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SCHREYER HONORS COLLEGE

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Schubert and Metastasio: An Examination of Schubert's *Drei Gesänge* (1827)

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## ABSTRACT

This thesis project compared Franz Schubert's *Drei Gesänge von Metastasio*, D.902 to his other works to demonstrate the influence of Italianate, operatic writing on his own style. This thesis project consisted of a full recital of *Die schöne Müllerin* D.795, presented in October 2022, and a performance of *Drei Gesänge von Metastasio* in April 2023. In doing these two projects, I hope to have demonstrated the brilliant, colorful, and divergent compositional output of Franz Schubert.

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Thank you to Dr. Charles Youmans for his guidance as my Schreyer Honors Advisor. It has been a pleasure working with you. Thank you to Dr. Kathryn Hylton and Dr. Blair Salter for serving on my recital committee this April, it has been a joy learning from both of you these past few years. Thank you to the entire voice faculty for their support and mentorship as well.

Thank you to Ann Deighton for her collaborative efforts throughout these past few years as my pianist. It has been a joy working with you.

Thank you to Dr. Rachel Copeland for her guidance in my development as a scholar, artist, and human. I am so grateful for the opportunity to have learned from you.

And last, thank you to my family, especially to my parents, for their love and support.

## Chapter 1

### Description of Project

This project is a culmination of my time at Penn State. In my first year, I was introduced to “Il modo di prender moglie” from Schubert’s *Drei Gesänge* during the Penn State Voice Area’s Schubert-Fest. I also briefly studied *Die schöne Müllerin* in Penn State’s German Lied Vocal Literature Course. After studying a few operatic roles, I felt that it would be helpful in my education to delve into more song literature. I decided that Franz Schubert, one of the most prolific song writers, would be an excellent topic for my thesis work. By sharing a recital of *Die schöne Müllerin* and subsequently performing *Drei Gesänge*, I hope that I have demonstrated the brilliant, colorful, and divergent compositional output of Franz Schubert.

In Fall of 2022, I presented a full recital of Schubert’s substantial song cycle, *Die schöne Müllerin* in Penn State’s Recital Hall. This performance included projected supertitles and program notes (provided in Chapter 2). These 20 settings of Wilhelm Müller’s poems describe a young miller who travels across a brook seeking the attention of a young miller girl. The attached videos are from a live performance of this set on October 22nd, 2022.

In Spring of 2023, I presented Schubert’s *Drei Gesänge für Bassstimme*, three settings of Italian texts. The first two texts are written by Pietro Metastasio and the last text is by an anonymous author. Director Laura Attridge and I staged the three works to realize the dramatic nature of the texts. I created program notes to coincide with this set (provided in Chapter 3), and the live performance of this set was presented on my Fourth-Year Recital on April 15th, 2023. The

attached videos of this set are from April 3rd, 2023. Sharing this lesser-performed set demonstrates Schubert's Italianate, operatic, and florid style of writing.

**Chapter 2**  
***Die schöne Müllerin* Program Notes**

## ***Die schöne Müllerin* Program Notes**

**Carter Houston**

### **Franz Peter Schubert (1797-1828) Biography:**

Viennese composer Franz Schubert was born in January of 1797 to educator Franz Theodor Florian Schubert and Elisabeth Vietz Schubert (Winter). Schubert was one of the nine surviving children of fourteen total births (Winter). He was born to a family of music lovers and learned to play piano from his older brother Ignaz (Winter). Life in Vienna during Schubert's lifetime consisted of poor sanitary and air conditions, poverty, begging, disease, and death (Gibbs 16, 26).

Schubert studied violin with his father. He also studied counterpoint, figured bass, singing, and organ from an organist at his church, though after his voice dropped in July 1812, he no longer performed as a singer (Winter). Schubert wrote his first composition by the age of 13 (Winter). He excelled in his studies and performing and quickly rose the ranks among his students both in boarding school and college (Winter). By 1813, Schubert's compositional catalog was impressive, and by August 1814, he wrote his first mass in the key of F (Winter). Schubert's faith is evident in his music, and his music exhibits the influence of Mozart, Haydn, and Beethoven (Winter). Schubert was drawn to Therese Grob, the soprano who premiered his mass, yet Schubert was unable to express his romantic interest in her, as he was 'cold' towards members of the opposite sex according to one of his friends (Winter). Schubert wrote an album for Grob, and by the age of 20, he decided that he was not interested in marriage (Winter). In his university studies, Schubert played in an orchestra, joined the civil service and became close acquaintances with the founder of a student orchestra named Joseph von Spaun (Winter). After meeting Spaun, Schubert began hosting his Schubertiads where he improved dances and played other compositions (Ringer 8). "Police state" censorship from the Napoleon regime put great pressure on artists (Ringer 5, Gibbs 22). With this censorship, events such as Schubertiads were a way Schubert and other composers could convey seemingly non-political "incorruptible" information by conveying timely issues in their music (Gibbs 31-32). Schubert's composition teacher Antonio Salieri also urged Schubert to take influence from Italian opera, as that was where Salieri believed composers could make the most money (Winter, Ringer 6). Schubert



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struggled internally, as he was more interested in the works of Austrian composers of Mozart, Haydn, and Beethoven as well as Romantic poets Goethe and Schiller for song material (Winter). Schubert's first song was printed in 1818 when he also worked for the Esterházy family in Zseliz in modern-day Hungary (Gibbs xi). In 1815 Schubert wrote his *Erlkönig*, and by 1822 wrote his setting of *Die schöne Müllerin* (Gibbs xii). In this year, he became seriously ill and was hospitalized for syphilis (Ringer 9). Schubert's health improved as he continued his composing of mainly instrumental works (Gibbs xii). In 1827, Beethoven passed away, and Schubert served as torchbearer at his funeral (Gibbs xii). During that same year, he wrote *Winterreise*. A year later on November 19th, Schubert died (Gibbs xii).

Schubert's compositional output included music for piano, Lieder, part songs for tenor and bass voices, songs and dances, orchestral works, sacred pieces, works for keyboard or chamber ensembles, orchestral works and operas (Gibbs 3-4). His music was a bridge between the classical and romanticism movements and his legacy is mainly for writing sophisticated Lieder starting in 1814 with his "Gretchen am Spinnrade" (Gibbs 8). Experts have celebrated October 19, 1814, that piece's composition, as the "Birthday of German Song" (Gibbs). Despite his reputation today, Schubert was largely unknown in his lifetime (Gibbs 41).

### **Wilhelm Müller (1794-1827) Biography:**

Poet Wilhelm Müller is best known for his lyric song cycles, *Die schöne Müllerin* and *Winterreise*, that were set by Franz Schubert. He was a poet, teacher, philologist, and privy councilor in Dessau, Germany (Ringer 81). He was born in Dessau in 1794 and served in the War of Liberation against the Napoleon regime for the Prussian Army (Ringer 81, Youens). After the war, he went to Berlin to serve on the literary Salon of Friedrich August von Stägemann and his wife Elisabeth (Youens). He began his work on *Die schöne Müllerin* for this court circle (Youens). Müller left Berlin and traveled to Vienna and Rome before returning to Dessau in 1818 (Youens). He published *Die schöne Müllerin* and then *Die Winterreise* in 1824 (Youens). *Die Winterreise* was dedicated to Carl Maria von Weber (Youens). Müller died in 1827 in Dessau (Youens).

Müller was most well known for his 47 Lieder in his lifetime which spread in Germany (Youens). His folk poetry was celebrated by Heine for its "naturalness, truth, and

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simplicity” and this naivety of poetry was perhaps what drew Schubert to set this poetry (Capell 189). Müller was also a baritone singer who encouraged musical settings of his poems (Youens). Franz Schubert set 44 of Müller's texts. Additional composers who set his works include Brahms, Marschner and Spohr (Gibbs 116, Youens).

### **The Origins of the Cycle:**

The following works were influential in helping Wilhelm Müller write his lyric song cycle *Die schöne Müllerin*: Clements Brentano and Achim von Arnim's collection of poems, *Des Knaben Wunderhorn*, Goethe's mill-ballades, and Paisiello's opera, *L'amor contrastato* [*La molinara*] (title translates to The Miller-Woman or Die schöne Müllerin) (Capell 189, Youens). *Die schöne Müllerin* was first published in 1821 as part of “Seventy-Seven Poems from the Posthumous Papers of a Traveling Horn-Player” (Capell 189, Gorell 129). Müller might have also been influenced in his writing of both this cycle (and *Die Winterreise*) by the unfavorable result of his love to Luise Hensel (Youens 261). Müller's interest in Hensel was disclosed in his diary, which was later published by one of his students, James Taft Hatfield (Spieker 265). Hensel only thought of Müller as a companion and his name only appeared in her letters on two brief occasions (Spieker 266).

While no composer, including Schubert, sets all 23 of Müller's poems, many other composers have set poems from Müller's lyric song cycle including Ludwig Berger, Otto Claudius, Carl Friedrich Zöllner, Bernard Joseph Klein, Carl Gottlieb Reissinger, A.F. Wustrow, Leopold Lenz, Louis Dame, Heinrich Marschner (Youens 108, 126, 132, 144, 151, 154, 155). Schubert's cycle is the most thorough setting of the work (Youens 107).

It is uncertain how Schubert came into contact with this work, yet he was thoroughly intrigued and spent years working on this piece in the midst of a hospitalization and writing an opera (Capell 189). The folk-like writing in his *Lieder*, with accompaniment often for piano and guitar, pointed to the fact that this style of music was written for the main purpose of being sung in the home (Gibbs 32-33). Schubert took liberties with Müller's text by adapting text where needed to fit his verse, eliminating the prologue and epilogue, and omitting three poems (Capell 191-192). One of these poems was about the Müllerin picking berries, another following “Eifersucht und Stolz” which centered around the children in the former piece, and the final about forget-me-not flowers (Capell 191-192). 9/20 pieces are strophic settings meaning that

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Schubert set every verse of the poem to the same (or mostly the same) music (Capell 193). After *Die schöne Müllerin* was written and published, it was not performed in its entirety until decades after its initial performance (Gibbs 144-145). Many feel like a work of this length and of this dramatic stature is the equivalent of an opera, and is often treated as such today, even receiving staged performances.

### **Die schöne Müllerin synopsis and notes:**

1. “Das Wandern” (The Wanderer)- With the sounds of water rushing, wheels roaring, or stones turning, Schubert begins *Die schöne Müllerin* by introducing the piano as storyteller. The Singer introduces the audience to the Miller, who is tired of working and ready to explore the wonders of the natural world.
2. “Wohin?” (Where to?)- The piano begins this piece illustrating the rushing brook, another character in this cycle. Although Schubert is outlining just two major chords for the first 10 measures of the piece, his writing is effective in demonstrating the curious, enthusiastic nature of this wandering Miller that is portrayed by the singer. The Miller ends this piece deciding to follow the brook to wherever it leads.
3. “Halt!” (Halt!)- The piano creaks and turns as the mill, as the miller sees a new mill in his travels. He says a comfortable house, enjoys the beauty of the bright sky, and wonders if this “was meant to be.”
4. “Danksagung an den Bach” (Thanksgiving to the Brook)- The miller is confused and distraught. Although the Miller Daughter has not given him any reason to think so, he wants to find her. He questions if “it was meant to be:” him going to meet her and finding the brook. He decides that he is now fulfilled in his new work at the miller.
5. “Am Feierabend” (After work)- With dark and dramatic minor chords followed by the laborious turning of the wheel in the piano, the Miller laments how the Miller daughter will never notice him. The Miller longs for nothing but the Millers Daughter's attention. After work, the young-traveler miller, the boss of the mill, and his daughter all meet by the fire. The singer takes on the roles of the latter two, and we learn that the Miller Daughter pays no special attention to the young traveler. This frustrates him even more as

he repeats his complaints. The final, “perfect cadence” in the piano accompaniment implies finality: perhaps the Miller daughter will never notice the young miller?

6. “Der Neugierige” (The Inquisitive One)- As one can tell from the title, the heart of this piece is the miller asking a question: “does the miller daughter love me?” The Miller relies on and begs the brook to provide an answer, with no avail. The final cadence of the piece reveals that the singer has heard “yes,” although it was not from the miller daughter. Following his frustration in “Am Feierabend,” this seemingly innocent piece suggests obsession with the idea of being loved by the Miller Daughter and demonstrates how the lustful, unfounded thinking of the Miller will be his demise.
7. “Ungeduld” (Impatience)- This piece begins with manic triplets in the piano as we find the pianist revealing the inner impatience, anxiety, and also adoration of the miller as he tries to express the lengths he will go to show the miller daughter his love for her. “You are my heart and forever it shall be” he exclaims as a refrain which becomes increasingly concerning as it repeats throughout this strophic piece.
8. “Morgengruß” (Morning Greeting)- The Miller believes he is in conversation with the Miller Daughter in this simpler, calmer piece. The pianist serves as accompanist to the Miller’s imagined attempts at capturing this young woman’s heart. Interestingly, the Miller still notices that she is shying away from him, yet he does not take her signals to heart.
9. “Des Müllers Blumen” (The Miller’s Flowers)- The piano takes the role of the flowing brook as the miller sings of beautiful flowers and the beautiful blue eyes of the Miller Daughter. The piece ends with the Miller imagining the Miller daughter dazing off with him.
10. “Tränenregen ” (Shower of Tears)- The piano once again illustrates the brook as the singer reminisces about the wonderful times that he shared with the Miiller’s Daughter and brook interchangeably. The beautiful, major verses are interrupted by a final minor stroph that reveals that the Miller daughter is leaving due to a coming storm.
11. “Mein” (Mine!)- The Miller believes that has won the love of the Miller Daughter and wants everything to pause and revel with him from the rushing brook, turning wheels, and even singing birds. The miller decides that nothing can imagine what love he feels.

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12. "Pause" (Pause)- This piece begins with a pastoral drone-like figure in the left hand of the piano joined by a lute in the right hand. The Miller's heart is overwhelmed by this love that he feels and doesn't know how to move forward. The Miller sees how a ribbon is hanging low and close to his lute and questions whether it reflects his "love's sorrow" or if it is the "prelude to new songs?"
13. "Mit dem grünen Lautenbande" (With the green Lute Ribbon)- We hear the green ribbon flowing through the wind as the Miller sings about how his beloved loves the color green. He also describes himself as being white (from his work with flour in the mills). Green symbolizes hope and growing love, as white represents purity, innocence, and later death. This piece ends with the Miller wanting to put the green ribbon in the Miller Daughter's hair.
14. "Der Jäger" (The Hunter)- The piano brings us to the harsh, unforgivingness of the hunt as we are introduced to a new character: the Hunter. This Hunt is a metaphor for the harsh reality of both unrequited love and of having your love interest fall in love with another. The Miller's anger and jealousy is portrayed by the rapid syllabic writing and the minor key.
15. "Eifersucht und Stolz" (Jealousy and Pride)- The piano plays the role of the ever-rushing brook as the Miller interrogates him. The Miller realizes that the Miller Daughter and Hunter are spending time with each other. The mood changes from interrogation to a sense of false pleasure as the Miller demands the Brook to tell the Miller Daughter that he is enjoying himself and singing songs, not sulking about his unrequited love.
16. "Die liebe Farbe" (The beloved Color)- Beginning with an ominous and lamenting melody in the piano, this piece foreshadows the death of the Miller. Green continues to represent the imagined love of the Miller and Miller Daughter and the grove in which the Miller intends to rest in after his death. The second verse contrasts with the first and third, as it is focused on the Miller's jealous obsession with the Hunter. He recognizes that the Miller Daughter is in love with the hunter, and asks them to leave him. Musically speaking, this is a noteworthy example of Schubert crossing the melody between the voice and piano (Gibbs 129).
17. "Die böse Farbe" (The evil Color)- The Miller now shuns green and wishes to never see the color again. The piano goes from representing the brook to eventually representing

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the hunting horn. The piece ends with the Miller saying his goodbyes to the Miller Daughter

18. “Trockne Blumen” (Withered Flowers)- The stagnant, minor chords in the piano signal death as the Miller reflects on the deathly pale, wilted flowers that he sees. Tears cannot make the flowers grow, it’s winter. Suddenly, the key changes to major as the Miller imagines May Coming, the flowers growing, and the Miller Daughter realizing the Miller’s love. The postlude of this piece moves from major to minor as the Miller moves closer to death
19. “Der Müller und der Bach” (The Miller and the Brook)- This is likely the most well known piece of *Die schöne Müllerin*. The Singer plays two roles: he begins as the Miller, then becomes the Brook, and then becomes the Miller for the final time in this set. This piece is a conversation between the two, as the Miller is ready to die and the brook is encouraging him to do so. The piano begins as accompaniment and later morphs into the brook for the final two verses. The piece ends in a major key: the Miller is at peace in “cool peace”. It is important to note that most of Schubert and Müller’s lives were spent during the Napoleon regime. The censorship and police culture of the time resulted in many people attempting or committing suicide (Ringer 5). As suicide is a common theme of the time period, it is fitting that Wilhelm Müller ended his cycle with the Miller drowning himself.
20. “Des Baches Wiegenlied” (The brook’s Lullaby)- This final piece is filled with five strophes examining the relationship of the Brook and Miller. The Brook lulls the “sleeping” Miller to peace as the Brook recalls many of the events and themes of the cycle, such as the hunting horn and the Miller Daughter. The key in this piece, in relation to the first song of the text, is 1 tritone away, the farthest key one can move to.

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I would like to thank James Lesniak for his guidance in expressing the diction, music, and story of *Die schöne Müllerin*.

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Thank you, Ann Deighton, for your artistry in approaching this piece as a wonderful collaborator.

Thank you, Mom and Dad, for your support.

**Chapter 3**  
***Drei Gesänge* Program Notes**



## ***Drei Gesänge* Program Notes**

**Carter Houston**

### **Franz Peter Schubert (1797-1828) Biography:**

(Taken from my Fall 2022 *Die schöne Müllerin* program)

Viennese composer Franz Schubert was born in January of 1797 to educator Franz Theodor Florian Schubert and Elisabeth Vietz Schubert (Winter). Schubert was one of the nine surviving children of fourteen total births (Winter). He was born to a family of music lovers and learned to play piano from his older brother Ignaz (Winter). Life in Vienna during Schubert's lifetime consisted of poor sanitary and air conditions, poverty, begging, disease, and death (Gibbs 16, 26).

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where Salieri believed composers could make the most money (Winter, Ringer 6). Schubert struggled internally, as he was more interested in the works of Austrian composers of Mozart, Haydn, and Beethoven as well as Romantic poets Goethe and Schiller for song material (Winter). Schubert's first song was printed in 1818 when he also worked for the Esterházy family in Zseliz in modern-day Hungary (Gibbs xi). In 1815 Schubert wrote his *Erlkönig*, and by 1822 wrote his setting of *Die schöne Müllerin* (Gibbs xii). In this year, he became seriously ill and was hospitalized for syphilis (Ringer 9). Schubert's health improved as he continued his composing of mainly instrumental works (Gibbs xii). In 1827, Beethoven passed away, and Schubert served as torchbearer at his funeral (Gibbs xii). During that same year, he wrote *Winterreise*. A year later on November 19th, Schubert died (Gibbs xii).

Schubert's compositional output included music for piano, Lieder, part songs for tenor and bass voices, songs and dances, orchestral works, sacred pieces, works for keyboard or chamber ensembles, orchestral works and operas (Gibbs 3-4). His music was a bridge between the classical and romanticism movements and his legacy is mainly for writing sophisticated Lieder starting in 1814 with his "Gretchen am Spinnrade" (Gibbs 8). Experts have celebrated October 19, 1814, that piece's composition, as the "Birthday of German Song" (Gibbs). Despite his reputation today, Schubert was largely unknown in his lifetime (Gibbs 41).

### **Pietro Metastasio (1698-1782) Biography:**

Pietro Metastasio, or Pietro Antonio Domenico Bonaventura Trapassi, was born in 1698 in Rome, Italy (Britannica). Metastasio was born to a papal soldier father, and showed promise as a literary master even in his childhood (New Advent, Fucilla 1). Metastasio would sing and improvise choruses to young children in the streets, and on one occasion at the age of 10, caught the ear of Gian Vincenzo Gravina, a jurist, dramatist, critic, and founder of the Arcadian Academy (Fucilla 1). Gravina convinced the Trapassi parents to let him adopt the young Metastasio (Fucilla 1). It was at that point that Gravina changed Pietro's surname from Trapassi, meaning travel, to a pseudo-Greek translation of the name, Metastasio (Taruskin 152). Gravina educated Metastasio in Greek and Latin, and Metastasio learned philosophy from Gravina's former teacher, Gregorio Caloprese (Fucilla 1). Metastasio wrote his first play, *Il Giustino*, at age 14 (Fucilla 1). Once Gravina died in 1718, Metastasio inherited his fortune and attended the Arcadian Academy (Fucilla 1). In 1719, Metastasio was employed in a law office and continued

writing wedding poems and small projects (Britannica). After writing a serenata for the Empress of Austria, Elizabeth, he gave up law and increased his output (Britannica). He befriended Farinelli, Nicola Porpora, Domenico Sarro, and Leonardo Vinci during the early stages of his career (Britannica). While *La Clemenza di Tito* was his most commonly performed melodrama up to the nineteenth century, Metastasio favored *Attilio Regalo*, a drama about sacrifice for the good of one's country (Fucilla 4). In 1730, Metastasio earned the honor of Poet Laureate for the court of Austria (Britannica). Metastasio was largely productive in writing until 1771 (Britannica). By this time, the librettist's chronic hypochondria and the loss of a dear friend greatly affected him, and in 1772, he ceased writing poetry because of an inability to poeticize (Fucilla 5). Metastasio died in 1782 in Vienna, Austria (Britannica).

Metastasio was considered the father of the opera seria (serious opera) genre due to his large output of works in the genre. Metastasio's texts have been set over 800 times by over 300 composers, further demonstrating his influence as a writer in a variety of genres including operas, cantatas, and oratorios (Taruskin 152). Some renowned composers who set his libretti include Cimarosa, Galuppi, Jomelli, Piccini, Scarlatti, Vivaldi, Hasse, Handel, J.C. Bach, Gluck and Mozart (Fucilla 8).

### **Drei Gesänge für Baßstimme**

While this set of songs is Schubert's last set he composed in Italian, it is not his first, as he has written quite a few other settings of Italian texts, including other Metastasio texts, as well. Schubert wrote these three songs for operatic bass Luigi Lablache (1794-1858) (Hall 177). Leblache was one of the preeminent singers of his time, having sung Mozart's Requiem for Beethoven's funeral and premiering the roles of Sir George Walton in Bellini's *I Puritani* and the title roles in *Marino Faliero* and *Don Pasquale* (Hall 177). These three songs are arias in style, demand, and character. This set includes texts from an oratorio, an opera buffa libretto, and an opera seria libretto (Hall 177). Composer and publisher Tobias Haslinger published the original version of these pieces in 1827 (Hall 177). These songs were so demanding that Schubert offered a rewritten, simplified vocal line in German after these pieces were published (Hall 177). It is interesting to note that this set was published in both Italian and German simultaneously, showing that these pieces were meant to be accessible to sing and hear (Hyperion Records). The songs were also published separately, perhaps emphasizing how demanding all three pieces may

be for one singer to perform (Hall 177). Just as Schubert's operas were unpopular, this set was also not warmly received. Composer Heinrich Marschner criticized the set for being heavy handed in the melody and generally unsuccessful (Hall 179).

1. "L'incanto degli occhi"

- a. Text source: *Attilio regolo* (1740)
  - i. Quatrain, couplet, quatrain
- b. Range: G2-D4
- c. "L'incanto degli occhi" is an aria in ABA form. Schubert restates the final A section with his own prescribed ornamentation. The piano accompaniment is simple block chords that complement the singer. This libretto, *Attilio Regolo*, was first set by Johann Adolf Hasse in 1750 (Neville). *Attilio Regolo* is a story about political turmoil, violence, and familial love. The text of this piece is very evocative of romance, as it discusses how one depends on another to be well. Pedagogically, "L'incanto degli occhi" offers challenges due to its leaps of up to a Major 9th, florid writing for the voice, and repetition of text. The dynamics and harmonic language in this song are very straightforward. Interestingly, Schubert set this piece for soprano voice in the early 19th century as well.

2. "Il traditor deluso"

- a. Text source: *Gioas rè di Giuda* (1735)
  - i. Ten line recitative followed by a ten line aria
- b. Range: A2-E4
- c. This piece is in recitative-aria form, a very declamatory section of a discovery of infidelity is followed by an impassioned mad-scene. The aria's form is an exposition followed by a development, recapitulation, and coda (Hall 180). The piano reflects the tremoring described in the text, the air, and sparkling in flashing through its virtuosic ascending patterns, declamatory chord statements, and dense orchestration. The vocal lines often build to a crescendo, and like the first piece feature large interval jumps. The quicker tempo of this piece allows for some patter, a compositional technique often used in operas and operettas. This further emphasizes the madness that the singer is going through after finding his

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unfaithful lover. It is important to note that the highest note of this piece occurs on the word for horror (Hall 180).<sup>f</sup> The text from this piece comes from the oratorio, *Gioas re di Giuda*. This oratorio was written for Johann Reutter and was later set by many composers including J.C. Bach (Hall 178).

3. “Il modo di prender moglie”
  - a. Text source: Anonymous poet and source
    - i. No stanza division, but rhyme scheme suggests three quatrains, a sixain, and two more quatrains
  - b. Range G2-D4
  - c. The final piece in this set is a boisterous satire on why one would want to marry. This piece is in cabaletta form, and the allegro section is reminiscent of a Rossini aria (Hall 180). The piano accompaniment is boisterous with a lilting feel, why the voice goes along with this. The piece has a quasi recitative section that bolts into a dramatic, moving 4/4 section that features stirring ascending scales in the voice and piano and some more patter. Schubert’s sectional treatment of this text reflects over-the-top and boisterous text originally attributed to Metastasio.

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## Academic Vita of Carter Houston

### Education

Penn State University Schreyer Honors College  
Bachelor of Music in Performance, Voice *Spring 2023*  
Honors in Music  
Thesis Title: Schubert and Metastasio: An Examination  
of Schubert's *Drei Gesänge* (1827)  
Thesis Supervisor, Studio Teacher: Dr. Rachel E. Copeland

### Awards and Honors

Marjorie Jane Brewster Memorial Scholarship Winner *Fall 2022*  
Brown Scholarship for Voice *2022-2023*  
Brock Scholarship Winner for Schreyer Research *Summer 2022*  
Penn State Leadership Scholarship *Spring 2022*  
Grants from Schreyer Honors College *2021, 2022*  
Penn State Undergraduate Jury Recognition *2020, 2022*  
Penn State Undergraduate Jury Honors *2020, 2021*  
Dean's List *2019-2023*

### Performing Experience

Schlendrian in *Coffee Cantata* with Penn State Baroque Ensemble *2023*  
Officer/Jailer/The Marquis de la Force in *Dialogues of the Carmelites* *2023*  
Leporello in *Don Giovanni* Quintet with Penn State  
Philharmonic Orchestra *2022*  
*Die schöne Müllerin* *2022*  
*aMUSEment* Cantata: World Premiere *2022*  
Figaro in *Le Nozze di Figaro* *2022*  
Penn State Opera Scenes Programs *2021, 2022*  
Premiered "Winter Dusk" by Leah Mullen *2021*



Sorceress and Chorus in <i>Dido and Aeneas</i>	<i>2021</i>
Ensemble in <i>Carmen</i>	<i>2020</i>
Bach's Lunch Performance Series Performer (19 concerts)	<i>2019-2023</i>
Penn State Concert Choir	<i>2019-2023</i>

### **Community Involvement**

Penn State Honors Music Institute Counselor	<i>2022</i>
Penn State School of Music Recruitment Panelist	<i>2020-2022</i>
Penn State CRU Worship Band	<i>2020-2023</i>
Private Piano Lessons with Dr. Susie Yoo and Xuan Song	<i>2020-2022</i>
Penn State ACDA Chapter (served as President and V.P.)	<i>2019-2023</i>
Penn State Students NATS (Treasurer, Mentor, Secretary)	<i>2019-2023</i>
Fairview Memorial Day Community Chorus	<i>2018-current</i>
Singer and Pianist at local churches	<i>2012-current</i>