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**ANNOTATIONS AND PERFORMANCE SUGGESTIONS
FOR SELECTED EXCERPTS FROM MARCEL MOYSE'S
TONE DEVELOPMENT THROUGH INTERPRETATION**

This major document for the Doctor of Musical Arts degree by

Nancy Ann Teskey

has been approved by the Graduate School

Nancy Ann Teskey

B. Mus., University of New Mexico, 1987

M. Mus., University of Texas, 1991

Alexa Sull

Jim Brody

Major Document

TMUS 8329

Judith Gyde

Submitted to the

Faculty of the Graduate School of the
University of Colorado in partial fulfillment
of the requirements for the degree
Doctor of Musical Arts
College of Music
1999

Done April 1999

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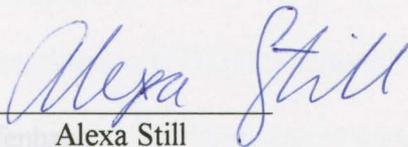
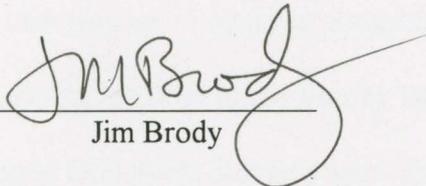
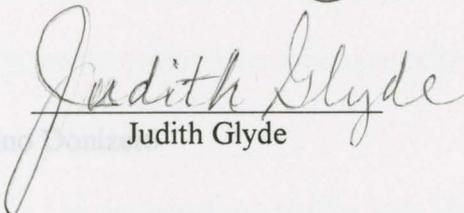
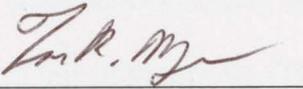
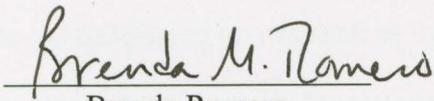
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INTRODUCTION

In 1919 Marcel Moyse secured the position of Principle Flutist of the Opéra Comique orchestra in Paris. It was during his stay with the orchestra that he was inspired to compile a collection of operatic and other melodies to aid flutists in their quest for a "good tone." The result is *Tone Development Through Interpretation for the Flute (and other wind instruments): The study of expression, vibrato, color, suppleness and their application to different styles* (published by McGinnis and Marx publishers in 1962, with a corrected edition appearing in 1978).

Tone Development Through Interpretation (TDTI) contains 90 excerpts (transcribed for flute) from works by 28 composers. Ten excerpts are from instrumental works by composers such as Handel, Mozart, Beethoven, and Wagner. Two excerpts are from folk songs (one French and one Japanese). Seventy-eight excerpts are from opera arias by Bellini, Bizet, Delibes, Donizetti, Gounod, Massenet, Messager, Offenbach, Rossini, Saint-Saëns, Verdi and Weber. Also included with the work are piano accompaniments for nine of the excerpts. These were added to the corrected edition of 1978.

The hall in which the Opéra Comique performed (the Salle Favart) was a modest hall with a shallow stage, mediocre acoustics and a tiny orchestra pit. Thus Moyse probably did not have the opportunity to play the music from *Faust* or the *Ring Cycle* (both requiring a larger hall such as that used by the Paris Opera) but instead played operas such as the *Tales of Hoffmann*. As a result, many large-scale, important operas are not included in the work, and works which do not need a large stage for production are found instead.

Moyse believed that the expression of sound is infinite. His goal in playing was "to give to the fragile, delicate sound of the flute the emotional range and depth of the human voice."¹ He

looked to singers to discover how to interpret and develop his flute sound in a way which would lend the most expression to the music without exactly mirroring speech in performance. As Ann McCutchan explains: "His method of accomplishing the singer's dramatic potential did not depend on imitation, but on informed awareness that worked from the inside out and fed on personal emotions. If flutists could learn the articulated text of a song or aria as well as its psychological meaning, and strive to deliver the sorts of inflections, tone colors, and phrase shapes they would use if they were singing, they could render any melody intimately and profoundly."² This is exactly what Moyse intended to help flutists do.

However, *TDTI* does not contain any text. Missing are the libretti from the opera excerpts and any explanatory remarks from Moyse on how to use the excerpts to develop ones flute tone. The standard method of using *TDTI* is to play the melodies to achieve evenness and develop tone colors and dynamics, yet without any specific knowledge of the arias themselves. When Moyse was employed by the Opéra Comique (the 1920s), musicians and even concert-goers were intimately familiar with the plots and libretti of hundreds of operas. Sadly, that level of familiarity with opera (for patrons as well as musicians) has declined so drastically that flutists using Moyse's text today know little of the composer, plot, accompaniment and libretto of these pieces.

By increasing the level of familiarity with some of the operas excerpted in *TDTI*, practicing musicians can better understand Moyse's decision to include certain passages as well as more fully develop a singing tone on their instruments. Without implying that a flutist's performance should exactly mirror a vocal performance of an aria, it is still in keeping with the goals of interpretation to take the spoken language into consideration when choosing vibrato, tone color and phrasing for a given piece. With this end in mind, included here are a number of

excerpts as they appear in Moyses's text followed by a piano reduction of the aria with original language and translation. The excerpts will be followed by a brief plot synopsis of the opera, and specifically of the aria from which the excerpt is taken. Finally, an explanation of how to use the above information to aid in the development of flute tone as it relates to the excerpt will conclude each entry. Thus, tone development through interpretation can be enhanced by a thorough knowledge of the pieces one plays.

Bel Canto Style

The eighteenth and nineteenth centuries are frequently called the "Golden Age of Singing." The standards for singing during this time were set by the castrati, standards which asked for opera arias to express emotion, not just vocal display. This is the style of singing Marcel Moyses would have heard at the Opera Comique. While few of the excerpts in *Tone Development Through Interpretation* literally indicate for *bel canto style* to be utilized, it can safely be assumed that Moyses intended for the arias included in his text to display a wide range of emotions based on the libretti, accompaniment, and the tools at the flutist's disposal such as tone colors, vibrato, and rubato.

The bel canto style emphasizes dynamic flexibility and a wide variety of emotional content. Pure legato, long, unbroken phrases, simple ornamentation coupled with astonishing tonal vibrance are features of bel canto singing. In summary, bel canto singing is sensitive and emotional treatment of a phrase.³ These ideals heavily influenced Moyses, and they were ideals which he strived to uphold in his flute playing.

It should be assumed that these ideals should hold true for all of the arias discussed here,

And some that arias necessitate the inclusion of bel canto style more specifically. In these cases, the discussion will be taken up within the interpretive analysis of the arias themselves.

Andante $\text{♩} = 63$ Manon - Massenet

The musical score consists of five staves of music. The first staff is marked *p* doux and *espressivo*. The second staff is marked *pp* and *dim.*. The third staff is marked *espressivo dim.* and *ppp*. The fourth staff is marked *espressivo* and *animando*. The fifth staff is marked *f*, *pp*, *pp*, and *f*. The tempo changes from *Andante* to *Tempo* and back to *Andante* (implied by the first staff's tempo marking).

Manon - Aria with piano reduction and libretto.

Andante $\text{♩} = 63$

senza rinforzo (Little Manon has approached the table where the meal is spread.)

The musical score shows the vocal line and piano accompaniment. The vocal line is marked *pp* and *senza rinforzo*. The piano accompaniment is marked *pp*. The libretto text is: "A - dieu, no - tre se - il - le ta - ble." and "(with emotion and simplicity) sempre così amai."

Manon by Jules Massenet (1842-1912)

TDI # 12:⁴

Andante ♩ = 63

Manon - Massenet

12

p doux *espressivo* *mf*

Musical staff 12: Treble clef, 4/4 time, key signature of two flats. The staff contains a melodic line starting with a whole rest, followed by quarter and eighth notes. Dynamics include *p* doux, *espressivo*, and *mf*.

6

pp *dim.*

Musical staff 6: Treble clef, 4/4 time, key signature of two flats. The staff contains a melodic line with quarter and eighth notes. Dynamics include *pp* and *dim.*

0

espressivo dim. *rit.* Tempo *ppp*

Musical staff 0: Treble clef, 4/4 time, key signature of two flats. The staff contains a melodic line with quarter and eighth notes. Dynamics include *espressivo dim.*, *rit.*, Tempo, and *ppp*.

5

espressivo *mf* *animando*

Musical staff 5: Treble clef, 4/4 time, key signature of two flats. The staff contains a melodic line with quarter and eighth notes. Dynamics include *espressivo*, *mf*, and *animando*.

9

Tempo *f* *pp* *pp* *rall.* *f*

Musical staff 9: Treble clef, 4/4 time, key signature of two flats. The staff contains a melodic line with quarter and eighth notes. Dynamics include *f*, *pp*, *pp*, *rall.*, and *f*.

Manon - Aria with piano reduction and libretto:⁵

Andante ♩ = 63

senza lentezza (Little by little Manon has approached the table where the meal is spread.)

1

p A - dieu, no - tre ne - ti - te ta - ble.

Musical staff 1: Treble clef, 4/4 time, key signature of two flats. The staff contains a melodic line with quarter and eighth notes. Dynamics include *p*.

(with emotion and simplicity)

pp *sempre sost. assai*

Piano accompaniment: Treble and bass clefs, 4/4 time, key signature of two flats. The piano part consists of chords and sustained notes. Dynamics include *pp* and *sempre sost. assai*.

4

espressivo *mf* *pp*

Qui nous ré - u - nit si sou - vent! A - dieu, a - dieu, no - tre pe -

mf *pp*

7

pp *Tempo I°* *dim.* *Un poco animando (with a sad smile)*

ti - te ta - ble, Si gran - de pour nous ce - pen - dant! On tient, c'est

mf

10

espressivo *dim.* *rall.*

i - ni - ma - gi - na - ble, Si peu de pla - ce en se ser - rant! -

p *sf rall.*

13

Tempo I° *pp* *mf* *espressivo*

A - dieu, no - tre pe - ti - te ta - ble! Un mê - me ver - re é - tait le

pp

Animando

16

nô - tre, Cha-cun de nous quand il bu-vait Y cherchait les lè-vres de l'au-tre-

cresc.

19

Ah! pauvre a - mi, comme il m'ai - mait! A - dieu, no-tre pe - ti - te ta -

f, *pp* **Tempo I°** *pp*

f *colla voce* *p* *pp* *ppp*

22

ble! A - dieu! Cest He's

rall. *f* (with a sob) *dim.* *pp* (hearing Des Grieux) (aside, with animation)

allargando *f* *p* *pp*

25

lui! Que ma pâ - leur ne me tra - his - se pas! here! I must look pale! I won - der if he'll see.

p **Allegro appassionato (non troppo)** ♩ = 72 *ff*

Manon - PLOT:

The opera is set in 1721 and takes place in Amiens, Paris and The Hague.

Manon lives with des Grieux. Although their life is simple, they love each other deeply.

Manon is paid by her cousin to marry Monsieur de Bretigny, a man whom she does not love, instead of des Grieux, a man whom she loves and regrets not having married earlier. It is only after she is rich and popular that Manon discovers her mistake. In prison (she was arrested for being a lady of questionable virtue), she is visited by des Grieux. She begs his forgiveness before dying in his arms.

The aria occurs after Manon has sold her love to Monsieur de Bretigny. Before she leaves the house she and des Grieux share, she sings to their table, a symbol of their love and togetherness.

Manon - PERTINENT INFORMATION:

Manon is an opera in five acts based on the story by Abbé Prevost. The premiere took place at the Opéra Comique on January 19, 1884. It is the fifth of Massenet's twenty-five operas.

It is believed by many to be his most important work, and is certainly his most performed work.

Manon (soprano) sings the aria while alone on stage.

Manon - PERFORMANCE SUGGESTIONS:

Moyse includes the entire aria in his book. It should be played throughout with a wealth of emotion and expressiveness. The vocal part compels the music forward, as the accompaniment (with merely half-note chords) serves only to relay the harmonic rhythm, without rhythmically

propelling the music. When using metric accent throughout the excerpt, the flutist should be careful to first consider some common rules of the French language. These rules should be kept in mind as French arias are discussed later in this paper.

French is a "syllable-timed" language in that each syllable takes an equal time to pronounce. Therefore, when a speaker or singer wants to emphasize a particular syllable in French, all that needs to be done is to lengthen that syllable, as all syllables inherently bear stress. In addition, accentuation in French is often placed on the last or penultimate syllable of the sentence. The result is sentences which sound quite regular and which end with lengthened syllables. English, on the other hand, is a "stress-timed" language. In English, speakers unconsciously strive to make stressed syllables follow each other at equal intervals. Therefore, some syllables and parts of sentences are spoken quickly while others are lengthened.⁶ For example, when a French speaker says, "On tient c'est inimaginable si peu de place en se serrant," no syllables are inherently stressed. The speaker is able to stress a syllable by simply lengthening it. In contrast, in English, when a speaker says, "I think, therefore I am," the words "think" and "am" are inherently stressed, while the words "therefore I" are said quickly so as to bring the stressed syllables closer to each other.

Thus, when playing pieces with French libretti, flutists should take into consideration the inherent qualities of the language in addition to the inherent musical rules of metric accent.

Flutists should be mindful of notes lengthened by the composer when choosing which notes to bring out.

In French, as in any language, repetition of words or phrases provides emphasis. Massenet's aria includes this repetition as well as the typical lengthening of important syllables.

The word *adieu* (goodbye) is repeated in Moyses's excerpt five times. In addition to this emphasis from repetition, the second syllable of the word is lengthened each time it is uttered by Manon.

The very last occurrence features the second syllable lengthened even more. When a flutist plays this excerpt, care should be taken to provide enough length to the notes without adding an accent or dynamic change because the emphasis has already been dictated by the length of the notes.

The flutist should avoid automatically emphasizing those notes which fall on rhythmically "important" beats. For example, in measure 3, the F should not be emphasized as would regularly occur, as it is on the first beat of the measure. Instead, the G half-note should be emphasized because it is lengthened.

Measures 10-12 show Massenet stressing the penultimate and final syllables of phrases. Emphasis by lengthening notes is placed on "*unimaginable...si peu de place...en se serrant.*" The last two places of emphasis in this phrase are accompanied by crescendi and the direction *espressivo* thus enhancing the already stressed notes before returning to the quiet opening theme.

In measure 15, Massenet gives great emphasis to the Eb. It carries a tenuto, is the registral height of the measure, is at the height of a crescendo, and is marked *espressivo*. The word "was" emphasizes the fact that the relationship between Manon and des Grieux is in the past; it is over, never to return to its same intensity and innocence. As the flutist plays this passage, a rich tone color should be used to bring out the emotional content without making it sound too uplifting by using a tone color that is too bright.

The last half of measure 17 is marked *animando*. This marking should not be taken to mean "full of life or spirit," but rather to simply accelerate the tempo. In these measures, Manon speaks of the glass on which she and des Grieux find the lips of the other, perhaps the most

intimate phrase of the excerpt. In measure 19, there is a forte followed by a crescendo. At the height of the crescendo, the words *ami* (love) and *il* (he) are held with fermatas, creating the longest held notes of the aria. The *animando* measures immediately preceding the fermatas create the heightening of anguish, not liveliness Manon feels as she comes to the realization that she is saying "adieu" to not only the little table, but her entire life as she knows it and her one true love.

The last three measures of the excerpt are marked *rallentando*. In addition, Massenet adds a tenuto over the longest note of the aria. The note would obviously be held longer than others simply by the virtue that it is a whole note within a *rallentando* marking, so the tenuto indicates the need for additional emphasis perhaps through the use of tonal intensity and vibrato.

Care should be taken to play the dynamics indicated without imposing more dynamics which would take away from the effect of the lengthened notes. Again, tone colors should be rich and filled with intensity rather than pale and light-hearted; the flutist should not make the common mistake of assuming that soft dynamics imply pale tone colors and a lack of emotional intensity.

Flutists should always bear in mind the place in the opera in which the aria occurs, and its emotional content when playing Manon's aria. This care, combined with knowledge of the French language and how it is used in the music, will help the performer render the melody with profound emotional content.

Samson and Delilah by Camille Saint-Saëns (1835-1921)

TDI #66:⁷

Samson and Dalila - Saint-Saëns

Andantino $\text{♩} = 66$

dolcissimo e cantabile assai

dim.

rinf.

string

rinf.

Un poco più lento $\text{♩} = 60$

cresc.

mf

rit.

p espressivo

mp

cresc.

più cresc.

f

dim.

p molto espr.

dim.

p

poco cresc.

66

Samson and Delilah - Aria with piano reduction and libretto:⁸

Delilah

dolciss. e cantabile assai.

1

Mon cœur s'ouvre à la voix, com-me s'ou - vrent les

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is three flats (B-flat, E-flat, A-flat). The tempo/mood is marked 'dolciss. e cantabile assai.' The lyrics are 'Mon cœur s'ouvre à la voix, com-me s'ou - vrent les'.

4 D.

fleurs — Aux bai - sers — de l'au-ro - re!

The second system continues the vocal line and piano accompaniment. The lyrics are 'fleurs — Aux bai - sers — de l'au-ro - re!'.

7 D.

espress. Mais, ô mon

The third system begins with the tempo change to 'espress.' and continues the vocal line and piano accompaniment. The lyrics are 'Mais, ô mon'.

10 D. *bien - ai - mè, pour mieux sé - cher mes pleurs,*

13 D. *dim. Que ta voix — parle en - co - re!*

16 D. *rinf. Dis - moi qu'à Da - li - la tu re -*

19 D. *rinf. - viens pour ja - mais, Re - dis à ma ten -*

22

D. *stringendo*

-dres - se Les ser - ments d'au - tre - fois,

stringendo

p

25

D. *cresc.* *mf* *rit.*

ces serments que j'ai - mais!...

mf *rit.*

28

Un poco più lento

dolce

Ah! — ré - ponds — à — ma — ten - dres - se!

pp

32

D. *Ver - - se - moi, — ver - se - moi — l'i - vres - se!*

36

senza accel. cresc. *più cresc.*

D. *Ré - ponds à ma ten - dres - se, Ré - ponds à ma ten - dres - se!*

40

D. *Ah! ——— ver-se - moi, ——— ver-se - moi ——— l'i - vres - - se!*

f *dim.*

cresc. *p* *pp*

44

Samson

pp *dim.*

Da-li-la! Da-li-la! je — t'ai - -

p mollo espress. *dim.*

48

Andantino (♩ = 66)

- mc!

pp

Samson and Delilah - PLOT:

Samson, as leader of the Israelites, defies the High Priest of Dagon and leads his people away from the persecution they endure at the hands of the Philistines. The High Priest enlists the help of Delilah, the High Priestess, to discover the secret of Samson's strength. Delilah lures Samson into her garden where she lies to him and professes her love for him. Unable to discover his secret, she then rejects him and leads him into a band of Philistines waiting for him. Blinded and shorn, Samson is led to the Temple of Dagon. As the pagans (including Delilah) humiliate him, Samson continues to pray as he has done throughout the opera. At the end of the pagan rites, Samson places his hands upon the pillars of the temple and pushes them apart, bringing the temple down upon his enemies and himself.

The aria occurs just prior to Delilah's attempt to convince Samson to reveal the secret of his strength.

Samson and Delilah - PERTINENT INFORMATION:

The premiere of the opera occurred in Weimar in 1877 with Franz Liszt conducting. It then made its French premiere in Rouen in 1890. The work was initially conceived as an oratorio, because Saint-Saëns thought it too risky to set a biblical story as an opera. Liszt encouraged the composer to finish the opera, and promised, before seeing the completed work, to premiere the work in Weimar should it not be accepted in France.

Samson and Delilah - PERFORMANCE SUGGESTIONS:

The aria and Moyses's excerpt are marked *dolcissimo e cantabile assai* as Delilah enters to

sing to Samson. Therefore, throughout the excerpt, the flutist should strive to play as smoothly as possible (again in keeping with the lack of inherent stress in the syllable-timed language.) The accompaniment to the first section of the aria, however, is a series of detached sixteenths which create an undulating, anxious effect. The flutist should remember that although the aria is *dolcissimo* and *cantabile*, the use of dark tone colors and a rich vibrato can enhance this feeling of uneasiness. Delilah lies to Samson throughout the aria to trick him into telling her the secret of his strength. So, although this aria is a love song, the love is not genuine and therefore not as sweet.

Because the libretto is French (as in *Manon*), the flutist should take extra care so as not to over-stress the lengthened notes. The second note the flute plays is the longest note in the measure, yet is placed on the second, therefore relatively "unimportant" beat. The word *coeur* (heart) occurs on this note and would seem to be an important word in a love song. However, Saint-Saëns has already stressed the word by lengthening the note. To stress it further with more vibrato, richness or volume than the first note would contradict the inherent rhythmic hierarchy of the measure. Saint-Saëns has done enough; the flutist should not do more.

In measure 6, the word *fleurs* (flowers) falls on a quarter-note Ab which is followed by a half-note F. The Ab should be stressed for a number of reasons, including the metric placement, and, more importantly, the meaning of the text. *Fleurs* is a one-syllable word. It is often necessary, however, for singers to add a consonant ending so as not to hold a vowel throughout a measure. In this case, the singer sings "*fleur-re*" with the "re" on the F. The meaning of the word occurs on the Ab however, and therefore should be stressed by the flutist by means of added richness which decreases as the F is played as if the Ab were an appoggiatura and the F were its resolution. The same situation occurs in measure 14 on the word *pleurs*.

In measures 15 and 16 the flutist should take care not to emphasize the upper notes as is quite easy to do on the flute. Again, the composer has lengthened these high notes already, and the flutist would be amiss to do more. The rules of metric accent would prevail, thus placing any emphasis on the first beats of the measures.

A flutist playing the excerpt without knowledge of the text may be inclined to accent or otherwise bring out the A-natural in measure 20 due to its dissonant quality. However, the A-natural occurs on the last syllable of Delilah's name, therefore it should not carry any extra weight or added intensity except that normally given it due to its metric placement and length.

Beginning in measure 19, the mood of the aria intensifies. As Saint-Saëns increasingly uses the A-natural, Delilah's pleas become more urgent and expansive until she professes her longing for Samson's tender caresses from long ago (measure 29.)

The second section of the aria begins in measure 30. The accompaniment and the mood of the solo part change drastically. Up until this point, the accompaniment has continued the undulating sixteenths creating an underlying sense of nervousness. In measure 30 however, the accompanying line ascends on the first two beats with a rest on the third beat. The effect is a calm yet not dormant accompanimental figure. The harmonies change throughout the section, but the rhythm remains the same until its end. Over this new sense of calm however, the solo is filled with increasing tension as Delilah begins to realize that Samson will not reveal his secret. Perhaps the solo line represents Delilah's increasing anxiety and the accompaniment conveys Samson's relative calm.

Descending passages throughout the section are filled with chromatic half-steps, thus giving the voice (or flute) a quality of wailing or crying. The descending passages should be played extremely smoothly without emphasis on any particular notes (altered or diatonic) with the exception

of the last half-note in the series. For example, in measure 37, the Gb should be given extra emphasis by means of increased vibrato intensity and richness of tone. The Gb is the climactic note of the phrase because it is the penultimate syllable of the French sentence, requiring extra emphasis, and because the Gb is the resolution of the dominant chord which is outlined in measures 34-36. It is interesting to note that the final note of the phrase (C) is the raised seventh of that Db chord. With the C, Saint-Saëns keeps the phrase from cadencing in the tonic key, and Saint-Saëns maintains the musical interest past the end of the phrase. Flutists should try to convey this. Although Moyses indicates a decrescendo at the end of the section, flutists should take care not to let the sound die away completely; intensity should be maintained over the rest into the next section.

The last two phrases of Delilah's part of the aria in measures 38-45 are filled with great intensity. Moyses marks the first of the phrases *molto espr.*, however this marking does not occur in the operatic score. Perhaps it is Moyses's way of enticing the flutist to convey Delilah's anxiousness at not having convinced Samson to reveal his love for her and thus the secret of his strength. In measure 38, Saint-Saëns indicates "senza accel., cresc," instructing the performer to increase the volume but not the speed. The libretto requires a *molto espressivo* performance. This is the musical climax of the aria, and the best place for the flutist to use the richest tone color and most intense vibrato. Anything less would diminish the passion with which Delilah begs Samson for his admission of love.

Samson finally responds to Delilah's pleas beginning in measure 46, six measures before the end of the excerpt. In quiet simplicity, Samson's reply to all of Delilah's pleas is "Delilah, Delilah, I love you." Upon hearing the aria sung, the listener instantly grasps Samson's sincerity versus Delilah's deceptiveness. Whereas Delilah's outpourings are extreme to mask their insincerity, Samson's answer

is more sincere than Delilah will ever know. It is here, in measure 46, that Saint-Saëns writes *molto espressivo*. Moïse has not included this in his excerpt for good reason. Without the text, the flutist does not know that the speaker has changed from the frantic Delilah to the calm, loving Samson. To add *molto espressivo* would indicate to the flutist to intensify the tone quality. On the contrary, Moïse recognized that the last six measures are calmer and more sincere than the entire aria that came before them. They should be played with less tonal intensity than Delilah's previous phrases, and with little or no rubato or exaggerated expression.

A flutist's understanding of Delilah and Samson's love song is greatly enhanced by knowledge of the libretto. Without knowing the setting and the sincerity with which the two characters sing, one might play the aria sweetly without enough variation of expressiveness and intensity. Knowing and understanding the libretto enables the flutist to imitate what Moïse would have heard it from his position in the orchestra pit.

Lakmé - Aria with piano reduction and libretto.¹⁰

Andante quasi Allegretto (J.C.B.T.) mystérieusement
P Dans la fo - rêt près de
Andante quasi Allegretto (J.C.B.T.)
pp
Les 2 Ped.

Lakmé by Leo Delibes (1836-1891)

TDTI # 34:⁹

Andante $\text{♩} = 63$ *mysterieusement* Lakmé - Delibes

pp *mp* *mf* *poco rall.*
a tempo *pp* *p* *mp* *pp perdendosi*
a tempo *mp* *p* *mp* *pp perdendosi*

Lakmé - Aria with piano reduction and libretto:¹⁰

Andante quasi Allegretto ($\text{♩} = 63$) *mysterieusement*
mysteriously

p Dans la fo - rêt près de
pp
pp les 2 Ped.

3 L. nous, Se cache toute pe-ti - te, U-ne cabane en bambous Qu'un grand ar - bre vert a -

7 L. - bri - te, Comme un nid d'oiseaux peureux, Dans les li-anes po - sé - e

11 L. Et sous les fleurs éca - sé - e, Elle at - tend des gens heu - reux,

poco rall. *a tempo*

a tempo

suivez

15 L. Dans les li - a - nes po - sé - e, Et sous les fleurs é - cra - sé - e,

pp *3*

Ped. *

19 L. Elle attend des gens heu - reux.

a tempo

avec la voix

pp

Ped. ✱

23 L. Elle échappe à tous les yeux, Dehors, rien ne la ré - vè - le,

p

p

✱

26 L. Le grand bois silenci - eux Qui l'enferme est jaloux d'el - le, C'est là que tu me sui -

pp

Ped. ✱

30 L. - vras. Toujours à l'aube nais - san - te Je reviendrai sou - ri - an - te. Et c'est

pp

34 L. *poco rall.* *a tempo* *p* *répétant les paroles de Lakmé* *GERALD repeats Lakmé's words*

là que tu vi - vras! Toujours à l'aube nais - san - te, Tu revien -

suivez

38 LAKME

Je viendrai souri - an - te Et c'est là que tu vi - vras!

G - dras sou - ri - au - te Et c'est là que tu vi - vras!

avec la voix

pp

Ped. *pp*

Lakmé - PLOT:

The opera is set in a Hindu city in the days of the British Raj. Therein lies a temple in which a powerful priest, Nilakantha, keeps his beautiful daughter Lakmé as a sort of priestess. She is not allowed out of the temple and has never spoken to the British. Gerald, a Briton, unknowingly wanders near the temple and sees Lakmé's jewelry lying on the edge of the garden. As he stops to sketch the jewelry, he imagines its owner. Lakmé appears and adds reality to his daydream. They sing a duet, each professing love for the other, even though they both know their love is forbidden.

Lakmé's father vows to catch the man who has tainted his sanctuary and his daughter.

At a bazaar, Nilakantha forces Lakmé to sing until her lover shows himself. The priest's men do not complete their mission of killing Gerald. Hadji, one of Lakmé's faithful servants, takes the wounded Gerald to the forest where he and Lakmé can nurse him back to health.

Gerald knows he must return to his troops. Before he can break the news to Lakmé, she brings water from an eternal spring which bestows upon lovers who drink from its pools an eternal bond of love. However, as Gerald drinks from her cup, she bites the leaf of a poisonous tree. As Lakmé dies in Gerald's arms, she tells her father (who has now appeared) that the gods will appease her sacrilege by her own sacrifice.

Moyse's excerpt is the first section of the duet sung by Lakmé and Gerald as they meet for the first time. They discuss how to meet secretly even though it is forbidden by their religions and cultures.

Lakmé - PERTINENT INFORMATION:

Lakmé was quite popular in France at the turn of the century, but has never enjoyed even moderate success outside its home country. It is an excellent example of France's "period" nineteenth-century operas which have a delicate style, lyricism, and an abundance of emotionalism not found in German and Italian operas of the same era. It was premiered in Paris in 1883.

Lakmé - PERFORMANCE SUGGESTIONS:

Both the score and Moyse's excerpt are marked *mysterieusement* (mysteriously). Knowing the situation in which Lakmé sings to Gerald, one could also add the marking "anxious" or "with

trepidation." Lakmé is expressly forbidden to meet or talk to a Briton or to leave the hut in which she is sheltered. For a priestess to plot with her intended lover to meet in a forest implies feelings of nervousness and fear but also excitement. Therefore, *mysterieusement* here does not imply merely secretiveness. Flutists should play the excerpt with a smooth, pale tone, yet not without expressiveness and vibrato. Each phrase ending (like that in measure 4) should end with emphasis on the penultimate syllable, yet without relaxing the phrase completely. For example, the Bb in measure 4, should get, weight and length as it normally would in an instrumental melodic line. The Ab, however, should not back away completely from its predecessor; it should continue to convey forward motion toward the next phrase in an effort to portray Lakmé's anxiousness.

The entire aria is marked *pianissimo* in the score, yet Moyses has added a variety of dynamics. The dynamic changes directly relate to Lakmé's words. It is important to know their meaning and intent so the flutist can add necessary expression, and not just volume as the aria progresses. With each new cadence, Lakmé's happiness is reinforced. In measure 8, for example, a brighter key (here Bb Major) is introduced as Lakmé's outlook brightens. She speaks of how she will await Gerald with the calm of birds and flowers. As the flutist begins this passage, a brighter tone should be used, with a louder dynamic. Each time phrases cadence in Db, Lakmé's happiness shines through. For example, in measure 14, the first section of the aria ends in Db as Lakmé daydreams her utter happiness at meeting Gerald in the woods. The *poco rallentando* indication is in the opera score, yet Moyses's *pianissimo* in measure 14 is not. Perhaps Moyses's indication *pianissimo* is intended to convey to the flutist the need to contain Lakmé's happiness somewhat, as it is premature indeed.

The next two phrases (measures 15 to 20) contrast: instead of awaiting Gerald like birds on top of trees and flowers bending toward the sun, Lakmé speaks of waiting in the creeping vines and

under the crushed flowers on the ground. These phrases convey a darker, more somber Lakmé who realizes the futility of her love for Gerald. At this point, Moyses's indication of crescendo should be accompanied by a darker, heavier flute sound. The *perdenosi* marking should be interpreted as not only a dying away of the sound, but perhaps of Lakmé's hope. The section does not end with sweet thoughts of love but of despairing thoughts of a love which will never be able to blossom. Flutists can convey this by decreasing the vibrato intensity and speed as the phrase ends.

In the next four phrases, (measures 23 to the end), Lakmé describes the woods in which Gerald will wait for her. The love between Lakmé and Gerald must remain secret; hidden from all who know them. So, too, the woods which Lakmé describes are veiled, shielded from view and silent. As the flutist plays these passages, although a piano dynamic is indicated, a slightly dark, mysterious sound would be appropriate. Again, phrases should not end too definitively; each should indicate a forward motion toward the next phrase mirroring Lakmé's inability to completely relax with her love for Gerald.

The excerpt ends as Gerald repeats Lakmé's words, reiterating Lakmé's hopeless dream of living with Gerald in the peace and harmony of the woods in which their love began. As the flutist ends the excerpt, care should be taken not to "finish" the sentiment completely; the love between Lakmé and Gerald has just begun, and bears no hope for ever blossoming. Anxious intent in the tone should be included until the end of the excerpt even as the dynamic and sound die away.

It is important for the flutist playing this excerpt to realize that although it is a love song between Lakmé and Gerald, it is a hopeless love. Mystery, restlessness, and anxiousness prevail even as the two lovers talk of their dream to live in peace and love. The flutist's tone and interpretation should match the emotion which fills the aria as it is sung.

Les Contes d'Hoffmann by Jacques Offenbach (1819-1880)

TDI # 16:¹¹

Allegretto moderato ♩ = 48

Tales of Hoffman - Offenbach

16 *mf* *sonore*

mf *mf*

f *ritard dim. p*

Detailed description: This block contains three staves of musical notation for measures 16, 17, and 18. The first staff (treble clef) begins with a dynamic marking of *mf* and the instruction *sonore*. The second staff (treble clef) continues the melody with *mf* dynamics. The third staff (treble clef) features a crescendo to *f*, followed by a *ritard dim. p* marking. The music is in 12/8 time and G major.

Les Contes d'Hoffmann - Aria with Piano Reduction:¹²

Antonia (s'accompagnant sur le clavecin)
(accompanying herself on the clavichord)

Allegretto

A. C'est u - ne chan-son d'a - mour Qui s'en - vo - le Triste ou fol - le,

pp

una corda
Ped. * *Ped.* * *Ped.* * *Ped.* *

Detailed description: This block contains three staves of musical notation for measures 1, 2, and 3. The top staff is the vocal line for Antonia, with lyrics: "C'est u - ne chan-son d'a - mour Qui s'en - vo - le Triste ou fol - le,". The middle staff is the piano accompaniment, starting with a *pp* dynamic. The bottom staff shows the piano pedal markings: *una corda* and *Ped.* with asterisks indicating pedal changes. The music is in 3/4 time and G major.

3

A. *Qui s'en-vo - le* *Triste ou fol - le* *Tour - à - tour,* *C'est u - ne chanson d'amour qui s'en-vo - le,*

*Ped. * Ped. * Ped. * Ped. * Ped.*

6

A. *Triste ou fol - le;* *C'est u - ne chan - son - d'a - mour, c'est*

8

A. *u - ne chan-son - d'a - mour.* *La ro - se nou - vel - le Sou - rit au prin - temps.*

riten. a tempo

riten. a tempo p

*Ped. * Ped. **

10

A. *Las! com-bien de temps Vi - vra - t-el - - le?*

*Ped. * Ped. **

12

A. *Lo stesso tempo*

Com-bien de temps vi - vra - t-el - - - le, vi - vra - t-el - - - le?

p

tre corde

15 A. Qui s'en - vo - le Triste ou fol - le Tour - à - tour;

17 A. C'est u - ne chan - son d'a - mour Qui s'en - vo - le Triste ou fol - le, _____

Hoffmann
H. C'est u - ne chan - son d'a - mour Qui s'en - vo - le Triste ou fol - le, _____

19 A. C'est u - ne chan - son d'a - mour, c'est u - ne chanson d'amour.

H. C'est u - ne chan - son d'a - mour, c'est u - ne chanson d'amour.

22 A. Ah! _____ Triste ou fol - le!

Hoffmann
H. C'est u - ne chan - son d'a - mour Qui s'en - vo - le Tris - te!

Les Contes d'Hoffmann - PLOT:

The opera opens in a tavern. While a production of Don Giovanni takes place next door, Hoffmann offers to tell the story of the three great loves of his life. The first tale is about Olympia. At a party, Hoffmann is introduced to Olympia who is just a mechanical doll, yet Hoffman mistakes her for a real woman, and sings his love for her. Spalanzani (the doll's inventor) introduces Olympia as his daughter to humor Hoffmann. The guests depart, leaving Hoffmann and Olympia alone. The two waltz together and Olympia dances out of control. Coppelius (the inventor of the doll's eyes) smashes Olympia, leaving Hoffmann disillusioned at having discovered he was in love with a mechanical doll.

The second tale is about Giulietta. Guests are at Giulietta's palace in Venice. Nicklausse, an admirer of Giulietta, makes Hoffmann promise he will not fall in love with her. However, Dapertutto gives Giulietta a diamond, with the ability to capture the soul of the intended. With the diamond's help, she captures Hoffmann's soul and a fight over her ensues. While many men argue over Giulietta, she floats down the canal in the arms of Pittichinaccio, breaking Hoffmann's heart.

The last tale is about Antonia. Antonia has promised Crespel, her father, never to sing again, because her mother's death was caused by consumption from singing. Hoffmann enters and sings with Antonia. Under the guise of healing her, Dr. Miracle enters and begins to tempt Antonia to sing despite its danger to her health. After Miracle leaves, Hoffmann convinces her to stop singing, to which she agrees. However, Miracle reenters and tempts her, and she sings herself to death. Crespel blames the heartbroken Hoffmann for her death.

Back in the tavern, Stella (one of the singers from Don Giovanni) enters. She is undoubtedly the personification of Hoffmann's three loves, but by this time Hoffmann is too drunk to notice or

even to care. some way give emphasis to the first, fourth, seventh and tenth eighth-notes. This

Les Contes d'Hoffmann - PERTINENT INFORMATION: with the way a singer would choose

to bring The premiere of the opera was in the Opéra Comique in 1881. Offenbach died during the rehearsals of the opera, and Ernest Guiraud orchestrated the piece and put finishing touches on it for the premiere. An evil presence in each tale provides continuity for the opera, as each tale has little else in common. The work is filled with elements of the macabre, yet also with lyrical passages, both of which contribute to the opera's place as central to the romantic repertoire. The aria in question occurs after Antonia has spoken with Hoffmann. Before Dr. Miracle arrives, she accompanies herself on the clavichord while singing the aria.

Les Contes d'Hoffmann - PERFORMANCE SUGGESTIONS: quarter. So, the flutist should play

with a The libretto for the phrases included in Moyses's excerpt is simply "It is a song of love that flees, sad or joyous, again and again" (see Appendix: Literal Translations.) The flutist is challenged with playing the aria so as to convey not only the emotional meaning of the text but the inherent stresses of the language as the singer would sing them. The opening of the aria is marked *Allegretto* in the score and *Allegretto moderato* in Moyses's excerpt. Moyses has also added *sonore* to indicate a particular timbre and resonance. While all of these markings aid the flutist and singer with respect to tempo and sound quality, none of them aid in helping to interpret the 12/8 time signature Offenbach has used in this aria. Moyses did not include the *diminuendo* under the first two

notes. Typically, if not told to do otherwise by the composer's markings, flutists would interpret the 12/8 time signature in such a way as to accent or emphasize every third eighth-note, thus giving weight to the dotted-quarter pulse. Played in such a manner, the flutist would add resonance, vibrato,

length, or in some way give emphasis to the first, fourth, seventh and tenth eighth-notes. This seemingly natural emphasis would not however, be in keeping with the way a singer would choose to bring out notes based on the libretto. Note that groupings of three eighth-notes is standardly done for instrumentalists but not for singers (Moyses has grouped the eighth-notes, while they are written individually in the vocal score.) In this instance, the flutist would be advised to practice from a vocal score or “white-out” the bars which connect the notes to escape any preconception that when notes are grouped there is an implied emphasis on certain notes. For example, “chanson” has a slight natural accent on the second, not the first syllable. Therefore, to accent the fourth eighth-note based on rhythmic hierarchy (thus creating “*chanson*”) would be linguistically incorrect. If too much of an accent is placed on the fifth eighth-note, the Bb would sound musically incorrect in this musical context due to the accompaniment which emphasizes each dotted-quarter. So, the flutist should play with a smooth sound leading through the entire phrase, phrasing notes together as they are marked in the score. Based on these phrasing marks, the flutist would then give slight emphasis to the first, fifth and eighth eighth-notes, thus bringing out the natural linguistic properties of the libretto without completely negating the dotted-quarter pulse set up by the accompaniment.

Moyse has included a diminuendo at the end of measure 2 which is not in the score. Here Moyse gives flutists a hint as to how singers sing this measure. Each syllable of the words *triste ou folle* has equal emphasis save the last syllable which is “swallowed”, thus creating a naturally-occurring linguistic diminuendo. Note that Moyse did not include the diminuendo under the first two dotted-quarters. To do so would go against the linguistic properties of the line, and also incorrectly imply a dotted-half-note pulse.

Conveniently, in the third and fourth measures, the flutist can give emphasis where it would

occur within the rhythmical hierarchy of the measure, and this emphasis would also be correct linguistically. By doing so, however, it should be noted that although the third measure begins as the first measure did, the two should not be interpreted in the same manner. In the third measure, the flutist should bring out the dotted-quarter pulse. In addition, by bringing out the E, which is a higher pitch than the D in the first measure, the flutist shows the moment at which the melody begins to change. When comparing Moysé's excerpt to the vocal score, note that the excerpt is transposed down a step; the E and D correspond to F and E in the vocal score.

The fifth and sixth measures are melodically identical to the first two measures. However, accompaniment changes when a fully diminished chord is introduced in the sixth measure signaling an intensification which continues until the resolution of the fermata in the eighth measure. Moysé's excerpt does not include the accompaniment, but instead Moysé adds a crescendo through most of the fifth and sixth measures, acknowledging Offenbach's new harmonic treatment of the melody. The flutist should heed Moysé's dynamics, as this is how many singers approach the changing melody. Flutists should experiment with added resonance in the sound here as well, with the libretto in mind. Antonia sings of love songs, yet love songs which are fleeting, whether sad or joyous.

In the seventh measure, flutists should, for the first time, accentuate the seventh and tenth eighth-notes (the third and fourth dotted-quarter beats) because of the text and not because of the time signature and implied metric stresses. Here the correct linguistic emphasis on *chanson* and *amour* (emphasis on the second syllable) falls on the dotted-quarter beats. Thus, for the first time, Offenbach lines up the linguistic and musical emphasis. This continues through the first half of measure 8.

The fermata in the eighth measure falls on the first syllable of *d'amour* which, like *chanson*,

is unaccented. Therefore, the flutist should take care to place the emphasis on the subsequent beat, not on the fermata itself. This particular note's height and length do not reveal its linguistic importance. *Moyse* indicates this importance by adding a diminuendo up to the fermata. Offenbach separates and then joins the linguistic and the metric accents in this aria. Flutists who are familiar with the libretto will may be able to render a much more poignant interpretation of the aria than those playing without such knowledge.

La Traviata by Giuseppe Verdi (1813-1901)

TDTI #54:¹³

Andantino $\text{♩} = 82$ La Traviata - Verdi

54 *p* *dolciss.*

9

18 *Con espressione* *cresc.* *f* *pp*

25 *f bal canto*

34 *f* *leggiere* *rit.*

41

45 *p* *p*

La Traviata - Aria with piano reduction and libretto.¹⁴

Andantino. (♩ = 96)

Fl. Ob. & Cl.
p legg.
pp
Str.

Ah, for - sè lui che l'a - ni -

8

ma so - linga ne' tu - mul - ti, so - linga ne' tu - mul - ti, go - dea so -

14

ven - te pin - ge - re de suoi co - lo - ri oc - cul - ti, de suoi co - lo - ri oc -

20

pp
cresc.

cul - ti! Lui, che mo - de - sto e vi - gi - le al - l'e - gre so - glie a - sce - se,

25 *f* *pp*
 e nuo-va feb-bre ac - ce - se, de - stan-do-mi al - là - mor!

29 *f* *con espansione*
 A quel - là-mor, quel - là - mor, — ch'è pal - pi - to

pp *Wind sustain.*
p *Str. pizz.*

33
 del - lu - ni-ver - so, del-lu - ni-ver-so in te - ro, mi - ste - ri -

38 *f* *leggero*
 o - so, mi - ste-ri-o-so, al-te - ro, cro-ce, cro-ce e de - li - zia, cro-ce e de-

43
 li - zia, de - lizia al cor.

Fl. Ob. & Cl.
p *leggero*

p *dolciss.*
A me, fan - ciu - la, un can - di - do e tre - pi - do de - si - re,

pp
Str.

e tre - pi - do de - si - re, que - st'ef - fi - giù dol - cis - si - mo

signordel l'av - ve - ni - re, si - gnordel l'av - ve - ni - re, quan - do ne' cie - li il

6
rag - gio di sua bel - tà ve - de - a, e tut - ta me pa - sce - a

7
ppp
di quel di - vi - no er - ror.

pp

La Traviata - PLOT: context from which Moyse drew his excerpt:

Violetta is a courtesan (*la traviata* means "fallen woman") who is in love with Alfredo, a respectable man from a Provençal family. He in turn loves her. Violetta agrees to leave her miserable life to live alone with Alfredo. Alfredo learns that Violetta has sold her house in the city to pay for their home in the country, and he goes to the city to recover it. While he is gone, his father, Germont, meets with Violetta and persuades her to leave Alfredo for the sake of their love and his family name.

Violetta agrees and returns to the city. Alfredo returns from the city to find his house empty and assumes Violetta has left him. They meet again at a dance in the city and Alfredo publicly humiliates Violetta and throws his gambling money at her feet. Alfredo learns of Violetta's sacrifice for his family and runs to find her. She dies in his arms.

La Traviata - PERTINENT INFORMATION:

The opera was marked a failure at its premiere in Venice in 1853. One of the more common reasons cited for its failure is Verdi's indication for the characters to be dressed in modern dress, not in costume. Other critics of the time cite the poor quality of singers for the opera's failure. Nonetheless, it was revived in Venice one year later and enjoyed great success. This time, however, the opera was played as if it were set in the time of Louis XIV and was costumed accordingly. Today it is played often with a mixture of modern and Victorian dress. Moyse's excerpt #54 occurs as Violetta professes her love for Alfredo.

Moyse excerpted the last half of the aria for his text. However, the entire aria is shown in the aria with piano reduction, and the full libretto is included in the Appendix for the flutist

to more fully see the context from which Moyse drew his excerpt. a breath mark at the end of the sixth measure of his excerpt. Some singers do use *port de voix* here, yet perhaps Moyse heard the

La Traviata - PERFORMANCE SUGGESTIONS:

Like French, Italian is a "syllable-timed" language.¹⁵ The inherent properties of the language dictate that each syllable takes approximately the same time to pronounce. Therefore, Italian and French sound smooth to the listener.¹⁶

When singing "Ah, forse lui," singers use *port de voix* which is a vocal form of *portamento* or "carrying" the voice. With this technique, singers carry the sound from one note to the next so smoothly that pitches between the two notated pitches are momentarily sounded. The effect is one of added emotional content on the note from which the *port de voix* begins. Instrumentalists would call this a "glissando" yet by executing a glissando, flutists do not perform every quarter tone and micro-tone between two notated pitches as vocalists would while using *port de voix*. This technique is used mainly as a singer "slides" from a high pitch to a lower pitch, although it can be used from a low pitch to a higher pitch. It is never used both up and down in close succession.

To fit in the *port de voix* between two pitches, singers must lengthen the (usually) upper note, thus landing "late" on the lower pitch. It is not recommended that flutists use a glissando where singers use the *port de voix*, as the overall effect is not the same. Rather, flutists should lengthen the upper pitch and "set" or "place" the lower pitch thus giving the impression of greater importance placed on the upper note.

The first place where *port de voix* is commonly used is between measures 2 and 3, and 3 and 4 of the vocal part. Typically, flutists are taught to downplay higher notes which land on weak beats, yet here just the opposite should occur. Additional length should be given both high Ds, although

both on third beats, to simulate *port de voix*. Moyses has included a breath mark at the end of the sixth measure of his excerpt. Some singers do use *port de voix* here, yet perhaps Moyses heard the opera performed when the singer did not carry the high F down to the lower E- sharp. Singers either breathe here or after the fourth measure. Breathing after the fourth measure enables the flutist to hold the high F# longer, thus simulating a *port de voix* in the sixth measure.

Note that at the beginning of each of the first two phrases, where singers would carry the sound downward, Moyses has indicated *dolcissimo* and a crescendo. Perhaps this was his way of indicating the flutist should do something expressive with the sound, as he heard done at the Opera Comique.

In measure 17, both scores are marked *pianissimo*. However, flutists should not consider this to also mean a lightening of tempo or intent. In fact, singers begin to move the tempo forward here, culminating with the fermata in measure 24. In measure 18, Moyses indicates *con espressione* which is consistent with the required feeling of more intent in the sound. Flutists can convey this with an increase of tempo but also with added richness to the sound and/or an increase in vibrato intensity. It is also of utmost importance here to keep the phrases moving forward, to convey Violetta “awakening” to the idea of Alfredo’s love.

Typically, singers ritard in measure 23, as they approach the fermata. This heightens the effect of the fermata, emphasizing Violetta’s love. This is standard performance practice, and is therefore not notated in either the vocal score or Moyses’s excerpt.

In measure 25, Moyses has marked *bel canto*, indicating not only that the ensuing phrase should be “well sung,” but also that the flutist should adhere to the ideals of *bel canto*-style singing.¹⁷

As mentioned previously, *bel canto* singing should contain long, unbroken phrases with simple

ornamentation (here portamento) yet with emotional and dynamic flexibility. Thus, as the flutist plays the remainder of the aria, care should be taken to take quick breaths, as marked by Moyse, so as not to break the momentum unnecessarily. Flutists should not assume that an emotion ends with the phrase ending. For example, at the end of measure 28, the flutist must breathe. However, the Eb just prior to the breath should not be phrased in such a way so as to completely end the emotional momentum. More specifically, the Eb should not have a diminuendo or ritard associated with it simply because it is at the end of the phrase. Portamento should be used in measures 32 and 34, in accordance with vocal technique and musical tradition.

In measure 33, Violetta's discussion of love changes from the joys of love to the mysteries of love. Flutists would be wise to change the tone color from the rich, strong forte sound used in measure 25 to a paler, yet no less intense sound here in measure 33 on the word *mysterioso* and again in 35 on the same word, conveying the mood to fit the libretto.

Beginning in measure 37, vocal tradition dictates that the rhythmic pulse stops, as is clear by the change of accompaniment here. Both the vocal score and Moyse's excerpt are marked *leggiero*, thus indicating the tempo is freer yet without an increase of emotional weight. Rubato should be used from this point through the remainder of the aria, culminating in the cadenza in measure 43. Note that Moyse's cadenza is not the same as is printed in the score. In fact, although Verdi wrote the cadenza in the score, most vocalists write or improvise their own cadenzas so as to showcase their best vocal traits. While it would be wise to practice Moyse's cadenza, flutists should also experiment with composing original cadenzas, perhaps improvising a new cadenza each time the excerpt is played.

La Traviata by Giuseppe Verdi *action and libretto*

TDI # 42:16

Andante mosso ♩ = 144

La Traviata - Verdi

42

Ins.

p

ppp

voice

poco crescendo

pp

con esp.

mf

Ins.

voice

pp

voice

Ins.

crescendo

con forza

pp

voice:

f

mf

allarg. e morendo

ppp

La Traviata - Aria with piano reduction and libretto.¹⁷

Andante mosso. (♩ = 50.) *dolente e pp*

· - ta!
· - less.

Oh.

p Str. *pp Str.*

legato e dolce

4

di-o — del pas - sa - to, — bei — so - gni — ri - den - ti, le

8

ro-se — del — vol - to — già — so - no — pal - len - ti; l'a -

12

mo - re d'Al - fre - do_ per - fi - no_ mi man - ca. con - for - to, so -

Fl. Ob. & Cl.

pp *dolciss.*

17

ste - gno del - l'a - ni - ma stanca, — con -

pp

22

for - to, so - ste - gno. Ah! del - la — Tra -

Str. & Wood
pp *legg.*

26

via - ta — sor - ri - di — al - de - si - o, a le - i deh per -

con forza *pp*

f *pp*

30

do - na, tu ac - co - gli - la, o Di - o!

Ob.

34

allarg. e morendo *ppp un*

Ah! tut - to, tut - to fi - ni, or tut - to, tut - to fi - ni!

Str. colla parte

39

fil di voce *dolente e pp* *legato e dol.*

Le gio - je, i do -

Ob.

ff Tutti *p* Str. *pp* Str.

lo - ri tra po - co a - vran fi - ne; la tom - ba ai mor -

43 *con espress.*

ta - li di tut - to è con - fi - ne! Non la - gri - ma o

Fl. Ob. & Cl. *pp* *dolciss.*

47

fio - re - a - vrà la - mia fos - sa! non cro - ce col

51

no - me - che co - pra - que - st'os - sa!

Ob. *pp*

La Traviata - PLOT: See above.

La Traviata - PERTINENT INFORMATION:

Excerpt #42 occurs on Violetta's deathbed, as she realizes her love for Alfredo will never grow, as she is dying of consumption. As in the previous aria, Moyses excerpted the second half of the aria. The vocal part is included here in its entirety so as to give full context to the excerpt.

not wide enough to execute a dramatic, satisfying portamento, so it is wise to save the
La Traviata - PERFORMANCE SUGGESTIONS:

This aria, sung as Violetta senses death is near, has been described as “more like a sigh from the depths of a once frail but purified soul than an aria” with good reason.²⁰ Throughout the aria, Violetta laments her own death, but more deeply, laments her death without Alfredo’s love. With such a dark theme, flutists should take care not to use too bright and brilliant a tone which might convey more hope and happiness than is expressed through the libretto. The flutist should generally

use a It is important to notice in #42 what is instrumental and what is sung (marked in Moyses's excerpt for this paper as "Ins." and "voice.") Vocal parts require more portamento and more rubato than instrumental parts, and flutists should take care to delineate the two parts. The first three measures are purely instrumental and should be played musically yet without the intense emotion which belongs with the libretto. Between the third and fourth measures, vocalists frequently employ a slight portamento. To carry the sound upward, the lower note is held slightly longer than the upper note of a portamento would be. The ensuing notes prior to the downbeat then occur more quickly and closer to the next note. Therefore, flutists should stretch the low C in measure 3 and delay the downbeat of the measure signifying the beginning of the vocal part.

In measure 7, portamento should be used between the notes of the octave. Again, this delays the downbeat. In each case, the accompaniment stops for two eighth-note beats which enables the vocalist/flutist to take as much time as is needed to execute the portamento. The accompaniment also halts during the frequent execution of four sixteenth-notes such as at the end of measures 4, 5, and 6, yet no portamento would be used here as the sixteenths propel the phrase forward, thus “regaining” any time lost through the rubato from the portamento. In addition, the intervals of the sixteenths are

not wide enough to execute a dramatic, satisfying portamento, so it is wise to save the rubato/portamento for places where they can have maximum effect. (5, 6, 8, etc.)

The mood of the aria changes in measure 12. The propelling sixteenths are gone, as are the rests in the accompaniment. The music is simpler and more lyrical. The vocal score is marked *dolcissimo* and Moyses' excerpt is marked *con espressione* thus instructing the musicians to impart more tonal interest perhaps to the exclusion of portamento. Here Violetta laments her thought that no tears will be shed for her nor will flowers or crosses adorn her grave. The flutist should generally use a dark, rich tone color for most of the next two phrases (until measure 20) yet not be afraid to change tone colors frequently to convey the many emotions Violetta experiences as she lies dying. No portamento should be used during these phrases. The nature of the accompaniment propels the phrases forward and it would unnaturally halt that motion to impart portamento or rubato here.

At the end of measure 19, the accompaniment takes over as the vocal part rests. Here it is crucial that the flutist convey the difference between the two. This can be conveyed by varying dynamics and tone color. Note the vocal part imitates the instrumental interludes. Because of the supreme importance of the libretto in an aria, however, the voice part should not serve as an echo but as an individual idea. (to portray Violetta's dying body and dying hope)

The accent in measure 22 occurs on the second syllable of the word *croce* (cross), yet this syllable is not linguistically accented. Therefore, for Verdi to include an accent here would only serve to negate the natural diminuendo of the word. The accent simply equalizes the two syllables, thus indicating the absence of a diminuendo that would otherwise occur between the two notes. This occurs throughout the aria, and always on the second eighth-note. In addition to equalizing two syllables, Verdi uses this accent in conjunction with the eighth-note accompaniment to keep the

vocalist from falling into a dotted-quarter-note pulse. Thus the second, third and fourth eighth-notes are emphasized as opposed to only the first and fourth (see measures 4, 5, 6, 8, etc.).

Measure 25 marks the point at which Violetta begins to talk to God, asking him to listen to her last wish. At this point, the melodic material from the opening of the aria is raised a half step, perhaps symbolizing Violetta's switch from talking of earthly things to those more heavenly. The flutist here should use a brighter, less intense sound to distinguish from talk of mortal things to those more heavenly.

The harmonies are raised once again in measure 30 and 31 as Violetta asks God for pardon. Again, a brighter, more anxious sound would be appropriate here. This can be achieved through a quicker, shallower vibrato coupled with a brighter tone.

In the vocal score, measure 32 is marked *piano* while Moyses has marked the same measure *forte*. This is the point at which the last instrumental interlude without voice begins. Undoubtedly, Moyses included the "forte" marking to make a smoother transition from the vocal part to the instrumental. From this point to the end of the aria, an eight-measure diminuendo is indicated. As Violetta says, "Ah! all...now is finished," it would be appropriate for the flutist to diminish the intensity in the sound to portray Violetta's dying body and dying hope.

Il Trovatore by Giuseppe Verdi

TDI # 59:19

Leonora:
Andante con moto $\text{♩} = 88$

Il Trovatore - Verdi

59

p *mf* *f* *mf* *sf*

Count:

mf *ff* *mf*

poco crescendo *mf*

Leonora: *f* *Count:* *f* *ff*

L. b... C. *V. C.*

cres- *cen-* *do* *ff*

Count:

L. b... C. *L. b... C.* *L. b... C.* *L. b... C.* *dim.*

p *Leonora:* *ppp* *cres - - cen - - do* *f*

Il Trovatore - Aria with piano reduction and libretto.²⁰

Andante con moto. (♩ = 88.)

Leonora. (throws herself in despair at his feet.)

Mi - ra, dia - cer - be la - gri - me

Strings. *pp* *Fag.*

The first system of the score features a vocal line in the upper staff and piano accompaniment in the lower staves. The vocal line begins with a whole rest, followed by the lyrics 'Mi - ra, dia - cer - be la - gri - me'. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand. The strings are marked *pp* and the fagotto (Fag.) has a similar rhythmic pattern.

spar - go al tuo pie - de un ri - o! non ba - stail pian - to?

Oh. *Vin.*

The second system continues the vocal line with the lyrics 'spar - go al tuo pie - de un ri - o! non ba - stail pian - to?'. The piano accompaniment includes a violin part (Oh. *Vin.*) with a melodic line and a piano part with a rhythmic accompaniment. The strings continue with the same rhythmic pattern.

sve - na - mi, ti be - vi il san - gue mi - o -

portando la voce

VI. Fl. *Fag.*

The third system features the vocal line with the lyrics 'sve - na - mi, ti be - vi il san - gue mi - o -'. The piano accompaniment includes a flute part (VI. Fl.) with a melodic line and a fagotto part (Fag.) with a rhythmic accompaniment. The strings continue with the same rhythmic pattern. The instruction *portando la voce* is written above the vocal line.

10

sve - na - mi, sve - na - mi, ti be - vi il san - gue

Vln. >

Ob. Fag.

13

mi - o - cal - pe - staj il mio ca - da - ve - re, ma

16

sal - va il Tro - va - tor!

Count.

Ah! del - l'in - de - gno

8

Ob. Cl.

Tromba, Cor. & Fag.

Str., Cor. pp. & Bassi pizz.

18

ren - de - re vor - rei peg - gior la

20

sor - te, fra mil-lea-tro - ci spa - si - mi

23

Leonora.
Sve - na - mi!
Let me die!

cen - tu - pli - car sua mor - te — Più

25

l'a - mi, e più ter - ri - bi - le di - vam - pa il mio fu -

28

ror, — più l'a - mi, e più ter - ri - bil di -

31 **Leonora.**

Cal - pe - sta il mio ca - da - ve - re, ma
vam - pa il mio fu - ror!

34

sal - va il Tro - va - tor! Mi sve - na,
Più l'a - mi, e più ter - ri - bi - le di

Vln.
Fl.

37

mi sve - na, cal - pe - sta il mi - o
vam - pa il mio fu - ro - re, più l'a - mi, e più ter -

40 ca - da - ver, ma sal - va, sal - va, deh!
 ri - bil di - vam - pa il mio fu - ror!

43 sal - va, sal - va il Tro - va - tor!
 E più ter -

46 Lo sal - va,
 ri - - bi - le di - vam - pa il mio fu - ror! Più

49

lo sal - va, lo sal - va, lo sal - va! Cal-
la - mi, e piu ter - ri - bi - le di - vam - pa il mio fu - ror! Piu'

53

Piu mosso.
ppp *cresc.*
pe - sta il mio ca - da - ve - re, ma sal - va il Tro - va - tor!
ppp *cresc.*
la - mi e piu ter - ri - bi - le di - vam - pa il mio fu - ror!

Piu mosso. (♩ = 104.)
ff

Il Trovatore - PLOT:

An important part of the story is supposed to have transpired before the opera begins. The Old Count di Luna (now dead) had two sons very close in age. A gypsy woman gains access to the nursery and supposedly bewitches one of the boys. She is killed. Her daughter, Azucena, determined to avenge her mother's death, grabs one of the boys and throws him into the pyre also. Unfortunately, she makes a mistake and throws her own son. She keeps the Count's son to raise as her own and someday help her avenge her mother's death.

When the opera opens, this boy, Manrico, is grown. He has been raised as a gypsy and is a troubadour. Manrico sings to Leonora, a girl also loved by the Count (the Old Count's son). Manrico spares the Count's life in a duel over Leonora, unconsciously sparing his brother.

Upon hearing the false story that Manrico has been killed, Leonora plans to become a nun. The Count goes to "save" her from this fate, as does Manrico. A commotion occurs as soldiers capture Azucena who has been prowling around their camp. Manrico leaves Leonora to try to save his "mother" and is himself captured.

Leonora vows to free Manrico and goes to the dungeon where he is held. She promises the Count she will marry him if he frees Manrico. Leonora plans, however, to take the poison she has in a ring upon Manrico's release. Upon her own release from the Count, Leonora goes to Manrico and pleads with him to leave. Suspecting the price she will pay, Manrico stays and holds Leonora in his arms while she dies. The Count drags Azucena to the window to witness the execution of her supposed son. Azucena claims, "the victim was your brother!" and the Count exclaims, "and I still live!"

Il Trovatore - PERTINENT INFORMATION:

The opera was premiered in Rome in 1853 and was instantly successful. It can easily be said that it was, for quite some time, the most popular operatic work in the world.²³ Its passion and sentiment far surpass other operas of its time. Verdi frequently took dance rhythms such as the waltz and mazurka and incorporated them into love songs, ballads and impassioned melodies. As the Earl of Harewood states, "the music of Il Trovatore is swift, spontaneous, and stirring."²⁴ The aria, actually a duet between Leonora and the Count, occurs in the last act, where Leonora begs the Count

to do what he will with her but free Manrico. The Count's passion for her is so intense that he agrees.

II Trovatore - PERFORMANCE SUGGESTIONS:

Without knowledge of the libretto, a flutist might play Mosye's excerpt #59 as if it were a song of celebration. The dotted rhythms and frequent rising melodies are reminiscent of French overtures and dances. As a celebratory song, a flutist would tend to separate between the frequently-occurring dotted eighths and sixteenths as well as between each of four sixteenth notes. However, the libretto of the aria defies what the rhythms and melodic contour would suggest. Throughout the aria, Leonora begs the Count "slay me!" and "trample on my corpse," thus revealing the dark agony Leonora feels about her situation. Therefore, unless indicated otherwise, the flutist should strive to connect notes and passages with a sustained air stream.

The first nine measures of Mosye's excerpt exemplify the need for the flutist to connect rather than separate notes. In the score, Verdi has notated *portando la voce* (carry the voice) in measure 9, thus indicating the vocalist should connect the notes in such a way as to sound notes between those notated (most probably between the Bb and Eb). The accents which occur on down beats of measures 10 and 11 emphasize the words "slay me" as Leonora begs for mercy. Thus, flutists should not let the sound deteriorate after the accent but rather continue the air through the accented note to the following notes. To back away from the accents (as in a *sforzando*) would diminish Leonora's anguish.

Measure 14 contains the first crescendo culminating in a fortissimo dynamic, thus indicating a climax. It should be noted that this heightened dynamic and intensity occurs while Leonora says, "then trample on my corpse." To reiterate, dotted-eighths and sixteenths should be connected with

an increasingly intensifying tone used throughout the passage. The crescendo culminates in measure 16 with Leonora's first request that the Troubadour be saved. The rather fanciful nature of the sixteenths here portrays Leonora's happiness even when thinking of Manrico. This is the only remotely happy phrase of the aria, and it does occur three times. This happiness, best expressed through a brighter tone color, should contrast deeper, richer, more anguished tone colors used in the rest of the aria. *He enters just as it began with conviction.*

The Count enters in measure 18, expressing his desire for vengeance against Manrico and his wishes for him to endure an incredibly painful death. Each time the Count sings in this aria it is with this same sentiment. (Entrances are marked in Moyses's excerpt with "L." for Leonora and "C." for the Count.) Although the dynamic is marked mezzo forte, the flutist should use a forceful (but not forced) sound rich with lower undertones to convey the Count's sinister desires.

As the aria continues, Leonora and the Count enter in quick succession, each expressing their opposing desires (Leonora for saving Manrico, the Count for hastening his torture and death), yet each with equal conviction. Moyses has notated the two lines as one melodic line beginning in measure 34, yet it is important to note how frequently the voices change. Leonora sings the uppermost notes while the Count sings the lower, accented notes. It is desirable for the flutist to convey the presence of counterpoint while maintaining continuity in the phrasing. Thus tone colors and dynamics should change as each character enters anew.

Measure 55 signifies the moment in the opera at which each character knows the other will not relinquish his position. After a grand pause throughout the orchestra and singers, both Leonora and the Count enter together, singing in unison octaves (Moyes chose to notate only Leonora's part). Leonora reiterates her request that the Count trample on her corpse yet save the Troubadour, and

the Count reemphasizes his jealousy saying her love fuels his furor. The grace notes included in Moyses's excerpt are not in the score. They may be Moyses's attempt to show what a singer might do in the way of ornamentation to emphasize the phrase. It should be noted that there is no *rallantando* at the end of the aria. On the contrary, both characters end fortissimo, stating his position without hesitation. The flutist should not add a ritard or rallantando or even pause prior to the last note to set it off; the piece ends just as it began: with conviction.

Lucia di Lammermoor - Aria with piano reduction and libretto²⁴

The image shows a page of a musical score for the aria from Lucia di Lammermoor. The score is presented in two systems, each with a vocal line and a piano accompaniment. The tempo is marked 'Moderato.' and the time signature is 2/4. The piano part features complex chordal textures and arpeggiated figures. The vocal line includes various ornaments and dynamic markings such as 'pp' and 'rit'. The libretto is written below the vocal line.

Lucia di Lammermoor by Gaetano Donizetti

TDTI #24:²³

Moderato ♩ = 66 Lucia di Lammermoor - Donizetti

24

pp *p* *mf* *pp* *p*

cédez tempo *animando* *calando* *rit.*

(9)

Lucia di Lammermoor - Aria with piano reduction and libretto.²⁴

Moderato. Fl. 8

Ob. etc.

Strings pizz. *p*

Cor. Fag.

8

Edgar (rousing himself.)

Tu che a Dio spie - ga - sti

11

la - li, o bel - fal main - na - mo - ra - ta, ti ri -

14

oppure.
vol-gia me pla - ca - ta, te - co a - scenda, te - co ascenda il tuo fe -

17

del. Ah! se li - ra dei mor - ta - li fe - ce a noi sì cru - da

21

guer - ra, se di - vi - si fum - mo in ter - ra, ne con -

Fl. Ob.

24

Poco più mosso.

giun - ga il Nu - me in ciel, o bel - l'al - ma in - na - mo -

Cl. sustain.

26

ra - ta, bel - l'al - ma in - na - mo - ra - ta, ne con - giun - ga il Nu - me in

calando

Cor. & Fag. sustain. calando

28

ciel, o bel - l'al - ma in - na - mo - ra - ta, bel - l'al - ma in - na - mo -

p > cresc.

rinf.

30

ra - ta, ne con - giun - ga il Nu - me in ciel! Io ti Thee I

Allegro.

Cl. Fl. Cello Vln. & Fag.

p

Lucia di Lammermoor - PLOT:

Lord Henry Ashton of Lammermoor learns that his sister Lucia has been meeting secretly with Edgar of Ravenswood, one of his arch enemies. Henry gives a forged letter to Lucia "proving" Edgar's infidelity while away at war. Heartbroken, Lucia agrees to wed Lord Arthur Buckshaw. Edgar returns too late to save Lucia from this marriage, and agrees to a duel with Henry, planning to throw himself on Henry's sword in despair. In her own agony, Lucia slays her husband on their wedding night, and a famous "mad scene" ensues. Edgar laments at the end of the opera as he sings in the graveyard where his ancestors lie.

The aria under consideration is the last aria of the opera. Sung by Edgar, it is his lament in the graveyard. The only music following it is a chorus finale.

Lucia di Lammermoor - PERTINENT INFORMATION:

The opera was premiered on September 26, 1835 in Naples. *Lucia* and *Don Pasquale* are generally thought of as Donizetti's best operas. The "mad scene" is one of the most famous scenes from 19th century opera. It is filled with technical display for the coloratura soprano. The opera is filled with beautiful, expressive melodies throughout, most of which convey the tragedy which fills each scene.

Lucia di Lammermoor - PERFORMANCE SUGGESTIONS:

The libretto of this aria contains Edgar's despair over Lucia's death but also his determination to be rejoined with her in Heaven. He asks God for this heavenly union, snubbing the mortals who on earth kept them apart. Flutists and singers alike should convey both Edgar's despair and also his

hope.

It should be noted that there are several musical accents placed on words or syllables which would not normally be accented according to the rules of the Italian language. These accents do not convey any lack of knowledge or indifference to the text in favor of Donizetti's musical desires. Donizetti's placement of these "unnatural" accents serve to propel the music forward beyond what would normally be done with the language without the accents. For example, in measure 3, the accent is on a rhythmically unimportant beat and on the second and usually unaccented second syllable of the word "ali (wings.)" Without the accent placed on this beat, the musical structure, together with the natural language accent, would indicate for the singer to sing a strong downbeat which naturally decays on the second and even third beats. This would imply the inclusion of a diminuendo which lasts the first three beats of the measure. With the accent in place, however, Donizetti indicates to the singer (flutist) to continue the musical line forward through the half note and on through the next measure, so the phrase does not end until measure 5. (Note that the fifth measure does contain the natural decay and diminuendo Donizetti seeks to avoid in measure 3.) Thus accents such as these should not be executed in the traditional manner (separation prior to the accent and a stronger attack of the accented note). Rather they should be read as marks which cancel out the natural rhythmic and linguistic tendencies therein. The same thing occurs in measures 10, 11, and 13, and each accent should again be executed as a continuation of the phrase rather than an accented attack followed by a decay of sound.

The first 8 1/2 measures of the aria should be played with an expressive, almost bright sound so as to convey Edgar's love for Lucia and his desire to ascend to Heaven and join her. Measure 10 through the first two beats of measure 13, however, exhibit Edgar's anger at the mortals who "wage

cruel war" on the lovers by separating them on Earth. Here the tone color and mood should change from heavenly thoughts to thoughts of war and cruelty. Donizetti underscores this change with the inclusion of the Anatural (D# in the vocal score) in measures 10 and 11 and even an augmented second in measure 12 emphasizing the "cruel war." Performers should bring out these altered notes to highlight the emotional trauma about which Edgar sings.

There is a marvelous emotional contrast which occurs between beats 2 and 3 of measure 12. The minor third between beats 1 and 2 underlines the word *guera* (war), the strongest word Edgar uses in this aria when speaking about the events happening on Earth. The third beat, however, combined with the first beat of measure 13, outlines the diatonic Ab chord and draws Edgar's thoughts away from earthly miseries toward potential pleasantries of Heaven.

Moyse includes a breath mark in measure 13 where Donizetti indicates nothing. It is this author's belief that Moyse did not intend for flutists to end the phrase after the E natural (A# in the vocal score) which would unduly separate two syllables of the word *guera*. Rather, simply to suggest a reasonable place for the flutist to breathe so as to link the two contrasting moods without a break. Without Moyse's breath mark, flutists would breathe after the G, thus missing the opportunity to create a beautiful, uninterrupted transition from one mood to another. Thus Moyse chose to forsake the linguistic needs in favor of musical taste; something Donizetti may have desired, but nonetheless did not indicate in the score. If the breath is taken in measure 13, care should be taken not to phrase or cut off the E natural too abruptly or too completely, to preserve the continuity of the language.

The accents in measure 17, together with the *animando* marking in both excerpts, again propel the music forward, but are not intended to be hard, separated accents. Here Edgar speaks of Lucia's immortal soul and his desire to be reunited with her in Heaven. The quicker tempo marking,

accents, and linguistic repetition serve to underscore Edgar's anxiousness for God to grant his wish, not necessarily to change the mood by executing the accents as quick, separated notes. The accents in measures 20 and 21 are "missing" because of the *calando* marking in measure 19. Thus Edgar realizes he may pray and pray, yet it is God, not the strength of his love or longing, which will determine whether the two are joined in death.

CONCLUSION

In this time of gold headjoints, gizmo keys and summer masterclasses, students and professionals alike are often so caught up in their desire to play the flute well, better than their colleagues, that they forget to play the music well. Marcel Moyse consistently emphasized listening to and practicing playing beautiful melodies as the composers intended. To be true to the composers' intentions should be every musician's goal. In this regard, it can now be seen how attention to the libretto in playing melodies from *Tone Development Through Interpretation* can enhance ones tone by staying true to the composer's intent. When playing these melodies without knowledge of the full opera and the context in which the aria appears as well as the libretto of the aria itself, one does get practice in playing lyrically, playing in tune, etc. However, the tone colors and expression implied by the composer's markings and the libretto give the flutist practice in playing the music and the music's implied emotions too. Moyse said of these operatic melodies, "I played and re-played them until I became exalted and felt a kind of transformation in me as I played. After a few years, the result was such that I decided that it should be the basis of my teaching."²⁷ Thus learning to develop tone colors, emotion in the music, drama in the phrase, and overall musical expression through the use of vocal melodies was such a part of his teachings that he rarely spoke of specific embouchure

placement, flute materials, or other more technical aspects of flute playing. Indeed, he spoke quite frequently of “singing through the flute.”

After a thorough knowledge of the vocal aria and libretto, flutists should attempt to free themselves from the technical aspects of the music and play the emotion implied in the music. Julia Bogorad, a prominent Moysse student said of the book, “It is, nevertheless, a personal book, the love of which he always attempted to communicate to his students. For anyone not familiar with the tune, the opera or the libretto of these melodies, they won’t mean quite so much.”²⁸ Indeed, the melodies do come to mean a great deal to those who are more familiar with the operas represented. Moysse would perhaps be saddened to learn that so few flutists and other musicians have such little detailed knowledge of the operas represented in his text. Perhaps with some detailed knowledge of the operas, we can all sing through our flutes.

¹ Moysse, *IDI*, 22.

² Leo Delibes, *Lakmé, Opera in Three Acts*. Libretto by Edmond Gondinet and Philippe Gille. Eng. Trans. By Claude Aveline. (New York: Tuttle Music Co., 1973), 191-193.

³ Moysse, *IDI*, 12.

⁴ Jacques Offenbach, *Les Contes d'Hoffmann*. Libretto by Jules Barbier and Michael Carré. Eng. Trans. by Roth and Thomas Martin. (New York: G. Schirmer, Inc., 1949), 243-244.

⁵ Moysse, *IDI*, 33.

⁶ Giuseppe Verdi, *La Traviata, Opera in Three Acts*. Libretto by Francesco Maria Piave. Eng. Trans. By Natalie Macfarren. (New York: G. Schirmer, 1926), 59-60.

⁷ See discussion on syllable-timed languages on p. 11.

⁸ Glaser, p. 5.

⁹ See discussion of Bel Canto Style p. 6.

¹⁰ Moysse, *IDI*, 26.

¹¹ *La Traviata*, 197-200.

¹² The Earl of Harewood, Ed. *The Definitive Kobbé's Opera Book*. (New York: G.P. Putnam's Sons), 467.

¹³ Moysse, *IDI*, 36.

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7. Giuseppe Verdi. Il Trovatore, Opera in Four Acts. Libretto by S. Cammarano. Eng. Trans. By Natalia Macfarren. (New York: G. Schirmer, 1878), 201-206.

8. Marcel Moyses. Bel Canto. (New York: G.P. Putnam's Sons, 1987), 455.

1. "Grand Old Man of the Flute" (video). Moyses and Assoc., Inc. Copyright 1984 by Marcel Moyses.

2. Ann McCutchan. Marcel Moyses. (Portland, OR: Amadeus Press, 1994), 107.

3. Weldon Whitlock. Bel Canto for the Twentieth Century. Twentieth Century Masterworks on Singing, Vol. III. (Champaign, IL.: Pro Musica Press), 16.

4. Marcel Moyses. Tone Development Through Interpretation for the Flute (and other wind instruments): The study of expression, vibrato, color, suppleness and their application to different styles. (New York: McGinnis and Marx Music Publ., 1978), 10.

5. Jules Massenet. Manon; Opera in Five Acts. Libretto by Henri Meilhac and Philippe Gille. Eng. Trans by George and Phyllis Mead. (New York: G. Schirmer, 1963), 157-159.

6. Susan Glaser. Linguistic Prosody and Melodic Phrasing. DMA Dissertation from The Juilliard School, 1985.

8. Camille Saint-Saëns. Samson and Delilah; Opera in Three Acts. Libretto by Ferdinand Lemaire. Eng. Trans. By Claude Aveling. (New York: G. Schirmer, 1964), 153-157.

9. Moyses. TDI, 22.

10. Leo Delibes. Lakmé; Opera in Three Acts. Libretto by Edmond Gondinet and Philippe Gille. Eng. Trans. By Claude Aveling. (New York: Int'l Music Co., 1973), 191-193.

11. Moyses. TDI, 12.

12. Jacques Offenbach. Les Contes d'Hoffmann. Libretto by Jules Barbier and Michael Carre. Eng. Trans by Ruth and Thomas Martin. (New York: G. Schirmer, Inc., 1949), 243-244.

13. Moyses. TDI, 33.

14. Giuseppe Verdi. La Traviata; Opera in Three Acts. Libretto by Francesco Maria Piave. Eng. Trans. By Natalie Macfarren. (New York: G. Schirmer, 1926), 59-60.

15. See discussion on syllable-timed languages on p. 11.

16. Glaser, p. 5.

17. See discussion of Bel Canto Style p. 6.

18. Moyses. TDI, 26.

19. La Traviata, 197-200.

20. The Earl of Harewood, Ed. The Definitive Kobbe's Opera Book. (New York: G.P. Putnam's Sons), 467.

21. Moyses. TDI, 36.

- ²² . Giuseppe Verdi. Il Trovatore; Opera in Four Acts. Libretto by S. Cammarano. Eng. Trans. By Natalia macfarren. (New York: G. Schirmer, 1898), 201-206.
- ²³ . The Earl of Harewood, ed. The Definitive Kobbe's Opera Book. (New York: G.P. Putnam's Son's, 1987), 455.
- ²⁴ . Ibid.
- ²⁵ . Moyse. TDI, 16.
- ²⁶ . Gaetano Donizetti. Lucia di Lammermoor; Opera in Three Acts. Eng. Trans. By Natalia Macfarren. (New York: G. Schirmer, 1898), 233-234.
- ²⁷ . Marcel Moyse in Marcel Moyse; An Extraordinary Man by Trevor Wye. (Iowa: Winzer Press, 1993), 46.
- ²⁸ . Julia Bogorad in Ibid.

Où tiens, c'est inimaginable,
 One grasps, it is unimaginable,

Si peu de place... en se serrent...
 So little of place... by him sitting closely...

Adieu, notre petite table!...
 Goodbye, our little table!...

Un même verre était le nôtre,
 One same glass was ours,

Chacun de nous quand il buvait...
 Each of us when he drank...

Y cherchait... les lèvres... de l'autre...
 There found... the lips... of the other...

Ah! pauvre ami, comme il m'aimait!
 Ah! poor love, like me he loved!

Adieu... notre petite table... Adieu!
 Goodbye... our little table... Goodbye!

Saint-Saëns - Samson and Delilah
 Mon cœur s'ouvre à ta voix
 My heart opens to your voice

APPENDIX I - ARIA TEXTS AND EXACT TRANSLATIONS:

Massenet - Manon

Adieu, notre petite table,
Goodbye, our little table,

Qui nous réunit si souvent!
Which reunited us so often!

Adieu,... adieu, Notre petite table
Goodbye,... goodbye, Our little table

Si grande pour nous cependant!
So large for us still!

On tient, c'est inimaginable,
One grasps, it is unimaginable,

Si peu de place...en se serrant...
So little of place...by him sitting closely...

Adieu, notre petite table!...
Goodbye, our little table!...

Un même verre était le nôtre,
One same glass was ours,

Chacun de nous quand il buvait
Each of us when he drank

Y cherchait...les lèvres...de l'autre...
There found...the lips...of the other...

Ah! pauvre ami, comme il m'aimait!
Ah! poor love, like me he loved!

Adieu... notre petite table... Adieu!
Goodbye...our little table... Goodbye!¹

Saint-Saëns - Samson and Delilah

Mon coeur s'ouvre à ta voix
My heart opens to your voice

Mon coeur s'ouvre a ta voix comme s'ouvrent les fleures
My heart opens to your voice as open the flowers
(My heart opens to your voice as the flowers open)

Aux baisers de l'aurore!
To the kisses of the dawn!

Maix, ô mon bien-aime, pour mieux secher mes pleurs,
But, oh my beloved, to better dry my tears,
(But, oh my beloved, to dry my tears completely)

Que ta voix parle encore!
Let your voice speak again!

Dis-moi qu'a Delilah tu Reviens pour jamais,
Tell me that to Delilah you return for ever,

Redis à ma tendresse Les serments d'autrefois,
Repeat to my tenderness The oaths of old times,
ces serments que j'aimais!
these promises that I loved!

Ah! réponds à ma tendresse
Ah! reply to my tenderness,

Verse-moi, verse-moi, l'ivresse!
Pour me, pour me the drunkenness!

Réponds à ma tendresse!
Answer my tenderness!

Ainsi qu'on voit des bles les epis onduler
As one sees of the wheat the blades undulate
(Like blades of wheat that bend)

Sous la brise legere,
Under the breeze light,
(in the light wind)

Ainsi fremit mon coeur, prêt a se consoler,
Thus trembles my heart, ready to be consoled,

Et c'est là que tu vivras!
And there you shall live! (repeat)

À ta voix qui m'est chère!
At your voice which to me is dear!

C'est une chanson d'amour
It is a song of love

La fleche est moins rapide à porter le trepas,
The arrow is less rapid to carry the death

That flees, sad or joyous,

Que ne l'est ton amante à voler dans tes bras!
Than is your lover to fly into your arms!

That flees, sad or joyous, again and again: (several repeats)

Samson je t'aime!

Samson, I love you!²

The rose budding smiles at Springtime.

Delibes - Lakmé

Dans la forêt près de nous, Se cache toute petite,
In the forest near us, is hidden very small,

Une cabane en bambous Qu'un grand arbre vert abrite,
A cabin in bamboo that a big tree green protects it,

Ah, perhaps is he that the spirit alone in the tumults

Comme un nid d'oiseaux peureux, (spirit, alone amid tumults)

Like a nest of birds scared,

godea sovente pingere de suoi colori occulti...

Dans les lianes posée with its colors mysterious

Among the vines trailing

Lui, che modesto e vigile all'egre soglie ascese,

Et sous les fleurs écrasée, Elle attend des gens heureux, (repeated)

And under the flowers crushed, it awaits the people happy, (repeat)

Elle échappe à tous les yeux, Dehors, rien ne la révèle

It is hidden from all eyes (from view), Outside, nothing reveals it

Le grand bois silencieux Qui l'enferme est jaloux d'elle,

The big woods silent that surround it are jealous of it,

C'est là que tu me suivras. intero.

It is there you will follow me. se entra,

Toujours à l'aube naissante Je reviendrai souriante,

Always at daybreak I shall come smiling, in the heart.

Et c'est là que tu vivras! (ido e tremido desire

And there you shall live! (repeat)³ and trembling desire

Offenbach - Les Contes d'Hoffmann - TDTI # 16

C'est une chanson d'amour (of the future
It is a song of love (rd of my future)

Qui s'envole triste ou folle, (us bella vedea,
That flees, sad or joyous, (f his beauty I saw,

Qui s'envole triste ou folle tour a tour,
That flees, sad or joyous, again and agian. (several repeats)

La rose nouvelle Sourit au printemps. (o intero,
The rose budding Smiles at Springtime. (se entire,

Las! combien de temps Vivra-t-elle?
Alas! how long will it last? (several repeats)⁴ (heart.)

Verdi - La Traviata - TDTI #54

Ah fors'è lui che l'anima soligna ne' tumulti
Ah, perhaps is he that the spirit alone in the tumults
(Ah!, perhas it is he whom my spirit, alone amid tumults)

(Goodbye, beautiful, smiling dreams of the past.)
godea sovente pingere de' suoi colori occulti...
enjoyed often to paint with its colors mysterious...

(the roses (of-the) (in my) face already are pale,
Lui, che modesto e vigile all'egre soglie ascese,
He, who, modest and vigilant, to the ill thresholds ascended,
(the love of alfredo also to me is la (came to my sickroom door,)

(I am without Alfredo's love also.)
e nuova febbre accese destandomi all' amor.
and (a) new fever kindled, waking me to [the] love

(the) comfort, support of the soul weary (soul)
a quell'amor, quell'amor ch'e palpito
To that love, that love which is (the) pulse

(Ah! della traviata: corallo al desio,
dell'universo, dell'universo intero,
of the universe, of the universe entire, (s.)

misterioso, aoltero, croce e delizia al cor.
mysterious, haughty, cross and delight to the heart.

A me, fanciulla, un candido e trepido desire
To me, (as a) girl, an ingenuous and trembling desire

quest'effigiò dolcissimo Signor dell' avvenire,
this depicted sweetest Lore of the future
(depicted him the lord of my future)

quando ne' cieli il raggio di sua beltà vedea,
when in the skies the ray of his beauty I saw,

e tutta me pascea di quel divino error.
and wholly itself I fed on that divine mistake.

Sentia che amore e palpito dell'universo intero,
I felt that love is (the) pulse of the universe entire,

misterioso, altero, croce e delizia al cor.
mysterious, haughty, cross and delight to the heart.⁵

Verdi - La Traviata - TDTI #42
Addio, del passato bei sogni ridenti
Goodbye, of the past beautiful dreams smiling
(Goodbye, beautiful, smiling dreams of the past,)

le rose del volto già sono pallenti;
the roses [of-the] (in my) face already are pale;

l'amore d'Alfredo perfino mi manca
the love of alfredo also to me is lacking
(I am without Alfredo's love also,)

conforto sostegno dell'anima stanca...
(the) comfort, support of the soul weary
(of my weary soul)

Ah! della traviata sorridi al desio,
Ah! of the lost one smile at the wish,
(Ah! smile upon the wish of the lost one,)

a lei, deh perdona, tu accoglila, O Dio!
to her, an, give pardon, [you] receive her, O God!

Ah! tutto...or tutto fini.
Ah! All...now all is finished.

(Count) Ah! dell'indegno rendersi vortei peggior la sorte,

Le gioie, i dolori tra poco avran fine;
The joys, the sorrows soon will have (an) end;

fra millestrocchi spasimi centuplicar sua morte
la tomba ai mortali di tutto è confine.
the tomb to [the] mortals of everything is (the) end.

(Leonora) Svenami!

Non lagrima o fiore avra la mia fossa!
Not (a) tear or flower will have my grave!
(No tear or flower will my grave have!)

Non croce col nome
Not (a) cross with the name (on it)

che copra quest'ossa!
that may cover these bones!

Ah! della traviata sorridi al desio,
Ah! of the lost one smile at the wish,
(Ah! smile upon the wish of the lost one,)

a lei, deh perdona, tu accoglila, O Dil!
to her, ah, give pardon, [you] receive her, O God!

Ah! tutto...or tutto fini.
Ah! all...now is finished.⁶

Verdi - Il Trovatore - TDTI #59

(Leonora) Mira, diacerbe lagrime spargo al tuo piede un rio!
Look, of bitter tears I spread at your feet a brook!

non bastail pianto?
Is not enough weeping?

svenami, ti bevi il sangue mio
slay me, shed my blood for you (repeat)

calpestail mio cadavere,
then trample on my corpse,

ma salva il Trovator!
but save the Troubadour!

(Count) Ah! del'indegno rendere vortei peggior la sorte,
Ah! of the scoundrel I would like to worsen the fate,

fra milleatroci spasimi centuplicar sua morte
with a thousand horrid agonies make his death a hundred times worse

(Leonora) Svenami!
Slay me!

(Count) Più l'ami, e piu terribile devampa il mio furor,
The more you love him, the more terribly my furor flares up, (repeat)

(Leonora) Calpestail mio cadavere, ma salva il Trovator!
Then trample on my corpse, but save the Troubador!

(Last two lines from Leonora and Count repeat, although in fragments.)⁷

Donizetti - Lucia di Lammermoor

Tu che a Dio spiegasti làli,
Thou who to God hast spread out the wings,

O bellal ma innamorata,
O beautiful loved soul,

ti rivolgia me placata, teco aascenda, teco ascenda il tuo fedel.
turn to me in pity, with you will rise, with you will rise your faithful one.

Ah! se l'ira dei mortali fece a noi si cruda guerra,
Ah! if the ire of mortals would wage such cruel war on us,

se divisi fummo in terra, ne congiunga il Nume in ciel,
if we were separated on earth, may God in heaven unite us. (last four lines repeat)⁸

TRANSLATION ENDNOTES

- ¹ . Translation by this author.
 - ² . Berton Coffin, Werner Singer and Pierre Delattre. Word-by-Word Translations of Songs and Arias; Part I – German and French. (New York: Scarecrow Press, Inc., 1966), 290-291.
 - ³ . Translation by Dr. Reinhard Pauly, specifically for this paper, 1998.
 - ⁴ . Ibid.
 - ⁵ . Coffin, p. 523-524.
 - ⁶ . Dr. Reinhard Pauly, for this paper, 1998.
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