesture, and communication, effectiveness of rehearsal technique in eliciting the desired result, and the ability to objectively observe, critique, and self-evaluate.

In a recent conversation with a young man just beginning his career as a professional musician, the topic of conducting came up, “How do you break in and get experience in this field?” he asked. This is a ubiquitous question on social media threads, in musicians’ circles, and in our institutions of higher learning where studying theories and practicing in front of a mirror or in front of a group of colleagues is common, but real-world situations are sorely lacking. Aspiring musicians voraciously read biographies and articles by the famous conductors who have led the world’s greatest orchestras. Sadly, what is found on those pages is story after story of great musicians who toiled away for years; teaching themselves, waiting for and questing after an apprenticeship or internship that might provide their “big break.” While networking is the expected path to success in the world of business, music students are lured into academia, convinced that a degree is the key to the future. While a diploma or an artist diploma from a prestigious

institution might open some doors, who you know in the small and intricately interwoven community of music is more likely to land a conductor a prime opportunity.

One downside to the apprentice model is explored in a study by Brydie-Leigh Bartleet and Ralph Hultgren. They argue that current learning models are “outdated, typify a sense of cultural elitism, and lack an understanding of informal learning models outside the Western Conservatoire model.” They go on to suggest that “peer learning proposes a strong alternative to such traditional models and offers a cooperative and collaborative approach to professional development and learning.”<sup>106</sup>

“Conducting does not imply that the necessary skills can be developed without the use of an ensemble. In fact, it is just the opposite; it is important for the conductor to work diligently with the ensemble to perfect gestures that bring meaning from the score and convey that meaning to the ensemble. Conductors must then use their eyes and ears to evaluate how the ensemble expresses the conductor’s vision of the music, employing additional non-verbal communication to then modify the sound to fit this vision as needed.”<sup>107</sup>

It is surprising that this method comes from a university setting where ensembles fluctuate in size, ability, and experience every semester.

It is this experience that leads to the strategies and problem-solving skills evident from a great conductor on the podium, yet it is often lacking in educational settings. One commentator recognizes the value in exposure to opera, “a decade in a regional opera house is indispensable to learn the trade.”<sup>108</sup> Although there may not be a plethora of regional opera houses in the United States, institutions of higher education can provide

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106. Brydie-Leigh Bartleet and Ralph Hultgren, “Sharing the Podium: Exploring the Process of Peer Learning in Professional Conducting,” *British Journal of Music Education* 25, no. 2 (July 2008), 194.

107. Gregory Gentry and Matthew Harden, “Content Specific Somatic Vocabulary: Conducting Gestures with Musical Outcomes” *Choral Journal* 48, no. 10 (April 2008), 23.

108. Maria Brzuchowska, “Conductor’s Trade from Orchestral Players’ Perspective” *Musicology Journal of the National University of Music Bucharest* 4 (October-January 2010), 5.

the same advantages. By programming operatic music and allowing advanced conducting students to lead, the conductor and the performers can benefit from either a mentoring model or from peer to peer interaction. As Richard Wagner states, if conductors had been exposed to dramatic singing and expression, “they might have applied such knowledge to the execution of modern instrumental music.”<sup>109</sup> He also scolds conservatories for not preserving composer’s intentions and passing them down for faithful execution in the future.<sup>110</sup> I maintain that through proper mentoring, peer to peer learning, and the use of operatic repertoire, conducting students can further the knowledge necessary to faithfully interpret music and launch a successful conducting career.

### *Mentoring*

Although a conductor can take classes, read, study, and practice, what about the value of a mentor in the education and training of a conductor? Advanced conducting students have generally been under the baton of a mentor or other conductors in various groups, choirs, orchestras or other ensembles. For those of us interested in pursuing conducting as a career, every rehearsal became a conducting lesson, or a lesson on time management and rehearsal technique. I tell my undergraduates that they should try to learn from their instructors in every situation, even if the lesson is what not to do. For example, I once had a conducting instructor whose teaching method was based in fear and intimidation. He still taught me valuable skills, perhaps the most useful of which was

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109. Richard Wagner, *Über das Dirigieren*, trans. Edward Dannreuther (London, UK: Reeves, 1887), 11.

110. *Ibid.*, 14.

the internalization of pulse. I remember watching him check his watch to set the tempo in his mind, then his right hand would pat his chest in time as he demonstrated how to find and set the pulse he would subsequently convey to the ensemble with his preparatory beat. I can still hear his stage whisper, “tick, tick, tick, tick,” as precise as a metronome.

In a video documentary about Herbert von Karajan, Simon Rattle describes a similar experience as he observed Karajan. Rattle explained, “even more than sound, he gave them [the orchestra] pulse. Almost paranoid that pizzicato wouldn’t happen together.”<sup>111</sup> The value of this inner pulse, Karajan believed, trained orchestra members to function as a unit. In fact, he often rehearsed various sections together to reinforce this concept. This unity and inner pulse lead to a level of synchronization heard in his orchestral performances and recordings that has inspired conductors everywhere. Although Karajan complained that “his two hands were not enough,” he was able to achieve musically what he described as resembling the flight of a flock of birds, “their movements are perfectly coordinated and exquisitely beautiful despite the lack of a visible leader.”<sup>112</sup> Perhaps that should be a conductor’s goal, to prepare and guide the performers in such a way that the audience sees and hears the “flock,” and is not distracted by any one individual.

Haruki Murakami’s *Absolutely on Music* gives a unique perspective and insight into the value of mentorship. During the interviews that Murakami documents in the book, Seiji Ozawa graciously recalls and explains the art and craft he learned under various mentors. Ozawa specifically recalls Karajan’s advice about repertoire, where

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111. Robert Dornhelm, “Karajan – Beauty As I See It,” (video) Deutsche Gramophon, 2008.

112. Ibid.

Karajan likened symphonic and operatic literature as two wheels on a single axle. Perhaps most significant to this dissertation is Karajan's insistence that his young protégé, Ozawa, study and perform opera as a necessary part of development as a professional conductor.<sup>113</sup> Interestingly, Ozawa also points out that he began conducting in middle school, not the typical path for a conductor. However, he also felt that his experience gave him the ability to communicate with an orchestra. "The reason I was able to... convey to them what I wanted them to do—even though I could hardly speak their language—was because I had mastered the fundamental technique that had been drilled into me."<sup>114</sup>

In researching conducting and mentoring, an article by Anthony Antolini about The Mozart Mentors Orchestra surfaced in the *Choral Journal*. This article highlighted significant benefits of mentoring relationships from the perspective of the chorus, the conductor, and the orchestra. The orchestra used for the project was founded to combat some of the same difficulties facing conductors and performers that have been discussed in this chapter. For example, the author noted the limited rehearsal time the choruses had with their hired professional orchestra, acknowledging that the conductor often felt "shortchanged due to budgetary constraints."<sup>115</sup>

The author of the article was an instructor at the New England Suzuki Institute, who also happened to conduct a college and community choir. He decided to combine the

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113. Haruki Murakami, *Absolutely on Music: Conversations with Seiji Ozawa*, trans. Jay Rubin, (New York, NY: Vintage International, 2017), 219.

114. *Ibid.*, 129.

115. Anthony Antolini, "Forming Your Chorus's Very Own Orchestra: The Mentor's Model" *The Choral Journal* 53, no. 7 (February 2013), 28.

efforts of the three institutions to create The Mozart Mentors Orchestra which would accompany choral works of a medium to large scale. The result of the experiment was an orchestra made up of professional string players and their students. The professionals chose excellent students from their private studios who could commit to the rehearsal schedule, were capable of meeting the demands of the music, and for whom logistics like transportation were not an impediment. In return for the student's commitment to the project, the instructors agreed to assist and mentor their pupils. The goal was for students and instructors to play the concerts together. Both the mentors and the students were paid for the project, but "the total cost of a mentor's orchestra [was] no higher than the traditional all-professional orchestra and the advantages of numerous rehearsals with the chorus far out-weigh the expenses involved."<sup>116</sup> Instead of paying professional orchestral musicians to come in for only a few rehearsals, the mentors and students were present in far more rehearsals. Not only did the students experience playing in an orchestra as a pre-professional, but they also reported a sense of pride in their work, excitement about playing in larger venues, and exposure to literature they might not have otherwise had the opportunity to play.<sup>117</sup>

In addition to the experience of the students, their presence heightened the chorus' experience as well. Several chorus members remarked that the presence of the orchestra in more rehearsals increased the confidence of the singers. The singers also became better acquainted with the instrumental parts and how they related to the vocal lines.

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116. Anthony Antolini, "Forming Your Chorus's Very Own Orchestra: The Mentor's Model" *The Choral Journal* 53, no. 7 (February 2013): 32.

117. *Ibid.*, 33.



Additionally, the mentors or concert masters took the time to ask how particular phrases in the music were being sung so that appropriate bowings and articulations could be rehearsed to enhance the overall musical interpretation.<sup>118</sup> The interactions among the choral and instrumental musicians and conductors led to a “breaking down of the barrier that is often implied by the use of the terms ‘singers’ versus ‘musicians.’”<sup>119</sup>

Conductors also participated and played a vital role in the Mozart Mentor Orchestra program. The experience the conductors gained and the rewards they garnered are summarized toward the end of Antolini’s article:

For those of us who are not string players, the opportunity to work with professionals and learn from their teaching has been enormous. The luxury of having time to try out different phrasings, bowings, tempi, and articulation has made the preparation of a concert thorough rather than hurried. The extended rehearsal scheme has also brought the conductor, chorus, and the players closer together so that there is a mutual respect between them that was not present in earlier hired orchestras where the players and the choristers viewed each other as strangers.

The Mozart Mentors Orchestra could be replicated elsewhere or included as an option for students and conductors seeking additional experience. Colleges and universities have many of the same resources: students, mentors, conductors, venues and concerts. Advanced conducting candidates and performers could recreate this mentoring model, offering other less-experienced students the same benefits outlined in Antolini’s

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118. Anthony Antolini, “Forming Your Chorus’s Very Own Orchestra: The Mentor’s Model” *The Choral Journal* 53, no. 7 (February 2013), 30.

119. *Ibid.*, 33.

article. In addition to educational benefits, the article indicated that concert attendance increased, and the mentoring model amplified the presence and positive image of the orchestra and choruses in the community.<sup>120</sup> Community Arts organizations and college music programs could benefit from this type of enhanced visibility and collaboration. Of course proper academic rigor and oversight would have to be maintained.

Another way the mentoring model offers instruction and encouragement outside of rehearsals and performances is in assisting less experienced conductors as they analyze and strategize about effective communication methods, rehearsal techniques, repertoire choices, and other aspects of a conductor's profession. Often, instructors serve as mentors, but the crossover from instrumental and vocal musicians may require a student to seek a mentor who does not teach the student during his or her course of study. A busy college offers numerous opportunities to observe rehearsals and seek advice from other professors. Sadly, in many institutions, this cross-fertilization is not encouraged. Open dialogue and intentional inclusion of advanced conductors through more podium time in rehearsals could provide relief for overtaxed faculty while enhancing the learning process for students. Finally, it should be noted that mentoring requires honesty and integrity from the mentor, trust on the part of the mentee, and freedom to share and experiment. The benefits of the relationship for both parties are multitudinous.

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120. Anthony Antolini, "Forming Your Chorus's Very Own Orchestra: The Mentor's Model" *The Choral Journal* 53, no. 7 (February 2013), 32.

### *Peer to Peer Instruction*

As the title states, in their 2008 article, “Sharing the Podium: Exploring the Process of Peer Learning in Professional Conducting,” Bartleet and Hultgren explore how sharing the experiences of conducting with a peer can increase effectiveness, inspire learning, and spark creativity.<sup>121</sup> The use of peer-to-peer learning can provide another avenue for less-experienced conductors as they hone their craft. Oftentimes, advanced graduate conductors are non-traditional students who may have more practical experience than younger, undergraduate students. Regardless of experience, peer-to-peer learning has been proven effective, as studies have shown with participants as young as elementary school.<sup>122</sup>

Bartleet describes an interesting psychological facet of conducting orchestras as their “monogamous nature.”<sup>123</sup> Once a group of musicians is accustomed to the gestures and communication of a conductor, it can be very difficult for another leader to elicit their own desired outcomes until a new rapport has been established. This is another situation where the peer approach has great potential. If two or more conductors share the conducting responsibility, the collaboration encourages ensemble members to feel at ease with various conductors. The conductors can also assist one another in determining the

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121. Brydie-Leigh Bartleet and Ralph Hultgren, “Sharing the Podium: Exploring the Process of Peer Learning in Professional Conducting,” *British Journal of Music Education* 25, no. 2 (July 2008), 197.

122. Examples of peer to peer learning studies included those that observed students with disabilities paired with peers in elementary classrooms and studies with student teachers who found working together with a peer more beneficial than working alone.

123. Brydie-Leigh Bartleet and Ralph Hultgren, “Sharing the Podium: Exploring the Process of Peer Learning in Professional Conducting,” *British Journal of Music Education* 25, no. 2 (July 2008), 201.

effectiveness of gestures, rehearsal techniques, or other communication, problem solving with each other for the benefit of the musical and artistic vision.

Another study on peer-to-peer mentoring was conducted by Tami Draves. Her research showed that participants valued feedback from a peer who was “at the same point in their learning” process.<sup>124</sup> She also noted the positive reactions of the participants who felt their knowledge expanded by the mentoring, peer interaction and self-reflection.<sup>125</sup> Draves thorough background research shows consistently positive results from this approach.

This type of collaboration seems ideally suited to an educational setting where student performers are already accustomed to encountering multiple conductors, professors, and graduate teaching assistants. Students are likely to be more accepting of this approach than a professional orchestra that might balk at the perceived inconsistency. In fact, in their conclusion, Bartleet and Hultgren recommend a “holistic” approach, “integrating peer learning in to the university conducting pedagogy.”<sup>126</sup> “We found our combination of reflective tools—including observations of one another’s work, co-constructed interviews, analysis of video footage, reflective journals, informal meetings, and focus group interviews and questionnaires with our students—not only contributed to

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124. Tami J. Draves, “Collaborations That Promote Growth: Music Student Teachers as Peer Mentors,” *Music Education Research* 19, no. 3 (2017), 328.

125. Tami J. Draves, “Collaborations That Promote Growth: Music Student Teachers as Peer Mentors,” *Music Education Research* 19, no. 3 (2017), 332.

126. Brydie-Leigh Bartleet and Ralph Hultgren, “Sharing the Podium: Exploring the Process of Peer Learning in Professional Conducting,” *British Journal of Music Education* 25, no. 2 (July 2008), 204.

our learning processes and enhanced the project, but also allowed us to monitor and adapt to the ever-changing and evolving dynamics of our peer learning relationship.”<sup>127</sup>

### *Flipped Classroom*

In researching peer learning, the term “flipped classroom” appeared in several articles. This buzzword refers to another model and shouldn’t be confused with peer-to-peer learning, although this seems to be a common mistake. A “flipped classroom,” according to Cynthia Brame, is one where students do lower level information gathering outside of class and instructional time is spent in higher order application of the subject matter.<sup>128</sup> The term “flipped classroom” may have emerged recently, but traditionally, musical ensembles require individuals to learn and practice their part outside of class time so that when the ensemble comes together as a whole, the instructional or rehearsal time can be used for higher level musical interpretation. Therefore, as a training method, the so-called “flipped classroom” is already in use and will not be discussed further in this chapter.

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127. Ibid.

128. Cynthia Brame, “Flipping the classroom,” Vanderbilt University Center for Teaching, 2013, accessed August 4, 2019, <http://cft.vanderbilt.edu/guides-sub-pages/flipping-the-classroom/>.

## CHAPTER IV – *DIE FLEDERMAUS*

The career of Johann Strauss II was already well underway when he wrote what Richard Traubner refers to as the “gold standard” of operetta, *Die Fledermaus*.<sup>129</sup> Likewise, Jeralyn Lambourne calls it the “most enduring and popular” example of operetta.<sup>130</sup> Regardless of the chosen superlatives, critics, experts, and performers agree that *Die Fledermaus* is a work of genius and one of only a handful of operettas currently remaining in the performance repertoire of major opera companies. Although it is perhaps his most popular stage work, *Die Fledermaus* was not the first operetta Strauss II wrote. He had several subsequent successes, but over time, despite the popularity of the musical style, his operettas continued to be criticized for weak and contrived plots.<sup>131</sup>

*Die Fledermaus* is actually a third generation descendent of *Das Gefängnis* (The Prison), a farce written by Roderich Benedix and produced in Berlin in the 1840s. Henri Meilhac and Ludovic Halévy used the German work as the basis for *Le Réveillon* (The Midnight Supper Party), written in 1872.<sup>132</sup> Karl Haffner, a theatrical writer for the Carltheater attempted to adapt the farce into a straight play, but somehow the work “wound up at the Theater an der Wien on Steiner’s desk.”<sup>133</sup> Richard Genée was tasked then with rewriting the German libretto and modifying it to suit the Viennese tastes.

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129. Richard Traubner, *Operetta, a Theatrical History*, (Garden City, NY: Doubleday and Company, Inc., 1983), 103.

130. Jeralyn M. Lambourne, “Johann Strauss’s *Die Fledermaus*: A Mirror of Viennese Life During the Golden Age,” (master’s thesis, California State University, Fullerton, 1999), iv.

131. A complete list of Johann Strauss II operettas can be found in Appendix A.

132. Richard Traubner, *Operetta, a Theatrical History*, (Garden City, NY: Doubleday and Company, Inc., 1983), 52.

133. *Ibid.*, 113.

Although Genée shared credit on the playbill, he claimed that the only contribution Haffner made was the character names. Regardless of the circumstances, Johann Strauss II was given the libretto and set it to music in just 43 days.<sup>134</sup> Genée and Strauss II imbued *Die Fledermaus* with many of the conventional elements associated with operetta “including huge choruses, a large orchestra, extended ensembles for a large cast and music of great power.”<sup>135</sup> The operetta was premiered in Vienna in 1874 with a run of only 16 performances.<sup>136</sup> Although well-received, *Die Fledermaus* had its initial run cut short because it was the end of the season and other acts were booked immediately following the premier as Crittendon explains.<sup>137</sup> The crowds that enjoyed the premieres of *Die Fledermaus* in Vienna, Berlin, and eventually New York no doubt left the theaters humming the beautiful and memorable melodies of the chorus, reveling in the nostalgic feelings of “brotherhood” and laughing at the foibles of the relatable characters.

Critics have judged the dramatic conventions of Strauss II harshly, but any weaknesses in the operetta’s plot can be minimized with substantial edits of the dialogue and interpolations that have become common performance practice. Operatic literature, from its earliest days, was manipulated time and again to showcase featured singers, incorporate other musical movements (arias) or dance, or altered in other ways. Evidence

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134. Johann Strauss, *The Metropolitan Opera Version of Die Fledermaus* (London, UK: Boosey and Hawkes, 1951).

135. Thomson Smillie, “Opera Explained: An Introduction to Johann Strauss, Jr.” Naxos, 2003. Accessed June 13, 2018, <https://www.amazon.com/Opera-Explained-Strauss-Fledermaus-Smillie/dp/B000QQPL2U>.

136. Egon Gartenberg, *Johann Strauss, The End of an Era*. (University Park, PA: Penn State University Press, 1974), 248.

137. Camille Crittendon, “Viennese Musical Life and the Operettas of Johann Strauss.” Duke University, 1997, 188.

of changes like these in *Die Fledermaus* can be found in its numerous performances as well as in editions and translations published throughout the years. The plot and music generally stay intact with the exception of the Act II ballet that is often shortened or cut entirely in modern performances. Garson Kanin states in the preface to the Metropolitan Opera's 1951 edition of *Die Fledermaus*, "The greatness of this music is proved by the amount of tinkering which it has survived." Part of the "tinkering" that the director and production staff must do involves deciding the language for both the singing and the dialogue. When the operetta is performed in its entirety, the dialogue is often translated into the predominant language of the audience.<sup>138</sup> Even though *Die Fledermaus* seems inexorably tied to Vienna, it survives remarkably well when translated or even relocated. In fact, Würzl claims that the stock characters and comedic elements are so sound that "translations into other languages are hardly harmful to it."<sup>139</sup>

Of the operas most frequently performed today, the only other that withstands this type of manipulation and tampering is *Die Zauberflöte*.<sup>140</sup> Mozart's complicated and interminable dialogue often falls victim to the slash and burn of the director's pen. The dialogue is sometimes presented in the language common to the audience members even as the recitatives and arias are performed in the original German. The comparison between *Die Zauberflöte* and *Die Fledermaus* can be taken one step further; the

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138. Jonathan Tolins, "In Search of Die Fledermaus." *Opera News* 78, no. 7 (2014), 27.

139. Würzl, Eberhard, "Thema: Die Bühne Nur Als Tanzlokal? Zum Operetten-Schaffen von Johann Strauss." *Österreichische Musikzeitschrift* 54, no. 1–2 (1999), 34.

140. *Die Zauberflöte* is commonly performed in both German and English, the dialogue is often cut significantly. The location and time period has been altered and experimented with in many productions as well.



popularity of these works lies not in the plot or characters, but rather in the remarkably stunning music that has delighted audiences for years.

According to Crittendon, encouraged by his wife, Strauss II first attempted to write for the stage by setting Josef Braun's *Die lustige Weiber von Wien*, but never completed it.<sup>141</sup> While considered by many to be theatrically weak, the strength of Strauss II lies in his music. Like Offenbach, the music of Strauss II operettas consists primarily of up-tempo pieces in major keys. However, the primary difference between Strauss II operettas and those of his counterparts were his beloved waltzes. Another distinction was that the music was written for a larger orchestra and larger cast. The famous stage director and choreographer, Georgio Madia, explains his attraction to operetta in an article on his website, "lightness, sentimentality, and irony are universal, timeless features shining through operetta." He goes on to convey his delight in the "joyful frenzy" that builds during *Die Fledermaus* through the images of champagne, women and waltzes.<sup>142</sup> Madia's modern adaptation of *Die Fledermaus* featured an angular set and an oversized clock, examples of the kinds of modernization the operetta handles with aplomb.

Although sets may be dazzling, and a lovely folk-like chorus might be memorable; well-crafted arias remain the hallmark of operatic excellence. Audiences have forgiven far-fetched plot lines and ridiculous cases of mistaken identity since the earliest comic operas. However, neither audiences nor featured performers tolerate poorly

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141. Camille Crittendon, "Viennese Musical Life and the Operettas of Johann Strauss." Duke University, 1997, 182.

142. Georgio Madia website, [www.georgiomedia.com](http://www.georgiomedia.com), accessed June 4, 2018.

written arias. Furthermore, during the time of Strauss II, a resident soprano or tenor frequently was able to hold great sway over what he or she performed in the theater. The resident principal artists were as much or more of a draw to audiences as any other facet of the performance. As Baranello states in her article, “The talents and personalities of the leading actors defined the roles written for them.”<sup>143</sup> The larger, expanded casts of operettas often included both stock characters and characters who represented the various strata of society who were often put in positions to challenge the social order. At masked balls, thrown by the hundreds during carnival season, men and women mingled in a unique way. These lavish events were familiar to the socialites of Vienna, but portrayed on stage, they offered a unique opportunity to disrupt the social order. Strauss II was entirely familiar with this scene, having entertained at countless Carnival events during his career as a dance orchestra conductor.

Strauss II and his librettist, Richard Genée, use a masked ball at the palace of Prince Orlovsky as the setting of the Act II party scene in *Die Fledermaus*.<sup>144</sup> Both maids and wealthy socialites appear alike when hidden behind masks, therefore party goers feel free to dance and engage with anyone without fear of damaging their reputation. In fact, masquerades and instances of mistaken identity were used to great effect in operas by composers like Mozart and Verdi. Two of the three segments of *Die Fledermaus* that will be discussed in detail in the next chapter occur during the masked ball of Act II. The interpolation of supernumeraries or other performers in the Act II party scene began with

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143. Micaela Baranello, “Die Lustige Witwe and the Creation of the Silver Age of Viennese Operetta.” *Cambridge Opera Journal* 26, no. 2 (2014), 179.

144. Jeralyn M. Lambourne, “Johann Strauss’s *Die Fledermaus*: A Mirror of Viennese Life During the Golden Age.” (master’s thesis, California State University, Fullerton, 1999), 14, 22.

the 1905 Metropolitan Opera premiere. Although the entire operetta was performed in German, the party scene included 29 world-renowned artists, including Enrico Caruso, performing in various languages. The interruption extended the performance but the excuse at the time was a desire to pay homage to the Metropolitan's general manager, Heinrich Conried.<sup>145</sup> The tradition of including guest stars and anachronistic acts during Act II's party scene caught on and continues to this day.

Appendix C contains my own synopsis of the plot of *Die Fledermaus* as well as a listing of the musical numbers by act. Appendix D contains a list of editions of *Die Fledermaus*. An attempt has been made to include as many as possible, but previous versions which have been out of print for many years may not appear on the list. While a list of recordings is not included (it would have been nearly impossible to cite them all), one in particular is a standout and deserves mention. The Decca recording under the baton of Herbert Van Karajan may be the most star-studded of all with Renata Tebaldi, Birgit Nilson, Teresa Berganza, Joan Sutherland, Leontyne Price and many others.<sup>146</sup>

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145. Rebecca Paller, "Rebecca Paller Looks at the Tradition of Guest Stars in *Die Fledermaus*." *Opera News* 63, no. 7 (1999), 17.

146. Ibid.

## CHAPTER V – APPLYING CONDUCTING TECHNIQUE TO THREE SEGMENTS OF *DIE FLEDERMAUS*

This chapter will provide a guide to conducting “No. 9 [The Watch] Duett,” “No. 10 Csárdás,” and “No. 14 Couplet,” (“Spiel ich die Unschuld vom Lande”) from *Die Fledermaus*.<sup>147</sup> Because this guide is meant for an advanced conducting student, an understanding of basic beat patterns, cueing, as well as the use of breathing and eye contact as communication are assumed. A gesture for every beat is not explained in detail, but rather suggestions for tempos, style, and some detailed advice for particular passages is specified. Examples from the score are provided for clarity. Where applicable, I have included helpful information regarding gesture or provided instructional guidance from an expert in the field.

A definitive edition of *Die Fledermaus* was published as part of the *Neue Johann Strauss Gesamtausgabe*.<sup>148</sup> However, it is not readily available. During the course of my research, I was able to acquire it for a period of a few weeks through interlibrary loan. Unfortunately, soon after that, the lending library withdrew it from circulation. The only copy currently listed in the World Cat database is in Strasburg. Therefore, the musical examples in this chapter are taken from various editions. More than one edition I consulted did not contain measure numbers, so any measure numbers referenced in the chapter are those I added, numbering sequentially from the first bar to the last in each segment of the score. The score did contain tempo indications, but did not have sections

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147. An original synopsis of the plot and a list of the musical segments of the operetta are provided in Appendix C. A translation of the three segments is provided in Appendix D.

148. Johann Strauss II, *Neue Johann Strauss Gesamtausgabe*, Serie I, Werkgruppe 2, Band 3, (Vienna, 1998).

delineated by rehearsal letter, therefore the tempo indications are provided when available as reference. Throughout the chapter, musical terminology and tempo indications are italicized for clarity.

### *No. 9 Duett*

The “Watch Duet,” as it is more commonly known, is from Act II of *Die Fledermaus*. It is scored for 2 flutes, oboe, clarinet in B $\flat$ , bassoon, horn in F, trumpet in F, trombone, timpani, glockenspiel (bells), harp, violin I, violin 2, viola, cello, and bass. The two vocal parts are sung by Eisenstein and Rosalinde. The instruments are used in various combinations throughout the piece to enhance the dramatic effect and to build excitement and anticipation. Overall, the movement should have the feel of a game of cat and mouse as the two characters tease and antagonize one another. One unusual dramatic feature of this piece is that Rosalinde generally wears a mask or disguise which may impair eye contact between her and the conductor during this scene. Both the singers and the orchestra should remain alert and sensitive to the numerous tempo changes and the conductor should monitor and control the extended accelerando that underlies the entire movement.

The piece begins in F major with a 4-measure introduction as seen in Musical Example 1 (page 60). The tempo indication is *poco moderato*. The conductor should begin the piece in a two pattern, giving a secure and steady preparatory beat that will alert the players to both the tempo and mood set by the introduction. The beat must be clear, secure, and not too big. This will assure that the strings know exactly when to play since

their entrances are played *pizzicato*. The conductor may choose to accent beat one of the pattern to assist the instruments with the requisite articulation. The bassoon and horn provide the foundation for the introductory bars of the piece. The simple I-V-<sup>V</sup>/<sub>V</sub> progression sets up the vocal entrance of Eisenstein. Above the other winds, the flutes seem to “tip-toe” in; their entrance happens on the off beats and is in the upper part of their range.

**Un poco moderato**

Flauto 1 *F*

Flauto 2

Oboen

Clarinet in B

Fagotti

Corni in F

Corni in F

Trombi in F

Tromboni

Timpani

Glocken

Harfe

Violino I *pizz*

Violino II *pizz*

Viola *pizz*

Rosalinde

Eisenstein

**Un poco moderato**

Violoncello

Contrabass

Dies er

Musical Example 1 Measures 1-4, No. 9 Duett

Eisenstein is the first of the two characters to sing, beginning his vocal line with sixteenth note pick-ups and an appoggiatura, an embellished 5 to 1. As the vocalist enters, the strings' articulation changes from *pizzicato* to *arco*. That subtle shift enhances the vocal line and seems to emulate the suave, smooth confidence of the manipulative Eisenstein. The orchestration in the first section of the piece is light, allowing for the exposition happening in the vocal parts. The instruments should remain beneath the singers dynamically, enabling the audience to hear the clever scheming and conniving conveyed in the lyrics of Eisenstein and Rosalinde. The conductor should remain alert and focus on cueing the woodwinds and brass who interject throughout this section, adding color and flavor to the strings' harmonic underpinning.

The piece has an overarching accelerando that happens gradually as the dramatic tension builds. Some measures contain suggested *stringendo* phrases that are followed by brief *ritardandos*. To better control the tempo fluctuations, the conductor may occasionally choose to subdivide the beat pattern. However, the conductor should prepare the orchestra and singers of this choice with verbal instructions in rehearsal because there are places where the subdivisions create a “two against three” feel between the singers and instrumentalists. Sections of the piece that are in ) and marked *Allegro* can be conducted in a pattern of 1 beat per measure with the ichthus at the bottom of either a circular pattern or a pattern that resembles a straight line (see Figure 1, page 62). Marin Alsop demonstrates various beat patterns in her video series featured in the Classic FM article, “Marin Alsop’s Classic FM Conducting Masterclass: Beating time.”<sup>149</sup> She

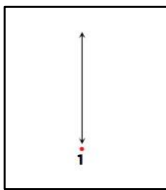
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149. Marin Alsop, “Conducting Masterclass Session6: In 1,” accessed October 12, 2019, <https://www.classicfm.com/artists/marin-alsop/guides/masterclass-beating-time/>.



explains conducting one beat per measure this way, “It’s the most complicated pattern of all because we have to show what’s going on within that one big beat.”<sup>150</sup> As she guides a student through the physical gesture, she explains that the smaller subdivisions of the beat must be internalized in order for the pattern of one to adequately convey the correct tempo to the performers.

As the tempo relaxes in these sections, the conductor may go back to a pattern of 3 beats per measure.



*Figure 1 Diagram of conducting pattern for 1 beat per measure*<sup>151</sup>

In some performances, portions of this piece are eliminated. Given that the duet is rather lengthy, may contain active staging, and is followed by the vocally demanding Csárdás, judicious cuts can be helpful. Although the piece is quite challenging, it is interesting to note that Strauss II carefully chose instrumentation that would allow the lyrics of the singers to remain prominent. The woodwinds interject occasionally, so the conductor should remain vigilant in these exposed moments and cue the instruments purposefully to avoid errant notes.

Strauss II cleverly delineates sections of the music with meter and tempo changes that are often anticipated with a fermata. These pauses are not only musical but also may

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150. Marin Alsop, “Conducting Masterclass Session6: In 1,” accessed October 12, 2019, <https://www.classicfm.com/artists/marin-alsop/guides/masterclass-beating-time/>.

151. Ibid.

be needed for shifts in the action of the characters. The use of musical gesture in this way belies the composer's alleged lack of theatricality. For example, at the Tempo 1 at measure 44, a fermata halts the action as the tables turn on Eisenstein and a new section of the duet begins—this time with Rosalinde taking the lead. The conductor should take into account these dramatic shifts, guiding the singers and instrumentalists through these transitions. Furthermore, the characters' staging may impair the visual contact they have with each other or the conductor; another complicating factor to consider as the conductor negotiates meter and tempo changes. However, with practice, this can be accomplished adroitly with the use of eye contact, the baton, and supplemental gestures of the left hand.

Even for musicians who are capable of counting and entering correctly, eye contact and gestural cues build rapport and trust between conductor and performer, enhancing the feeling of ensemble and collaboration. A prime example of this occurs each time the glockenspiel enters. The glockenspiel represents the chiming of Eisenstein's captivating pocket watch and it is therefore an extremely vital aural element. The first entrance of the glockenspiel is in measure 62 (two measures after the *A tempo*). It is followed by several transitions that happen rather quickly (see Musical Example 2, page 65). Although the glockenspiel only plays two measures of even eighth notes (measures 62-63), measure 63 provides the transition into the *Moderato* at measure 64 and may contain a slight *ritard*. At this point, the eye contact and firm control of the slowing tempo will ensure a smooth transition from measure 63, where only the glockenspiel plays, to the entrance of the wind instruments in measure 64 as the key changes to A $\flat$  with a pedal E $\flat$  sustained by the horn in measures 64-65. To ensure the

winds play the syncopated rhythm at their entrance accurately, the downbeat should be firm and could be augmented with a mirrored gesture in the left hand. A slight *ritard* in measure 65 may be indicated by a subdivision of the final two eighth notes of the measure which is shown in Musical Example 2. The fermata on the double bar line between measure 65 and 66 allows for a brief pause before the subsequent meter change. After the fermata, indicated by holding beat two of the pattern, the preparatory gesture should clearly indicate the conductor's desired tempo for measure 66 where the tempo returns to *Tempo I* which should be slightly slower than the *Moderato* of the previous two measures. The orchestration is slightly fuller in this section, with winds and strings playing the same rhythmic pattern for the first four measures of this section (measures 66-69). The string parts are marked *pizzicato* in measure 66 and in my opinion, the winds should play with a similarly detached sound. The section remains steady in tempo and the conductor should give entrance cues as needed for the wind instruments whose entrances are staggered, the horns, bassoon, and clarinet enter together at measure 70, the oboes and flutes enter in measure 73, and the bassoon enters again after several measures of rest at measure 74.

[illegible]

Musical Example 2 Measures 60-65, No. 9 Duett

The texture changes in an important but subtle way when the trombones and trumpets enter for the first time in this movement in measures 86 and 87. Additionally, sweeping arpeggiated figures in the first violins and first horn part in measure 86 also help build intensity. This orchestration supports the singers as they sing together in this passage. The voice parts are doubled by the clarinets at times which blends nicely in both timbre and range.

At the *Allegro* in measure 90, the conductor must negotiate a transition where the end of the previous vocal phrase is simultaneously the first beat in the new tempo. Eye contact should be maintained with the percussionist since the glockenspiel establishes the new tempo. The harp, strings, and upper woodwinds enter at measure 93, followed by the lower strings and horn in measure 94. The tempo in this section (approximately  $q = 144$ ), emulates the anxious, quickened heartbeat of Rosalinde that is being counted with the help of Eisenstein's pocket watch as the characters sing the lyrics, "Eins, swei, drei, vier...", This section is set apart, too, by a change of key to D major.

The next section which begins at measure 108 is marked *piu lento*, and while an exact tempo is not indicated, it should be slow enough to allow Eisenstein and Rosalinde to sing in a more conversational manner. I suggest a tempo of approximately  $q = 88$ . This section with its sparse orchestration resembles recitative and the conductor should treat it that way, following the singers and keeping the instruments at a softer dynamic that supports the singers and punctuates the lyrics as indicated by the *colla parte* in measure 115. The quicker tempo of the previous section was emblematic of the frenzy and distraction that causes Rosalinde and Eisenstein to lose track of their count. The slower tempo occurs as they agree to try once again to count Roselinda's heartbeats. As the two

characters get carried away again, the music once again accelerates with a *piu Allegro* at measure 121. The tempo here could be faster (approximately  $q=160$ ) than it was in the *piu Allegro* of measure 121 as the dramatic intensity has once again increased. A thicker orchestration also enhances the drama, with bassoon, horn, violin, and viola contributing. The chiming of the pocket watch is again portrayed by the glockenspiel and the conductor should give a clear cue for its entrance in measure 125. The characters resume counting heartbeats again in measure 128 where the suggested tempo is *animato*. Unless the conductor has indicated a ritard in measures 125-127 with the entrance of the glockenspiel, the tempo may remain at  $q=160$ . Once again, the orchestration enhances the energy and texture with the addition of the trumpet in measure 129 which should be cued by the conductor as the trumpet has not played since measure 87.

The first violins play along with the glockenspiel in measures 125-127 and then continue playing a line which mimics the melody in Rosalinde's part, but with a repeated A on the upbeats which gives the effect of an underlying pedal point. For clarity, measures 125-132 are shown as a piano reduction in Musical Example 3.

J. Strauss

Rosalinde

Eisenstein

Piano

*p*

*pp animato*

Eins, Zwei, Drei, Vier, Fünf, Sechs, Sieb'n, Acht Hopp, Hopp,

Bin schon da - bell Eins, Zwei, Drei, Vier, Fünf, Sechs, Sieb'n, Acht Hopp, Hopp,

Musical Example 3 *Piu allegro- Animato*, Measures 125-132, No. 9 Duett, shown as piano reduction<sup>152</sup>

152. Johann Strauss II, *Die Fledermaus*, (Charleston, SC: Biblioboard, Nabu Public Domain Reprints, 1864), 80.

The disjunct quality of the line adds yet another layer to the frenetic feel of this comic duet which is punctuated further in this section by the alternating *arco* and *pizzicato* of the strings and the countermelodies in the flute and oboe parts.

As Rosalinde charms Eisenstein and steals his beloved watch, the music transitions again. This section also has several tempo changes and can seem tedious or lengthy. Therefore, another cut can be taken which does not affect the story line because the only lyrics are the continued whining of Eisenstein as he bemoans the loss of his trinket (a point the audience is already well aware of by this time). However, if Rosalinde is a capable singer with tremendous vocal stamina, this section may remain. For her, this section does not have lyrics, but instead contains vocal pyrotechnics on open vowel sounds like “ah” that are meant to tease and taunt her misbehaving husband. The orchestration is sparse, allowing the soprano to capture the limelight. The strings have alternating eighth notes in this section, with the viola and cello on the upbeats and the lower strings on the downbeats. The conductor must keep the tempo constant and the size of the beat pattern consistent in order to maintain the tempo and keep the strings together with the voice. The way to preserve a steady tempo is to keep the velocity the same between the beats and keep the rebound smaller, approximately one-third to one-half the size of the beat. Although Adele’s so-called “Laughing Song” is better known and more popular than the Watch Duet, Rosalinde has her fair share of laughing motives and is given great artistic freedom by the composer who often accompanies her with only *pizzicato* downbeats.

The final section of the piece contains another gradual *accelerando* that continues over about 15 measures. One way to control the *accelerando* is to keep the beat pattern

small, light, precise, and close to the body. Schuller criticizes conductors who cannot maintain control of gradual tempo and dynamic changes, arguing that each beat should show incremental change.<sup>153</sup> The horns help to build the excitement in measures 200-211 as they sustain longer note values which arguably should *crescendo* slightly to keep the part from becoming static. At measure 216, the conductor can adjust the conducting pattern to one beat per measure with an approximate tempo of  $h = 84$ . Here, Rosalinde's trill is supported with sustained half notes in the second flute, clarinet, and bassoon parts as well as a sustained roll in the timpani as seen in Musical Example 4.

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153. Gunther Schuller, *The Compleat Conductor* (New York, NY: Oxford University Press, 1997), 544.



Flauto 1

Flauto 2

Oboen

Clar. in B

Fagotti

Corni in F

Corni in F

Trombi in F

Tromboni

Timpani

Tri.

GR. G.

Harfe

Violino I

Violino II

Viola

Rosalinde

Ach

Eisenstein

Mei ne Uhr ist au nex irt

Violoncello

Contrabass

Musical Example 4 Measures 216-219, No. 9 Duett

Depending on the stamina of the two singers, the final phrases of this segment are frequently adapted. While the exact origins of the tradition of interpolation are unknown, the practice of adding embellishments to arias in the opera seria of the 1700s was common. In fact, whole arias often were inserted into existing operas. In *Die Fledermaus*, one common interpolation occurs if both Rosalinde and Eisenstein are comfortable sustaining the notes in measures 222-224 (a B5 for Rosalinde and a G4 for Eisenstein). If so, a *ritard* may be added, with the conductor subdividing and conducting in a two pattern rather than one beat per measure in measures 222-223. The conductor should ensure that the orchestra gives the singers adequate time to breathe in measure 224 between their release after beat 1 and their entrance on beat 2. The instrumentalists should watch the conductor carefully and the singers also should maintain eye contact with the conductor if possible, to ensure that release occurs together. The conductor can achieve this with a strong downbeat in measure 224 placed high enough to allow for a clear preparatory gesture for the beat 2 entrance.

Various recordings provide examples of interpolated notes, another frequent adaptation. For example, it is common for Rosalinde to sing her final pitch of D5 up the octave, D6. This depends on the soprano's ability, but regardless of the singers, the orchestra should continue the vigorously from measure 227 to the final cadence which is enhanced by the incorporation of all the instruments, a rare occurrence used to powerful effect at the end of this movement.

The vocal technique required to successfully execute this duet relies primarily on the strength of the middle and lower registers for the soprano. Strauss II frequently writes melodies that require a negotiation of different vocal registers and an accuracy of pitch

over large leaps. Although the duet does not present the same vocal challenges as the “Csárdás,” Rosalinde’s voice must have optimal resonance through vocal placement so that she is not overpowered by the generous orchestration. It is this placement, a term used to refer to the use of the singer’s formant, that will allow her to cut through the instrumentation.<sup>154</sup> Baritones and tenors often do not face the same difficulty and can be heard more easily over the orchestra. In the case of this segment, Strauss II sensitively orchestrates the piece to compliment the voices, but as in the rest of the operetta, it is the female voice that is most captivating. The conductor should strive to maintain balance between the instruments and voices throughout the duet.

#### *No. 10 Csárdás*

The Csárdás follows closely after the Watch Duet but begins after a brief moment of dialogue wherein Prince Orlovsky reminds his guests that they are all free to cover—or uncover—as much of themselves as they like. The double-entendre is meant to tease and yet protect Rosalinde who is hidden behind not only a physical mask, but also behind a veil of secrecy in her assumed identity as a Hungarian Countess. To “prove” her identity, she conjures images of her native land and sings in a style associated with gypsy music. The csárdás is a traditional form with roots in the “verbunkos” customs which include both music and dance.<sup>155</sup> The elements that influenced this music can be traced back to a Hungarian soldiers' dance from the late 1700s. The acrobatic and athletic movement was

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154. Johan Sundberg, “Level and Center Frequency of the Singer’s Formant.” *Journal of Voice* 15, no. 2 (June 2001), 176.

155. Verbunkos comes from the German “Werbung,” meaning enlistment.

performed to attract new recruits into military service. The accompanying music came from gypsy bands. As time went on, the dance continued but evolved into more of a ritualistic show rather than a recruitment tool. “The verbunkos consisted of two or more sections, similar to those of the csárdás, [with] a slow introduction (lassú), [and a second section,] fast and wild (friss).”<sup>156</sup> These two contrasting sections are evident in Rosalinde’s Csárdás and they pose different vocal challenges.

Unlike Adele, Rosalinde is a role meant for a soprano with more weight and richness in the voice. However, the role requires agility, so the voice cannot be too heavy. The conductor may have to decide between a voice with the desired color and timbre, or one that possesses more range as these are sometimes not found in the same soprano (particularly in an educational setting). At the very least, Rosalinde must have a more mature sound than Adele for the two characters to be convincing in their respective roles. Rosalinde must be alluring and charming, rather than young and flirtatious.

The Csárdás should start out very freely and the opening two measures are arguably the most difficult in the entire operetta. Ideally, the conductor should rehearse with the first clarinet alone to work out the tempo, cues, and gestures for these two bars before attempting it with the rest of the orchestra. The conductor’s goal here is to keep the orchestra together at a very slow tempo (*Langsam* q= 40-60) while allowing the clarinetist the freedom to play the written rhythmic figures in a way that sound and feel spontaneous to the audience. This may be achieved by conducting the first measure of the piece in a subdivided four pattern. However, that approach may appear to control the tempo in a way that limits the freedom of expression of the clarinet soloist. Another

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156. *Oxford Music Dictionary*, accessed August 10, 2019, [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com).

suggestion is to allow the clarinet to set the tempo and allow the conductor to follow, conducting each beat by listening to the soloist and anticipating the inflection that is typical of the *style hongrois*. The conductor may use verbal instruction in rehearsal to explain to the orchestra that the measure will be out of time but each beat will be shown. The conducting gesture on beats one and three should be smaller in size because the second clarinet and bassoon play only on beat one and then sustain through these two bars and the string parts contain rests on those beats. The preparatory gestures for beats two and four should be clear so that the strings' entrances occur together. This is especially important because the string parts are *pizzicato*. Measures 1-4 are shown in Musical Example 5.

Flauto 1

Flauto 2

Oboen

Clarinet in A

Clarinet in A

Fagotti

Corni in F

Corni in F

Trombi in F

Tromboni

Timpani

Tambourine

Violino I

Violino II

Viola

Rosalinde

Violoncello

Contrabass

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

*fp* *fp*

Musical Example 5 Measures 1-4, No. 10, Csárdás

The freedom of this introductory section should settle into a steady tempo as the soprano enters. Depending on the experience, comfort level, and breath support of the soprano, the tempo should remain slow, building anticipation throughout the first section of the piece. As in the duet, there are numerous moments in this segment where subdivisions of the beat are necessary to keep the instruments together or to control a *ritard*. As the piece continues and moves forward, Rosalinde has an eighth note, quarter note figure (e q) which adds to the nationalistic feel. Rhythmic figures like these are often found in mazurkas and other works that trace their roots to central Europe. As if the continuous push and pull in tempo were not enough to keep the conductor occupied, the Csárdás is full of meter changes. At times a @ measure is followed immediately by a change back to \$, this happens for the first time at measure 12. The conductor should remain alert not only to the shifting meters and various tempos, but also to entrances of instruments like the tambourine that first plays at measure 15, two measures after the meter change. Another thing that demands the conductor's attention is keeping the winds and strings synchronized with the voice. Although it should be well rehearsed, the soprano's melodies should feel spontaneous and free, like the clarinet solo at the beginning of the piece. This apparent freedom is a direct result of good gestural communication on the part of the conductor. As a singer myself, I understand completely the need to breathe with the singer, remaining attuned to nuances in her phrasing and interpretation that may evolve as she becomes more comfortable in not only the aria, but also the role of Rosalinde. One example of this occurs as the soprano sings a beautiful ascending line in measure 28 (see Musical Example 6, page 78). Because the instruments play only on the downbeat of that measure, the conductor can allow the singer her

freedom while focus remains on the instrument's next entrance, a sixteenth note anacrusis in measure 29. As the conductor releases the orchestra, the soprano enters again with a thirty-second note anacrusis before measure 30. This passage is shown in Musical Example 6. This same sequence happens several times, during which the conductor's most important gesture is the preparatory beat which will bring the instruments back in together each time. This passage likely will need to be isolated and rehearsed so that the communication: including gesture, eye contact, and breath, is clear to the singer, instrumentalists, and the conductor.



Flauto 1

Flauto 2

Oboen

Clarinet in A

Clarinet in A

Fagotti

Corni in F

Corni in F

Trombi in F

Tromboni

Timpani

Tambourine

Violino I

Violino II

Viola

Rosalinde

Bild! und bin ich auch von dir weit, ach! weit, ach!

Violoncello

Contrabass

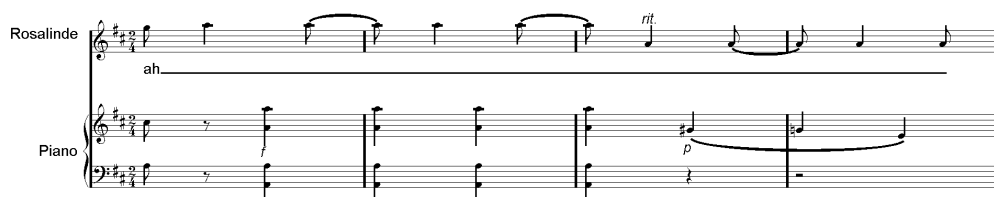
Musical Example 6 Measures 28-30, No. 10 Csárdás

Strauss II sometimes uses explicit but seemingly contradictory instructions in this piece. For example, he indicates a *lento* in measure 33 that immediately follows an *accelerando* that applies to the last two beats of the previous measure. Measure 33 also contains other important editorial markings such as *sforzando* accents in the instrumental parts (winds and strings alike) as the soprano leaps from B4 to B5 on beats three and four. She sustains that pitch into the next bar where the strings and clarinets accent beat one with a *forte-piano*. This accent gives a weight and gravitas to the measure as the soprano sings a dramatic descending chromatic scale meant to emphasize the lyrics, “My thoughts will fly...til the day I die.” The *a tempo* of measure 35 sees the return of another verse about Rosalinde’s “homeland.”

The drama increases again as the music shifts in the second section, the “Friska,” at measure 44. The challenge now becomes reigning in the orchestra and the singer so that the tempo doesn’t accelerate frenetically. The tempo should be brisk with the feel of an upbeat dance, approximately  $q = 130$ . If the tempo is too fast, the vocalist likely will be able to sing the first 16 bars but then will struggle articulating the subsequent running sixteenth note figures. The breakneck pace is interrupted with a comic musical element that resembles a breathless panting in measures 97-100 (see Musical Example 7, page 80). In these four measures, Rosalinde sings a syncopated, repeated high A for two bars, followed by the same rhythmic articulation an octave lower for two bars as seen in Musical Example 7.<sup>157</sup> Although the part is written with one continuous “Ah,” the comedic value is greater if the soprano exaggerates and reiterates each note.

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157. Johann Strauss II, *Die Fledermaus*, (Charleston, SC: Biblioboard, Nabu Public Domain Reprints, 1864), 89.



Musical Example 7 Measures 97-100, No. 10 Csárdás

While the measures shown in Musical Example 7 happen during a *ritard*, the soprano seems to get a “second wind” as afterward the orchestra returns *a tempo*. At this point, the orchestra and singer seem to race to the finish with a long *accelerando*. The race ends with Rosalinde’s triumphant sustained 6, 5, 1 in measures 123-125, shown in Musical Example 8 (page 81).<sup>158</sup> Measures 123-124 are *Lento*, allowing the soprano to broaden this passage with the support of the orchestra (note that all the players have the same rhythmic pattern as shown in the piano reduction). When at last she triumphantly reaches the tonic, whether held or tossed off nonchalantly, the orchestra immediately resumes the *Allegro*, with no *ritard* in the last three measures. The conductor and soprano should have discussed the final passage in rehearsal. Generally, the conductor can anticipate what the singer is going to do in this moment because of the prior communication and observation of subtle non-verbal cues in the singer’s staging and body language. It is common for a soprano in this role to use a physical gesture to emphasize the release of her last note, perhaps a flourish of her hand, or the use of a prop such as a fan. Because her release comes before the final release of the orchestra, it is not necessary that it be strictly in time.

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158. Johann Strauss II, *Die Fledermaus*, (Charleston, SC: Biblioboard, Nabu Public Domain Reprints, 1864), 90.



Musical Example 8 Measures 123-127, No. 10 Csárdás

### *No. 14 Couplets*

The third and final selection to be analyzed in this chapter is Adele's "Audition Aria," "Spiel ich die Unschuld vom Lande," from the Act III of *Die Fledermaus*. The conducting challenges in this particular movement are similar to those in the duet discussed in Chapter 4. Like the duet, Adele's aria contains tempo, meter, and key changes, as well as dramatic moments when the music should be subservient to the action. To fully understand the role of Adele, it is helpful to clarify that she is classified as a Soubrette soprano. This type of soprano is known to have a high, flexible voice, and is generally chosen to portray character roles, often comedic. Opera America describes Soubrettes this way:

A very light voice, this type of soprano usually plays very young women, sometimes naïve, but almost always energetic. A warm, gentle voice, this type of soprano usually plays young, innocent women. These roles are sometimes casually referred to as "ina/etta roles" due to many character names ending in these suffixes (Zerlina, Gianetta, Serpina, Nannetta). They often portray maids, servants and peasant girls.<sup>159</sup>

Given that definition, Adele fits perfectly into the genre. In Act II, Adele attends the ball hosted by Prince Orlovsky disguised as a lady of a higher social station and thus

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<sup>159</sup>. Opera America website, accessed August 31, 2019, <https://operaamerica.org/Applications/Notes/Voice.aspx>.

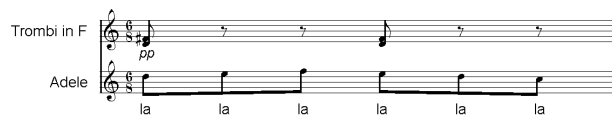
the delivery of “Mein Herr, Marquis” is more reserved than the third act aria where she is once again herself. “Spiel ich die Unschuld vom Lande” provides the vehicle for the character’s bubbly personality and energy to blossom. The infusion of energy comes at an opportune moment as the operetta is winding down. Because performances of the operetta can run more than 3 hours, this spark in Act III is usually welcomed by the audience.

“Spiel ich die Unschuld vom Lande,” is a compilation of several sections, each of which correspond to some dramatic, staged action. During the aria, Adele attempts to convince Frank (whom she believes to be a producer of sorts) of her acting prowess. At one point, she draws both her sister Ida and the jailor, Frosch, into the action. The orchestration is similar to the rest of the operetta, with the addition of tambourine and other percussion instruments which have been used only sparingly throughout the production.

The aria begins in **P** in the key of G major with a tempo marking of *Allegro moderato*. While that tempo would generally be over 100 beats per minute, the aria is usually performed more slowly, closer to  $j=90$ . Flutes and clarinets begin the movement in unison and the first two measures can be taken freely, conducted in a two pattern, with the tempo becoming steady as the strings join in the third measure. Interestingly, the oboe repeatedly interjects a d on 5 in this passage. The conductor should indicate a slight *ritard* by slowing down and increasing the tension in the second beat at the ends of phrases to allow the singer time to breathe.

As mentioned before, Strauss II demonstrates marvelous skill and sensitivity in writing for voice and orchestra. In this segment for example, he uses trumpets differently,

having used them only sparingly in other arias and duets throughout the operetta. Here he includes them as Adele's verse lyrics dovetail into a "la, la, la" refrain as seen in Musical Example 9. In fact, the brass and percussion serve as an homage to the military march she is emulating.



#### Musical Example 9 Trumpets and Adele, Measure 33, No. 14 Couplets

Further evidence of the composer's meticulousness is found in the fact that Adele's vocal line at this point is an octave above the trumpets, allowing her to be heard clearly. The trumpets continue this rhythmic pattern as Adele finishes the refrain with an octave leap and dramatic trill on the resulting G5. In this same section, the horns provide not only color, but a lovely ascending chromatic line in measures 34-36 and 38-40, complementing the crisp eighth notes of the trumpets with sweeping legato lines as seen in Musical Example 10.



#### Musical Example 10 Horn, Measures 34-40, No. 14 Couplets

Much like the previous segments, this aria has quite a few shifts in tempo that require the attention and control of the conductor. In addition to changing tempos, there are tricky moments like the one that occurs in measure 52 which is seen in Musical Example 11 (page 85). In this passage, the strings play on the downbeat (beat 1) and the

winds play on the upbeat. If the gesture contains unnecessary flourishes or is at all unclear, the rhythm may lack clarity and precision.

The musical score is for measures 52-53, No. 14 Couplets. It is written for a full orchestra and includes parts for Flauto 1, Flauto 2, Oboen, Clar. in B, Fagotti, Corni in F, Trombi in F, Tromboni, Timpani, Glocken, Harfe, Violino I, Violino II, Viola, Ida, Violoncello, and Contrabass. The tempo is marked *Animato* and the dynamics are *F* (Forzando). The score shows a complex rhythmic pattern with many beamed notes and rests. The Flauto 1 and Flauto 2 parts are marked *Animato* and *F*. The Oboen part is marked *F* and *Animato*. The Clar. in B part is marked *Animato*. The Fagotti part is marked *F* and *Animato*. The Corni in F part is marked *Animato*. The Trombi in F part is marked *F* and *Animato*. The Tromboni part is marked *F* and *Animato*. The Timpani part is marked *F* and *Animato*. The Glocken part is marked *F* and *Animato*. The Harfe part is marked *F* and *Animato*. The Violino I part is marked *Animato* and *F*. The Violino II part is marked *Animato*. The Viola part is marked *F* and *Animato*. The Ida part is marked *gingl*. The Violoncello part is marked *Animato* and *F*. The Contrabass part is marked *F* and *Animato*.

Musical Example 11 Measure 52-53, No. 14 Couplets

In places where the instruments play the same rhythmic patterns as the singers, it is imperative that the instruments and voice be precisely together, especially during transitions or tempo changes.

While march tempo for a modern conductor generally means  $q = 120$ , in practice, the march section of this aria is performed at approximately  $q = 100$ . The important thing to remember is that the orchestra is not a marching band. The characteristic feel and flavor of the march are more important than a strict tempo. Furthermore, in his “Great European Marches: A Survey of Europe’s Famous Marches and Related Performance Practices,” Dr. Leon J. Bly gives a range of between 100-120 bpm for Austrian march tempos.<sup>160</sup> He goes on to explain, “The sound should be similar but lighter and more transparent than for German marches. Short notes and accents are most important. The accompaniment should always be heard.”<sup>161</sup> Bly’s examples of Austrian marches include the *Radetzky March* by Johann Strauss II. No one would have been more keenly aware of both how to write, orchestrate, and perform dance music and marches than Strauss II. The march section of the aria seems to have a humorous air, with the military sound juxtaposed with Adele’s lyrics extolling her own royal and stately nature. This section is augmented by tambourine and harp, both of which enter for the first time in this portion of the piece. The harp plays only through measure 80 and then it is tacet for the remainder of the movement. Not only is the march augmented by percussion and harp, but at measure 72 the characters of Ida and Frank join the ensemble with nonsense

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160. Leon Bly, “Great European Marches: A Survey of Europe’s Famous Marches and Related Performance Practices” (Lecture presentation, Midwest Clinic, 2007), accessed September 2, 2019, [https://www.midwestclinic.org/user\\_files\\_1/pdfs/clinicianmaterials/2007/leon\\_bly.pdf](https://www.midwestclinic.org/user_files_1/pdfs/clinicianmaterials/2007/leon_bly.pdf).

161. Ibid.



syllables meant to mimic the brass and drums as seen in Musical Examples 12 and 13 (page 88-89). It is important not to let the instruments overpower the singers in the section of the piece or the clever joke is lost.

87

2

Fl.

Ob.

Cl.

Fag.

cor.

Cor.

Tromb.

Tbombo.

Timp.

Tri.

Gr. G.

Harfe

Vln. I

Vln. II

Via.

Ida

Tra ta ta ta ta ta Tra ta ta ta ta ta Tra ta ta ta ta ta Tra ta ta ta ta

Frank

rom, pom, plom, prrr rom, pom, plom, prrr rom, pom, plom, prrr

Vc.

Cb.

Musical Example 13 Continuation of previous example, Measures 78-81, No. 14

Couplets

At the *Moderato* at measure 80, Adele declares that it is her destiny to be on the stage, a vocal line that is often punctuated with physical action of some sort. This staging may require the conductor to make adjustments or ask for articulation from the instruments that will enhance the action. There are several more changes in tempo that follow. Gunther Schuller explains in his book *The Complete Conductor* that, “A very common conductorial problem is giving an upbeat in one tempo and the succeeding downbeat and further beats in another tempo.”<sup>162</sup> This pitfall must be avoided in the passages of this aria that contain fermatas. The preparatory beat coming out of the fermata should be in the desired tempo of the subsequent beat even when the voice and instruments do not enter together. Perhaps the most important fermata occurs at the end of Adele’s final vocal line. The conductor should allow the soprano to sustain her D6 for as long as she is comfortable. Although this passage should be discussed and rehearsed, generally the soprano will release the D6 with a portamento to the G5 on the downbeat of measure 128 which should coincide with the conductor’s cue to bring the orchestra in for the eight-measure postlude. The conductor’s gesture should remain low enough as the soprano sustains her penultimate note so that the portamento can be anticipated with an upbeat preparatory gesture which will anticipate the downbeat for the orchestra as they enter at measure 128 with the soprano.

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162. Gunther Schuller, *The Complete Conductor* (New York, NY: Oxford University Press, 1997), 19.

## CHAPTER VI – CONCLUSION

Professional conductors should undoubtedly be excellent musicians, but beyond the rudiments of baton technique, they bear additional unique responsibilities. For example, they are expected to raise the level of performance of their ensemble, broaden the performance repertoire, attract an audience, collaborate with other artists, and provide community outreach. Sarah Caldwell, founder of the Opera Company of Boston, repeatedly explains in her memoir that conductors and music directors are increasingly responsible not only for music, but for raising financial support for their organizations.<sup>163</sup> Additionally, every article and biography about famous conductors that I read agreed that excellence of musicianship, strong communication skills, leadership, charisma, and command of technique form the foundation upon which the respect of the musicians under the baton rests. Terry Teachout took those characteristics one step further, describing conducting as an act of leadership born of character.<sup>164</sup> Without all of the aforementioned skills as well as mutual respect and trust, the aspiring conductor will not be successful. Caetani makes another excellent point, adding that positivity and calmness are necessary traits, along with “*coraggio direttoriale*,” or the fortitude to lead from the podium that inspires an orchestra to follow.<sup>165</sup>

Rarely does the educational experience of an advanced conducting student adequately prepare him or her for the daunting obligations outlined above, let alone

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163. Sarah Caldwell and Rebecca Matlock. *Challenges: A Memoir of My Life in Opera*. Wesleyan University Press, 2008.

164. Terry Teachout, “The Art of Conducting,” *Commentary Magazine*, 2018, 42.

165. Oleg Caetani, “Stravinsky as Pioneer of a New Conductor Style?” *Archiv Fur Musikwissenschaft* 73, no. 2 (2016), 84.

address the psychological and personal traits necessary to achieve these goals. However, if students are given the opportunity to learn in a peer to peer relationship or with a dedicated mentor who will entrust them with preparation and performance, the experiences will enhance their abilities and lead to success on the podium in the future.

The experience of conducting operatic literature is supremely beneficial, “an opera cannot even *begin* to be performed without a proper conductor directing the whole proceedings,” according to Sir Charles Mackerras in the *Cambridge Companion to Conducting*.<sup>166</sup> It incorporates the most difficult aspects of instrumental and choral conducting. Some collegiate programs may not be able to provide orchestral accompaniment for their opera programs and yet conductors can still derive numerous benefits from rehearsing and performing with collaborative pianists. Teachout points out that an orchestra is not a piano (obviously) that produces the proper sound when keys are depressed, but rather a “living organism with a will of its own.”<sup>167</sup> The famous and well-respected conductor Leonard Slatkin, in his book *Conducting Business*, admits that he felt least prepared to tackle opera, calling it the weakest link in his musical chain. He summarizes the demands of the genre this way: a stage director “must peruse a script and imagine what the actors will sound like and what the scenery and costumes will look like. Just as with the conductor, there are no sets in the living room. No orchestra either.”<sup>168</sup> So

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166. José Antonio Bowen, ed., *The Cambridge Companion to Conducting*, (Cambridge: Cambridge University Press, 2003), 65.

167. Terry Teachout, “The Art of Conducting,” *Commentary Magazine*, 2018, 43.

168. Leonard Slatkin, *Conducting Business: Unveiling the Mystery Behind the Maestro*. (Cleckheaton, UK: Amadeus Press, 2012), 47.

much of the preparation for both a stage director and conductor is solitary and cerebral, prepared without the benefit of the components that will make the work come to life. Slatkin explains it this way, “The role of the conductor is to effectively communicate to the ensemble what he or she imagines so as to connect with the ensemble and its sound, merging the actual sound with the imagined sound.”<sup>169</sup>

A college opera program provides the ideal training ground for advanced conductors to synthesize the imagined and actual sounds. They must learn to communicate, troubleshoot, think on their feet, and bring out the best in the performers. “The best training on earth cannot prepare conductors for the reality that emerges from the first rehearsal.”<sup>170</sup> The time spent in rehearsals and performances will also forge a rapport between the conductor and performers. This relationship is a unique bond developed over time. The concentrated nature and time pressures that exist in an educational setting allow this bonding to happen quickly. Professional conductors often have the benefit of years to develop these bonds. Conversely, novice conductors get their start in short runs or one-time performances, working only with the performers for a few rehearsals over weeks or months. To use myself as an example, I have been conducting for over 25 years and have never been on the podium with the same orchestra more than 4 times (the typical run of a community theatre or college production). A short time frame hardly allows for intimate knowledge of the scope of the conductor’s somatic vocabulary, but rather the performers are forced to rely on the clarity of a conductor’s

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169. Leonard Slatkin, *Conducting Business: Unveiling the Mystery Behind the Maestro*. (Cleckheaton, UK: Amadeus Press, 2012), 47.

170. *Ibid.*, 45.

beat pattern and verbal communication. Successful conductors rely on gesture and verbal instruction, but also should also strive to maximize rehearsal time, maintain professional demeanor and attitude, and exercise good time management. Using operetta as a vehicle, and with the help of educational institutions and proper mentoring, advanced conductors can foster good rehearsal techniques, learn coping skills, and receive feedback that will help them as successful professionals in the future.



## APPENDIX A – THE LÄNDLER AND THE WALTZ, POPULAR DANCE STYLES OF THE MID 19<sup>TH</sup> CENTURY

### *Ländler*

The Ländler originated in what is now central Europe. It is a folk partner dance written in  $\frac{3}{4}$  time. It often includes hopping and skipping, and sometimes hand clapping. Choreography of the arms and hands is also common. The Ländler is usually in a major key, with a diatonic melody with a tendency towards arpeggios. The tempo varies with the region, with the Swiss and Tyrol versions slightly faster and the Austrian version slightly slower. The orchestration was often two violins, bass, clarinet, and cymbal. Today it may be played by an accordion. The dance was featured at court, and in it dancers portrayed the peasant life. The Ländler was also quite popular at balls as well as at more informal settings in the 19<sup>th</sup> century. The Ländler is considered the forerunner of the waltz but has roots going as far back as Haydn and Mozart.<sup>171</sup>

### *Waltz*

According to experts, the origins of the waltz are hard to trace. The dance's name may be derived from the German term, "walzen," which comes from the Latin verb "volvere," meaning to turn. Several similar dances, all in triple time and danced by couples, come from the same area of southern Germany, Austria, and Bavaria. The waltz became extremely popular in the 19<sup>th</sup> century and endures as one of the most popular dance forms of all time. The waltz was seen as comparatively simple and unsophisticated

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171. Mosco Carner, "Ländler," [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com), published in print January 20, 2001, published online, 2001, accessed August 18, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.15945>

in comparison to the minuet, a more formal dance that preceded the waltz. Faster in tempo than the Ländler, the waltz became popular as far away as England. The dancing drew rebukes from critics for the closeness and familiarity of the partners and the whirling in circles that caused women in corsets to become sometimes quite short of breath. Despite protestations, the dance caught on and became synonymous with the dance halls such as the Sperl and Apollosaal in Vienna. Beethoven, Diabelli, Schubert, and Weber all wrote compositions described as or containing waltz in the title. Lanner and Strauss Sr. perfected and standardized the form, often composing the dance pieces in commemoration of an event or place. The tours of Strauss Sr. helped to expand the influence of the waltz as far as Britain, Copenhagen, and St. Petersburg, Russia. Strauss II expanded the form of the waltz, lengthening the phrases and elevating the works from the dance hall to the concert stage. Waltzes became a staple in operettas of the Golden Age, and even found their way into the ballets of Delibes and Tchaikovsky, and Wagner's *Parsifal*. Orchestral waltzes were composed by many famous musicians of the 19<sup>th</sup> and 20<sup>th</sup> centuries. The performance practice associated with the mid-19<sup>th</sup> century waltz is difficult to put into words, but the Oxford Music Online entry describes it this way:

“Viennese waltz compositions of the second half of the 19th century, especially when played with the slight anticipation of the second beat and the subtle use of rubato which are characteristics of the traditional Viennese performance, remain a popular feature of concerts, and more than any other form of purely light music are a regular part of the repertory not only of salon orchestras but also of all major symphony orchestras.”<sup>172</sup>

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172. Andrew Lamb, “Waltz,” [www.oxfordmusiconline.com](http://www.oxfordmusiconline.com), published in print January 20, 2001, published online, 2001, accessed August 18, 2019, <https://doi.org/10.1093/gmo/9781561592630.article.29881>

### *Volkstanz – Folk Dance*

The folk dance of Austria and the surrounding region is known in general as Folkloretänze, “folklore dances,” and Austrian folk dances are known as Volkstanz, literally, “folk dance.” The dance traditions of this area continue to this day. In 1956, the Federal Association of Austrian Folk Dance selected some dances as Austrian Basic Dances, which every Austrian folk dancer should know. There were originally 12, but the list was expanded in 1962 to 20 basic dances. They are listed below.<sup>173</sup>

Offener Walzer

Hiatamadl

Neudeutscher

Siebenschritt

Studentenpolka

Kreuzpolka

Jägermarsch

Rheinländer

Schwedischer

Bayrisch-Polka

Neubayrischer kurze und lange Form

Krebspolka

Eiswalzer

Waldjäger (Mühlviertel)

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173. Franz Fuchs, “Volkstanznoten,” accessed August 18, 2019, <https://www.volksmusik.cc/volkstanz/index.html#Grundtanz>

Puchberger Schottisch

Spinnradl

Paschater Zweisritt

Kaiserlander

Marschierpolka

Einfacher Dreher

## APPENDIX B – LIST OF JOHANN STRAUSS II OPERETTAS<sup>174</sup>

Original stage works by Johann Strauss II with first performance dates:

1. *Indigo und die vierzig Räuber*, February 10, 1871, Theater an der Wien
2. *Der Carneval in Rom*, March 1, 1873, Theater an der Wien
3. *Die Fledermaus*, April 5, 1874, Theater an der Wien
4. *Cagliostro in Wien*, February 27, 1875, Theater an der Wien
5. *Prinz Methusalem*, January 3, 1877, Carl-Theater, Wien
6. *Blindekuh*, December 18, 1878, Theater an der Wien
7. *Das Spitzentuch der Königin*, October 1, 1880, Theater an der Wien
8. *Der lustige Krieg*, November 25, 1881, Theater an der Wien
9. *Eine Nacht in Venedig*, October 3, 1883, Neues Friedrich-Wilhelm-städtisches Theater, Berlin, and October 9, 1883, Theater an der Wien
10. *Der Zigeunerbaron*, October 24, 1885, Theater an der Wien
11. *Simplicius*, December 17, 1887, Theater an der Wien
12. *Ritter Pásmán*, January 1, 1892, Hofoperntheater, Wien
13. *Fürstin Ninetta*, January 10, 1893, Theater an der Wien
14. *Jabuka (Das Apfelfest)*, October 12, 1894, Theater an der Wien
15. *Waldmeister*, December 4, 1895, Theater an der Wien
16. *Die Göttin der Vernunft*, March 13, 1897, Theater an der Wien
17. *Aschenbrödel* (Ballet), May 2, 1901, Königliches Opernhaus, Berlin, October 4, 1908, Hofoperntheater, Wien (posthumously)

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<sup>174</sup>. Johann Strauss website, accessed May 29, 2019, [http://www.johann-strauss.at/ejsf/info\\_e.shtml](http://www.johann-strauss.at/ejsf/info_e.shtml)

## APPENDIX C – *DIE FLEDERMAUS* - PLOT SYNOPSIS AND MUSICAL NUMBERS

### Act I

The operetta begins in the elegant home of Gabriel and Rosalinde Eisenstein. We hear, at a distance the serenade of Alfred, as he attempts to woo his darling, Rosalinde. Meanwhile, Adele, the maid, interrupts her household chores to read a letter from her sister, Ida. The letter, as it turns out, is an invitation for Adele to join her sister at a party held at the home of the Russian Prince Orlovsky. In the first of what is to become a multitude of deceptions, Adele begs for a night off to visit her “sick aunt.” Rosalinde refuses, easily seeing through her maid’s crocodile tears. As Adele sulks off, Alfred appears, flattering Rosalinde with melodies from a seemingly endless stream of tenor arias. When Gabriel and his attorney, Dr. Blind arrive, Alfred is forced by his would-be lover to beat a hasty retreat. Gabriel is frustrated with his inept and stuttering counsel, Dr. Blind, who maintains that he did all he could in defense of his client at the day’s court hearing. The two men argue in a delightfully crafted duet of rhymes. As a result of the hapless attorney’s efforts, we learn that Gabriel has been sentenced to eight days in prison. Rosalinde tries to console her husband and expresses dismay at the prospect of being left alone for a week, but we think “she doth protest too much!”

Dr. Falke arrives in the midst of the melee, he, too, seems quite taken with the lovely Rosalinde. He greets his friend, Eisenstein, teasing him about the impending prison sentence. The two recall a practical joke from the past when, attending a party together, Eisenstein left Falke in the wee hours of the morning, drunk, on a park bench, still in costume—dressed as a bat! The title of the operetta now begins to come clear, *Die Fledermaus* (The Bat), was the object of ridicule and the victim is still a little cross over

the whole ordeal. Gabriel sends Rosalinde to find him something suitable to wear to prison. As she leaves the room, Falke entices the all-to-willing Gabriel with an adventure. Wine, women, the party to end all parties awaits, according to Falke. The prison sentence will wait a day. As the two men celebrate the escapade they've concocted, Rosalinde reappears with a suit of clothes. Gabriel refuses the suit, opting instead for eveningwear, much to Rosalinde's puzzlement. As the men say their farewells, Rosalinde realizes she will have the house all to herself for a tête-à-tête with Alfred...except for Adele... Rosalinde graciously grants the maid her wish for a night off to visit her poor, sick Aunt, and the celebrating ensues. Each character congratulates themselves on their craftiness in a rousing quartet.

Once the coast is clear, Alfred reappears. Rosalinde suggests that he don one of Gabriel's dressing gowns as she prepares for their late-night supper. The romantic evening is interrupted as Colonel Frank arrives to escort Mr. Eisenstein to prison. He naturally assumes that Alfred is Gabriel Eisenstein and Rosalinde is loathe to correct him, given that it would be her own reputation that would suffer. Alfred, who much prefers singing and drinking, finds himself a victim of circumstance. At Rosalinde's urging, he takes the place of Gabriel, eagerly accepting Rosalinde's goodbye kiss before leaving with Frank.

## Act II

Act II takes place at a lavish party thrown by Prince Orlovsky. The scene begins as the chorus enjoys the party. Despite the fact that his station and wealth can buy the Prince anything his heart desires, it all seems for naught. He is bored. Alas though, Dr. Falke has a plan to amuse the jaded oligarch. The scheme is this, a gentleman will be

coming to the party disguised as a French nobleman. Unbeknownst to him, his wife will also be in attendance, dressed as a stunning Hungarian Countess. To further complicate matters, neither of them know that their chambermaid will also be present! Dr. Falke has arranged the pawns on the chessboard, all that is left is to wait and see who will be left at the checkmate! Although he is not yet convinced, he's willing to watch the game play out, so the Prince's party begins.

Dressed in one of Rosalinde's gowns, Adele has joined her sister, Ida at the party. The ladies are introduced to Prince Orlovsky and Eisenstein, who feels sure the woman is his chambermaid, Adele. The Prince, bemused by the cat and mouse game he has witnessed, spurs the party along with a song to celebrate the many virtues of champagne. When confronted, Adele chastises her boss, feigning righteous indignation in her signature laughing song.

The Prince is now faintly amused and the guests continue their revelry as another pawn in Falke's game appears. It is Colonel Frank, pretending to be another French dignitary. Frank and Eisenstein meet, greeting each other in flawed and awkward French. Falke and Prince Orlovsky keep watch over the unfolding drama.

Amidst the guests who are singing, dancing, and drinking copious amounts of champagne, Eisenstein catches sight of the gorgeous Countess (his wife, Rosalinde, in disguise). When her identity is questioned, she refuses to unmask and instead launches into the heartfelt and passionate Czárdás. Feeling sure of himself and eager to seduce the beautiful woman, Eisenstein teases the Countess with his pocket watch. The trinket has a novel design that is not only pretty, but charming, with a dainty, melodic chime. On to his



little game, Rosalinde turns the tables in the Watch Duet, charming the cocky Eisenstein and taking his precious watch.

Meanwhile, Falke has enjoyed the unfolding of his drama and joins in the festivities with his own song, a sweet folksong in tribute to camaraderie and brotherhood. The evening begins to wind down with all having had their fill of champagne, chivalry, and deceit. Eisenstein realizes he is due at the jail and a frantic finale ensues.

### Act III

The final act of the operetta begins with a pantomime scene which features the only non-singing role in the show. Frosch, the prison guard, has kept watch all night, putting up with endless arias from the bereft Alfred, who is still suffering from his misidentification. All the loose ends of the plot come together in the jail as Eisenstein arrives to serve his sentence. His friend Falke admits the deception he orchestrated to get revenge. Rosalinde confronts her philandering husband (ironically, in front of her would-be lover!). Adele is forced to come clean, having been caught in her mistress' dress, but Prince Orlovsky offers her the chance to fulfill her dream as an actress.

The cast once again sings their chorus in praise of the King of all wines, champagne! All is well that ends well!

### Musical Numbers

#### Act I

No. 1: Introduction: Täubchen das entflattert ist... Ach, ich darf nicht hin zu ihr (Alfred, Adele, Rosalinde)

No. 2: Trio: *Nein, mit solchen Advocaten* (Rosalinde, Eisenstein, Blind)

No. 3: Duet: *Komm mit mir zum Souper* (Falke, Eisenstein)

No. 4: Trio: *So muss allein ich bleiben* (Rosalinde, Eisenstein, Adele)

No. 5: Finale: *Trinke, Liebchen* (Rosalinde, Alfred, Frank)... *Herr, was dächten sie von mir* (Alfred, Rosalinde, Frank)...*Nein, nein, ich zweifle gar nicht mehr* (Frank, Rosalinde, Alfred)

## Act II

No. 6: Entr'act and Chorus: *Ein Souper heut' uns winkt* (Chorus)

No. 7: Couplets: *Ich lade gern mir Gäste ein* (Orlofsky)

No. 8: Ensemble and Couplets: *Ach, meine Herrn und Damen* (Orlofsky, Falke, Adele, Eisenstein, Chorus)

No. 9: Duet: *Dieser Anstand, so manierlich* (Rosalinde, Eisenstein)

No. 10: Csardas: *Klänge der Heimath* (Rosalinde)

No. 11: Finale: *Im Feuerstrom der Reben* (Orlofsky, Eisenstein, Adele, Rosalinde, Frank, Falke, Ida, Chorus)

## Act III

No. 12: Entr'act

No. 13: *Melodram* (Frank)

No. 14: Couplets: *Spiel' ich die Unschuld vom Lande* (Adele, Ida, Frank)

No. 15: Trio: *Ich stehe voll Zagen* (Rosalinde, Alfred, Eisenstein)

No. 16: Finale: *O Fledermaus!* (Tutti)

APPENDIX D – TRANSLATIONS OF NO. 9, 10, AND 14

No. 9 Duett

EISENSTEIN (to himself)

Dieser Anstand, so manierlich  
Diese Taille fein und zierlich,  
Und ein Füßchen, das mit Küßchen  
Glühend man bedecken sollt',  
Wenn sie's nur erlauben wollt'.

Her bearing, so well-mannered,  
This waist, fine and dainty,  
And a little foot, which one should  
Passionately cover with little kisses,  
If only she would allow it.

ROSALINDE (to herself)

Statt zu schmachten im Arreste  
Amüsiert er sich auf's beste,  
Denkt ans Küssen, statt ans Büssen;  
Warte nur, du Bösewicht,  
Du entgehst der Strafe nicht.

Instead of languishing under arrest  
He is amusing himself to the hilt,  
Thinking about kissing instead of atoning  
Just wait, you scoundrel,  
You won't elude punishment!

EISENSTEIN

Ach, wie leicht könnt' es entschweben,  
Die holde Zauberbild,  
Willst du nicht die Maske heben,  
Die dein Antlitz mir verhüllt?

Ah, how easily it could flee from sight  
This gracious, enchanting vision.  
Won't you lift the mask  
Which conceals your countenance?

ROSALINDE

Ei, mein schöner Herr, ich bitte,  
Nicht verwegen, nicht berührt!  
Denn es heischt die gute sitte,  
Dass man Masken respektiert!  
(aside) (aside)  
Wie er girret, kokettieret,  
Wie er schmachkend mich fixiert!  
Keine Mahnung, keine Ahnung,  
Kündet ihm, wer vor ihm steht.  
Ja, bald werd' ich reüssieren,  
Will den Frevler überführen,  
Will's probieren, ob er in die Falle geht!

Oh, my lovely sir, I beg  
Not so daring, not to be touched!  
For it is yielding to good manners  
That masks be respected!  
  
How he coos, flirts,  
How wistfully he fixes his eyes on me!  
No reminder, no hint  
Tells him, who is standing before him.  
Yes, soon I will succeed,  
I want to convict this transgressor,  
Want to see if he falls into the trap!

EISENSTEIN

Halb verwirret, halb gerührt,  
Retirieret sie vor mir.  
Lass doch sehn, ob es geht,  
Ob sie widersteht?  
Ja, bald werd' ich reüssieren,  
Ich will doch sehn, ob sie mir widersteht,

Half bewildered, half stirred,  
She retreats from me.  
Let's just see, if it works,  
If she resists.  
Yes, soon I will succeed,  
I just want to see, if she resists me,

Ob sie in die Falle geht!

If she falls into the trap!

ROSALINDE

Ach wie wird mein Auge trübe,  
Wie das Herz so bange schlägt!

Ah, how my eyes are becoming clouded,  
How my heart beats with alarm!

EISENSTEIN

Ha, schon meldet sich die Liebe,  
Die das Herz ihr bang bewegt!

Aha, already love is setting in,  
Anxiously moving her heart.

ROSALINDE

Leider ist's ein altes Übel,  
Doch vorübergehend nur.  
Stimmen meines Herzens Schläge  
Mit dem Tiktak einer Uhr?

Unfortunately, it's an old malady,  
But it will pass by.  
Are my heartbeats in time  
With the tick tock of a watch?

EISENSTEIN

Ei, das können wir gleich sehn!

Oh, we can soon see!

ROSALINDE

Zählen wir, ich bitte schön!

Let's count them, if you please!

BEIDE (BOTH)

Ja, zählen wir.

Yes, let's count them!

EISENSTEIN

Eins, zwei, drei, vier...

One, two, three, four...

ROSALINDE

Fünf, sechs, sieb'n, neun.

Five, six, seven, nine.

EISENSTEIN

Nein, das kann nicht sein  
Denn nach der Sieb'n kommt erst die Acht.

No, that cannot be,  
For after the seven comes first the eight.

ROSALINDE

Sie hab'n mich ganz verwirrt gemacht,  
Wir wollen wechseln.

You have made me quite bewildered,  
Let us change sides.

EISENSTEIN

Wechseln? Wie?

Change sides? How?

ROSALINDE

Den Schlag des Herzens zählen Sie,  
Und ich das Tiktak Ihrer Uhr.  
Ich bitt' auf fünf Minuten nur.

You count the beats of my heart,  
And I the tick-tock of your watch.  
I ask only for five minutes,

Jetzt zählen Sie, mein Herr Marquis!

Now you count, my dear Marquis!

EISENSTEIN

Bin schon dabei!

I'm doing it already!

BEIDE (BOTH)

Eins, zwei, drei, vier, fünf,  
Sechs, sieb'n, acht...

One, two, three, four, five,  
Six, seven, eight...

ROSALINDE

Neun, zehn, elf, zwölf, dreizehn,  
Vierzehn, fünfzehn, sechzehn,  
Siebzehn, achtzehn, neunzehn,  
Zwanzig, dreissig, vierzig,  
Fünfzig, sechzig, achtzig, hundert!

Nine, ten, eleven, twelve, thirteen,  
Fourteen, fifteen, sixteen,  
Seventeen, eighteen, nineteen,  
Twenty, thirty, forty,  
Fifty, sixty, eighty, a hundred!

EISENSTEIN

Hopp, hopp, hopp, hopp,  
Das geht im Galopp!  
Sechs, sieb'n, acht,  
Neun, zehn, elf, zwölf  
Hopp, hopp, hopp, hopp,  
Im Galopp; sechshundert und neun!

Hop, hop, hop, hop,  
It's going at a gallop!  
Six, seven, eight,  
Nine, ten, eleven, twelve,  
Hop, hop, hop, hop,  
At a gallop; six hundred and nine!

ROSALINDE

So weit können wir noch nicht sein!

We can't be that far yet!

EISENSTEIN

O, ich bin weiter schon!

Oh, I'm already further!

ROSALINDE

Nein, nein, nein!

No, no, no!

EISENSTEIN

Eine halbe Million!  
Ja, eine halbe Million!

Half a million!  
Yes, half a million!

ROSALINDE

Wie kann man gar so grob nur fehlen?

How can your count be so grossly off?

EISENSTEIN

Da mag der Teufel richtig zählen!

To the devil with counting correctly!

ROSALINDE (pocketing the watch)  
Heut wirst du nimmer repetieren!

Today you will not go off again!

EISENSTEIN  
Sie will die Uhr sich annectieren!  
Meine Uhr!

She wants to annex the watch!  
My watch!

ROSALINDE  
Ich danke von Herzen!

I thank you from the heart!

EISENSTEIN  
Ich wollte nur...!

I only intended to...!

ROSALINDE  
Belieben zu scherzen!  
Ah...ah...ah..., etc.

You do love to joke!  
Ah..ah...ah..., etc.

EISENSTEIN  
Sie ist nicht ins Netz gegangen,  
Hat die Uhr mir abgefangen;  
Dieser Spass ist etwas teuer,  
Hab' blamiert mich ungeheuer!  
Ach, meine Uhr, ich bitte sehr, ich wollte nur,  
Oh weh! Oh weh!  
Meine Uhr ist annectiert!  
Ach, ich bin blamiert!  
Weh mir!

She didn't go into the net,  
She got away with my watch;  
This fun has been a bit expensive,  
I've made a frightful fool of myself!  
Ah, my watch, I beg you, I only wanted,  
Oh dear! Oh dear!  
My watch has been annexed!  
Oh, I've been duped!  
Woe is me!

No. 10 Csárdás<sup>175</sup>

ROSALINDE:  
 Klänge der Heimat,  
Ihr weckt mir das Sehnen,  
Rufet die Tränen  
Ins Auge mir!  
Wenn ich euch höre,  
Ihr heimischen Lieder,  
Zieht mich's wieder,  
Mein Ungarland, zu dir!  
O Heimat so wunderbar,  
Wie strahlt dort die Sonne so klar!  
Wie grün deine Wälder,

Sounds of my homeland,  
You awaken my longing,  
Call forth tears  
To my eyes!  
When I hear you  
You songs of home,  
You draw me back,  
My Hungary, to you!  
O homeland, so wonderful,  
How clearly shines the sun there!  
How green your forests,

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175. Lea F. Frey, Aria database, accessed June 1, 2019, <http://www.aria-database.com/translations/fledermaus.txt>

Wie lachend die Felder,  
 O land, wo so glücklich ich war!  
 Ja, dein geliebtes Bild  
 Meine Seele so ganz erfüllt,  
 Dein geliebtes Bild!  
 Und bin ich auch von dir weit, ach weit,  
 Dir bleibt in Ewigkeit  
 Doch mein Sinn immerdar  
 Ganz allein geweiht!  
 O Heimat so wunderbar,  
 Wie strahlt dort die Sonne so klar!  
 Wie grün deine Wälder!  
 Wie lachend die Felder,  
 O Land, wo so glücklich ich war!  
 Feuer, Lebenslust,  
 Schwellt echte Ungarbrust,  
 Heil! Zum Tanze schnell,  
 Csárdás tönt so hell!  
 Braunes Mägdelein  
 Musst meine Tänz'rin sein;  
 Reich den Arm geschwind,  
 Dunkeläugig Kind!  
 Durst'ge Zecher,  
 Greift zum Becher,  
 Lasst ihn kreisen  
 Schnell von Hand zu Hand!  
 Schlürft das Feuer  
 Im Tokayer,  
 Bringt ein Hoch  
 Aus dem Vaterland! Ha!  
 Feuer, Lebe  
 Schwellt echte Ungarbrust,  
 Heil! Zum Tanze schnell!  
 Csárdás tönt so hell!  
 La, la, la, la, la!

How laughing the fields,  
 Oh land, where I was so happy!  
 Yes, your beloved image  
 Entirely fills my soul,  
 Your beloved image!  
 And though I am far from you, ah so far,  
 Yours remains for all eternity  
 My soul, ever there,  
 Dedicated to you alone!  
 Oh homeland so wondrous,  
 How clearly shines the sun there!  
 How green your forests!  
 How laughing your fields!  
 Oh land, where I was so happy!  
 Fire, zest for living,  
 Swell the true Hungarian breast,  
 Hurrah! On to the dance,  
 The Csárdás sounds so brightly!  
 Brown-skinned girl,  
 You must be my dancer;  
 Give me your arm quickly,  
 Dark-eyed child!  
 Thirsty tipplers,  
 Grasp the cup,  
 Pass it in a circle  
 Quickly from hand to hand!  
 Slurp the fire  
 In the Tokay,  
 Give a toast  
 From the fatherland! Ha!  
 Fire, Zest for life  
 Swell the true Hungarian breast,  
 Hurray! To the spirited dance  
 The Csárdás sounds loud and clear!  
 La, la, la, la, la!

No. 14 Couplet "Spiel ich die Unschuld vom Lande,"<sup>176</sup>  
 ADELE:

Spiel ich die Unschuld vom Lande,  
 Natürlich im kurzen Gewande,  
 So hüpf ich ganz neckisch umher,

When I play the innocent from the country,  
 Naturally in a short dress,  
 I hop about quite playfully,

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176. Lea F. Frey, Aria database, accessed June 1, 2019, <http://www.aria-database.com/translations/fledermaus.txt>

Als ob ich ein Eichkatzerl wär;  
Und kommt ein saubrer junger Mann,  
So blinzle ich lächelnd ihn an,  
Durch die Finger zwar nur  
Als ein Kind der Natur,  
Und zupf an meinem Schürzenband -  
So fängt man Spatzen auf dem Land.

Und folgt er mir, wohin ich geh,  
Sag ich naiv: Sie Schlimmer, Sie,  
Setz mich zu ihm ins Gras sodann  
Und fang auf d Letzt zu singen an;  
Lalalalalala...  
Wenn Sie das gesehn,  
Mussen Sie gestehn,  
Es wär der Schaden nicht gering,  
Wenn mit dem Talent, mit dem Talent  
Ich nicht zum Theater ging!  
Spiel ich eine Königin,  
Schreit ich majestätisch hin,  
Nicke hier und nicke da,  
Ja ganz, ja in meiner Gloria!  
Alles macht voll Ehrfurcht mir Spalier;  
Lauscht den Tönen meines Sangs,  
Lächelnd ich das Reich und Volk regier  
Königin par excellence! Lalalalalala...

Wenn Sie das gesehn,  
Mussen Sie gestehn,  
Es wär der Schaden nicht gering,  
Wenn mit dem Talent, mit dem Talent  
Ich nicht zum Theater ging!  
Spiel ich ne Dame von Paris, ah,  
Die Gattin eines Herrn Marquis, ah,  
Da kommt ein junger Graf ins Haus, ah,  
Der geht auf meine Tugend aus, ah!  
Zwei Akt hindurch geb ich nicht nach,  
Doch ach, im dritten werd ich schwach;  
Da öffnet plötzlich sich die Tür,  
O weh, mein Mann,  
Was wird aus mir, ach!  
Verzeihung!  
Flöt ich, er verzeiht , ah,  
Zum Schluss-Tableau, da weinen dLeut;  
Ja, ach, ja!

As though I were a squirrel;  
And if a neat young man comes along,  
I wink at him, smiling  
Though only through open fingers,  
Like a child of nature,  
And I pull at my apron-strings -  
That's how you catch sparrows in the  
country.  
And if he follows me, wherever I go,  
I say naively, "You wicked man, you,"  
Then I sit next to him in the grass  
And finally start to sing;  
La la la la la la ....  
When you see that  
You must admit,  
It wouldn't be less than an awful shame  
If with this talent, with this talent  
I were not in the theatre!  
Were I to play a queen,  
I would stride majestically,  
Nodding here and nodding there,  
Yes indeed, in all my glory!  
Everyone opens a path in my honor;  
They listen to the sounds of my song,  
Smiling, I rule the kingdom and the people,  
A queen par excellence! La la la la la la ...

When you see that,  
You must admit,  
It wouldn't be less than an awful shame  
If, with this talent, with this talent  
I were not in the theatre!  
If I play a lady from Paris, ah,  
The wife of a marquis, ah,  
And a young count comes to the house, ah,  
He has designs on my virtue, ah,  
For two acts, I don't give in,  
But, ah, in the third, I weaken;  
Then suddenly the door opens,  
Oh dear, my husband;  
What will become of me, oh?  
"Forgive me,"  
I squeak; he forgives, ah  
In the final scene, people are crying;  
Yes, oh yes!



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