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Study Guide for the Role of Lord Ruthven in Heinrich Marschner's Der Vampyr

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STUDY GUIDE FOR THE ROLE OF LORD RUTHVEN
IN HEINRICH MARSchNER’S DER VAMPyR

By

Jeffrey James Williams

A DOCTORAL ESSAY

Submitted to the Faculty
of the University of Miami
in partial fulfillment of the requirements for
the degree of Doctor of Musical Arts

Coral Gables, Florida

June 2013
STUDY GUIDE FOR THE ROLE OF LORD RUTHVEN IN HEINRICH MARSCHNER’S DER VAMPIR

Jeffrey James Williams

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The Study Guide for the role of Lord Ruthven in Heinrich Marschner’s Der Vampyr is designed to thoroughly prepare the performance of Lord Ruthven and promote Heinrich Marschner’s composition beyond the fringes of the operatic repertory. A methodical search of dissertation titles, abstracts, and related studies reveals a lack of preparation, performance, or study guides for Lord Ruthven and other major, compelling characters in opera and music drama. The purpose of this document is to provide a detailed study for the role of Lord Ruthven in Heinrich Marschner’s opera, Der Vampyr. The researcher’s secondary purpose is for this guide to become a highly reproducible model for other worthy characters in the operatic repertory. This study is intended to aid the singer planning to perform Lord Ruthven, as well as the voice teacher, vocal coach, stage director, and conductor slotted to prepare and instruct the singer. This study will draw into focus what is arguably one of literature’s most beguiling protagonists.
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This document would never have been possible without the support and assistance of a seemingly endless cast of characters. It is hard to believe this started out as an opera I stumbled upon in the summer of 2009 while house-sitting for stage director Garnett Bruce leafing through his CD collection. Marschner’s *Der Vampyr* will undoubtedly be a work for which I lobby and follow the rest of my life, as it does for those others that have made some association with it.

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CHAPTER ONE

Introduction

Background

Heinrich Marschner (1795-1861) was a German composer who had the unfortunate luck to have his career fall between those of Carl Maria von Weber (1786-1826) and Richard Wagner (1813-1883).\(^1\) The 1820’s, in particular, were a ferment of activity for early Romantic period composers seeking ways to substantiate themselves. In the German-speaking world, it was the generation of late Beethoven (1770-1827), Spohr (1784-1859), Weber (1786-1826), Meyerbeer (1791-1864), and Schubert (1797-1828), as well as the prolific Italians, Paganini (1782-1840), Rossini (1792-1868), Donizetti (1797-1848), and Bellini (1801-1835). With these composers and others at the height of their popularity dominating European concert halls and opera houses, it is easy to see how a figure like Marschner would be overshadowed. It is difficult for us today to fathom the milieu in which Marschner offered his works to the world, which included no less than twenty-three operas and music dramas.\(^2\) Without dispute, Marschner’s music was quite popular. Even Wikipedia pinpoints Marschner as “the most important opera composer for the years between Weber and Wagner.”\(^3\) Schumann also greatly praised his chamber music (piano trios and quartets) on which Marschner expelled considerable time when he was not concentrating on

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his operatic output. So what direction did Marschner take German opera after
the immense popularity and success of Weber’s *Der Freischütz* in 1821 –
prevalently considered “the first German romantic opera?”

Even before *Freischütz*, Goethe had enlarged his masterwork *Faust* to
epic dimensions, and Ludwig Spohr’s operatic treatment of it premiered in
Prague in 1816. Together, Spohr and Weber established some of the musical
conventions used to depict Gothic horror, demons and witches.\(^4\) Marschner’s
most successful operas were of this type. Marschner was highly skilled at
representing evil, sexuality, melancholy, mythical creatures, and death made
hugely popular by late 18\(^{th}\) century and early 19\(^{th}\) century horror literature. This
era is known as the Schauer / Schwarze Romantik (Dark/Horror Romantic), with
some of the major representative writers being E. T. A. Hoffmann (1776-1822),
Lord Byron (1788-1824), Mary Shelley 1797-1851), Edgar Allan Poe (1809-
1849), Charles Baudelaire (1821-1867), etc. Musically, it was championed by
many of the predominantly overlooked German speaking provincial composers,
including Marschner, Spohr, Lindpainter (1791-1856), and Lortzing (1801-1851).
These composers are sadly recognized as moreso appealing to public tastes
rather than being highly innovative or transformative without ever actually delving
into their body of work.

Marschner took the musical vocabulary of Mozart, Beethoven, Spohr, and
Weber, and forged it into something even more remarkable. While Mozart sent

Don Giovanni to hell on a shower of downward sliding notes, it seems mild compared to Marschner’s use of shrieking woodwinds, violent fortissimo fortzandos, and diminished seventh arpeggios in the stratosphere of the strings. It was a musical vocabulary that had never been taken to such dimensions.\(^5\)

Somehow it amplifies Marschner’s importance to mention the effect his *Der Vampyr* had on the German operatic giant, Richard Wagner. Wagner admired Marschner’s music\(^6\) and subsequently took the reigns of German opera, creating the most colossal stage works the world had ever seen. Wagner first heard Marschner’s *Vampyr* during his student days in its premiere production in Leipzig.\(^7\) Wagner’s connections to Marschner’s *Vampyr* are numerous, but it is especially relevant to note these five associations.

1. Wagner conducted *Vampyr* during his tenure at Würzburg in 1833.
2. Wagner used one of Marschner’s themes in *Die Walküre*.\(^8\)
3. Wagner was noticeably influenced by Marschner’s use of melodramatic tremolo together with chromatic melody.\(^9\)
4. Senta’s ballad in *Der fliegende Holländer*, described as the “musical core” of his opera, is clearly taken from Emmy’s Act II ballad (No. 12 Romanze) from *Vampyr*.\(^10\)

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\(^5\) Hans Pfitzner, Foreword to 1925 Fürstner edition (see Appendix 4)
\(^6\) Ibid.
\(^8\) Palmer, 217
\(^9\) Ibid.
5. Wagner even wrote a new 142 bar ending to Aubry’s second act aria, “Wie ein schöner Frühlingsmorgen,” for his oldest brother, Albert Wagner, who performed the role. Albert Wagner complained Marschner’s ending was not effective enough.\textsuperscript{11} Wagner replaced Marschner’s Allegro agitato with his own Allegro molto agitato. Despite being well received at the time, it is rarely performed\textsuperscript{12}.

The contrast of an established world-order thrown into panic and disarray is effectively depicted in Marschner’s _Der Vampyr_ by juxtaposing the more formal, idyllic music typical of Weber, with a more torn and bruised chromatic fantasy.\textsuperscript{13} Whereas Berlioz, for example, might create tension and throw the listener off-base by creating melodies employing ascending and descending chromaticism in his _Symphonie Fantastique_, in _Der Vampyr_ most of the chromaticism progresses only downward. It is a gloomy, demoralizing way of signifying evil, and perfectly emblematic of the _Schauerromantik_ period in music and literature. _Vampyr_ is an opera built of shocking contrasts, and is as fresh and accessible today as when it was written.\textsuperscript{14}

From the Romanticists to the Symbolists, the vampire is an important nineteenth century archetype – he reflects changing social attitudes toward sex, women, eating, foreigners, disease, and death.\textsuperscript{15} The vampire in western culture

\textsuperscript{11} Ibid.
\textsuperscript{12} It was performed in the American Symphony Orchestra’s concert production at Carnegie Hall on March 17, 2013 attended by the author.
\textsuperscript{13} Mucci, Program Notes.
\textsuperscript{14} Ibid.
\textsuperscript{15} Stuart, 2.
originates in East European folklore as a kind of beast or a walking corpse. The vampire was transformed by German *Sturm und Drang* writers such as Goethe and Bürger and by the English Romantic poets (1770-1820) into an outcast wanderer and destroyer of women who is tortured by remorse; by the French writers of melodrama (1820-1860) into a sexual polygamist and suave serial killer; by the English dramatists and later gothic novelists such as James Malcolm Rymer and Bram Stoker (1860-1900) into a sophisticated, continental sexual deviate, seducer of women, and spreader of contagion. Polidori’s aristocratic vampire, Lord Ruthven, derived his charismatic powers of fascination from the model of Lord Byron himself. Polidori’s anonymously published tale was attributed to Byron, and his vampire’s travels between the mountains of Greece and the salons of London society clearly evoked Byron’s highly publicized activities.

Lord Ruthven stands out as one of the most popular characters to ever appear in literature. Olga Hoyt reminds, “the proof of success was in the imitations.” Few figures have appeared so frequently in so many different literary histories and in the works of so large a number of authors. In the early nineteenth century, the name Lord Ruthven came to represent the arch villain,

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16 Stuart, 2.
17 Even though Byron wrote a letter to the editor of the Magazine, “…I have besides a personal dislike to vampires, and the little acquaintance I have with them would by no means induce me to divulge their secrets.”
18 Stuart, 6.
The prototype of the mysterious and sinister vampire.\textsuperscript{20} The character made a staggering number of stage appearances all over the world in the early nineteenth century. Combining the tradition of the gothic novel with the previous vampire themes of German and English Romantic poetry\textsuperscript{21}, John Polidori’s novella *The Vampyre* (1819) was the first treatment of the vampire in English prose (this could be disputed, but at least the first vampire tale of any substance in the English language to reach such a broad audience).\textsuperscript{22} This seminal work created an immediate sensation and is the character source of nearly every vampire play through the century in Europe until the advent of Bram Stoker’s *Dracula* in 1897.\textsuperscript{23} It was through Polidori’s novella that the vampire, powerful and complex creature of the Romantic imagination, made his transition from the page to the stage.\textsuperscript{24}

James Twitchell’s, *The Living Dead: A Study of the Vampire in Romantic Literature*, sums up the importance of *The Vampyre*.

Polidori’s most important innovation…is the introduction of an active villain, a villain as eager to suck the life from his fictional compatriots as is the author to scare the life out of his audience. Not only was Polidori the first to use the figure of the vampire in prose, but he also seems, like Coleridge and Keats, one of the first to understand its psychological possibilities. For Polidori seems to use the myth in part as an analogy to explain how people interact. To Ianthe and Miss Aubrey, Lord Ruthven is an actual vampire, a

\textsuperscript{20} Switzer, 107.
\textsuperscript{21} Including Byron’s own *The Giaour* (1813) and *Fragment of a Novel* published with his *Mazeppa* collection (1819)
\textsuperscript{23} Switzer, 108.
\textsuperscript{24} Stuart, 6.
horrid demon, but to Aubrey, Ruthven is a parasite of a different sort, a psychological sponge. Ruthven never “attacks” Aubrey, never sucks his blood; but there does seem to be some energy exchange between the two men.

It is the psychic relationship between vampire and victim that appealed most to the Romantic poets: vampirism as a metaphor for the predatory nature of human relationships – man and woman, parent and child, philosopher and madman, artist and subject – all devour one another’s souls.²⁵ Constrained to its broadest possibility, there is an element of vampirism in every human relationship, because, according to the Romantics, in every human relationship one person is enlarged and the other is diminished.²⁶

The magnetism of the ordinary person to the vampire is an attraction to taboo-breaking freedom, deviance and dissent from the usual rules. Much like the “other,” the non-European that Europe created in fanciful tales of the East, the vampire is compelling precisely because his or her presence calls into question the vapid, oppressive rules of society. It is no wonder that the vampire’s later compelling embodiment, Dracula, was a product of the Victorian age, and that in refining his vampire, Stoker decided to displace the folktales of his native Ireland to Romania, then a remote border region next to the Turkish empire. For 19th-century Europeans who were dulled by routine and industrialized urban life, the vampire is the ultimate figure of the artist and thinker who doesn’t play by the rules and is impossible to ignore.²⁷ In that respect, the dangerous vampire

²⁵ Twitchell, 40.
²⁶ Twitchell, 43.
offered the same vicarious, passionate experience that audiences sought in the operas of Wagner, full of larger-than-life figures who suffered, created, used magic, and dared the gods.

*Justification for the Study*

Marschner's villains occupy an important place in the history of operatic style, forming a bridge between characters such as Mozart’s Don Giovanni and Wagner’s Dutchman.\(^{28}\) This guide will not only assist in the performance and research of this role, it shows Marschner’s special relationship with his central (baritone) characters and his distinct way of dealing with their narrative action. His villains may also be understood against the background of early nineteenth-century pathology, and particularly the syndrome of “monomania.”\(^{29}\) Paralleling efforts to redefine the nature of madness, Marschner's music partially “heroicizes” the villains in keeping with the contemporary rise of the sympathetic villain.\(^{30}\)

This study admits that there are many levels to a singer’s preparation of a role and it is a multi-faceted process. The few guides similar in content and structure can only help demystify the task of preparing operatic roles. This process should include the obligatory explorations into the composer, librettist, and synopsis of the work. This has already been done by Marschner scholar, 


\(^{29}\) Ibid.

\(^{30}\) Meyer, 109.
Allen Dean Palmer and will not, therefore, be re-done in this research project (see Appendices). It has been cited and included for the singer, director, coach or whomever desires to find everything in one place.

*Der Vampyr*, although not regularly performed, contains several outstanding roles, foremost of which is the title role, Lord Ruthven. The opera’s complexity and depth require much from the performer, though no performance guide of any type currently exists for the role of Ruthven. A singer performing Count Almaviva, for example, would have easy access to a wealth of information regarding the music, the drama, and the character. An available performance guide for the role of Ruthven could be a valuable resource for every baritone eager to augment his repertoire.

Singers approach a new role in many ways. Some go into lengthy research of the historical, dramatic, and psychological aspect of the character while others will do little background study in order to shape personality through the minds of the creators. Both methods have value, but one should not use either to the exclusion of the other. This study will examine, with exceptional critical detail, the problem of creating an effective and believable opera stage personality within the very limited confines of the playing time of an opera. The material will be researched thoroughly by examining little known historical and early dramatic references. In a time when this piece is enjoying more and more

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31 Meyer, 110.
performances in North America\textsuperscript{32}, there is a need for concise information on specific aspects of the elements that comprise Marschner’s work. Through such information can the artist come closer to achieving the goals intended by the composer.

The demands placed upon successful operatic singers continue to increase.\textsuperscript{33} Thorough understanding of character, knowledge of literary inspirations, musicological background, precise diction, exhaustive translations, seems only supplementary to what is hopefully coupled with solid vocal technique and acting facility. Nico Castel’s painstaking work with opera libretti’s literal translations serves as a model, and will be imitated in this study. The Castel anthologies have become the “go-to” reference books for singers assigned roles in foreign languages looking for excellent translations and diction assistance. In doing this exclusively for Ruthven, it “raises” Marschner’s work and Ruthven to that level, paralleling the custom made standard by Castel.

This guide will join the decidedly small number like it for large, demanding, and complex operatic roles. This study will be a comprehensive guide to the

\textsuperscript{32} Considering Der Vampyr’s total absence from our country’s stages until 1980, the work has enjoyed a recent surge of activity. A North American performance history appears in the Appendices Chapter documenting its increased popularity. It also bears mentioning the appeal it has to the recording industry. Vampyr has enjoyed three commercial recordings since 1974 including famous, international artists such as Arleen Auger, soprano and Jonas Kaufmann, tenor, and Vampyr arias have also appeared on compilation CDs by performers such as Thomas Hampson, baritone.

preparation and performance of an enthralling and captivating character in operatic and literary history.

Statement of the Problem

Although commentaries on Heinrich Marschner and his stage works exist, as well as a Master’s Thesis devoted exclusively to Der Vampyr by the same author, a concentrated study on character preparation for the role of Lord Ruthven does not. Der Vampyr has enjoyed recent productions in North America, finally coming with John Moriarty’s English translation and American premiere performance at Boston Conservatory in 1980. It would appear that a character guide to this seminal role is now increasingly relevant, while further encouraging productions with detailed, pointed, and practical resources.

Marschner’s Vampyr merits the revivals it has received by Hans Pfitzner and more recent devotees.\textsuperscript{34} It is important as an opera with historical significance for both the generation immediately preceding it and for it’s influence on Wagner, as well as being representative of the operatic tastes of the 1820s and 1830s. It is dramatically cohesive and has a correspondingly well-organized tonal scheme.\textsuperscript{35} Vocal lines are often beautiful, and leitmotif is employed to dramatic effect.\textsuperscript{36}

\textsuperscript{34} White, 47.
\textsuperscript{35} Ibid.
\textsuperscript{36} Ibid.
Moreover, a good vampire story remains relevant. The success of recent movies like *Twilight*, Anne Rice’s *The Vampire Chronicles*, Stephen King’s numerous novels, and other recent play and movie versions of the vampire legend attest that the desire to meet the dark side of human nature, symbolized by the supernatural, has not diminished in our own time. Whatever else may appeal to our technologically sophisticated minds, we are still children and heirs of the romantic nineteenth century.\(^{37}\) Despite its obvious adaptability to the worst kitsch and the silliest of teenage entertainment, the vampire story has, like opera, offered a powerful analogy to our complex responses to love and death, two of the most powerful sources of meaning in life.

*Research Tasks*

The purpose of this document is to provide a detailed study for the role of Lord Ruthven in Heinrich Marschner’s *Der Vampyr*. This study is intended to aid most directly the singer planning to perform Lord Ruthven, but also the voice teacher, vocal coach, stage director, and conductor in drawing into focus one of literature’s and opera’s most beguiling protagonists. This study will provide detailed information to enliven the performance of Lord Ruthven through a number of means. The tasks directly related to my stated purpose are as follows:

1. *Lord Ruthven Character Sketch* - illustrating the lenses which Lord Ruthven can be viewed and interpreted through related literature and other’s research affirming him as not simply the

\(^{37}\) White, 48.
vampire transplanted from Eastern folklore or our ever-more clichéd movie/mini-series star vampire.


3. *Performer’s Notes* - Ruthven’s vocal activity and descriptive language are summarized. The author has also interviewed two recent Ruthvens – baritone, Nicholas Pallesen and bass-baritone, Nathan Bahny. Passages from pre-existing interviews with baritones Phillip Addis and Brent Ellis are also included.

4. *Lord Ruthven Libretto Transcription* - the entirety of Ruthven’s text newly translated, with accompanying International Phonetic Alphabet (IPA) symbols (following Cheri Montgomery’s *German Lyric Diction Workbook* rules) to assist the singer with precise and clear diction, modeled after Nico Castel’s libretti transcriptions.

5. *Appendices* – A. Dean Palmer’s *Der Vampyr* plot synopsis, compiled composer and librettist sketches, a translation of Hans Pfitzner’s *Foreword* to his 1925 edition of *Vampyr*, biographies of interviewees, Pamela C. White’s *Summary of Marschner*
(Wohlbrück) *Der Vampyr* from her article “Two Vampires of 1828,” and a complete North American performance history.

These components will result in a thorough study guide to a role and character that is historically important in both operatic and literary circles.
CHAPTER TWO

Review of Related Literature

Lord Ruthven Character Sketch

With the many incantations and adaptations of the vampire in prose and theater, the material available to assist in shaping the characterization of Lord Ruthven is plentiful. For a character like Lord Ruthven, this information is critically important to deliver a historically accurate portrayal. Lord Ruthven is not the vampire we have come to know today through various renderings in popular culture. What makes Ruthven such a fascinating character to portray, are the psychological possibilities introduced in the nineteenth century. He is not a monstrous creature with one tooth or a spreader of disease. He is a suave, foreign lord - someone who could be mistaken for one of us and in a sought after aristocratic position in society. For inclusion in this project, the author synthesized this material into a character sketch. This sketch will aid the singer in achieving a researched interpretation.

Roxana Stuart’s Stage Blood: Vampires of the 19th-Century Stage specifies the origins and evolution of Lord Ruthven. She traces how the vampire originally took on its characteristics in the public imagination from a series of plays written and performed by some important figures in nineteenth-century theater. Her work is the first major study devoted to the vampire on stage; and discusses Lord Ruthven, the subject of more than forty English, French, and American plays, at great length. The principal works are melodramas, but the

\[38\] Stuart,12
\[39\] Ibid.
vampire theme was also treated in tragedy, opera, ballet, burlesque, farce, burletta, and satire. Stuart devotes an entire chapter to the German influence through two key works seen on the London stage – most notably Marschner’s opera Der Vampyr as well as George Blink’s The Vampire Bride, an adaptation of Ludwig Tieck’s short story “Wake Not the Dead.” The inclusion of Marschner’s Der Vampyr in her book helps validate it as a major work and an important part of vampire and operatic history.

The Blood is the Life: Vampires in Literature, by J. P. Telotte, offers a useful first chapter entitled “A Parasitic Perspective: Romantic Participation and Polidori’s The Vampyre.” Telotte explores Ruthven’s characterization, noting that Polidori’s consistent characterization of Lord Ruthven rests on his careful attention to the vampire’s perception of the world and people around him. Lord Ruthven’s most salient feature is his “dead grey eye” which apparently “sees” only in a most limited way: his glance simply falls “upon the cheek with a leaden ray that weighed upon his skin it could not pass.”

Even when fixed by the eyes of another – such as the notorious flirt Lady Mercer, who does all she can “to attract his notice” – he fails to acknowledge her gaze; hence, “it seemed” to those around him “as if they were unperceived” (265). In one view, those appropriately termed “dead” eyes – a vampire, is the “living dead” – pointedly distinguish Ruthven from the rest of his world by concealing his character and rendering him, especially for the sensation-seeking and superficial society in which he moves, an intriguingly enigmatic figure, one whom “all wished to see” (265). From

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40 Telotte, 11.
another view, that strange manner of vision hints at the reason behind his marked difference, for when “he gazed upon the mirth around him,” it is “as if he could not participate therein” (265). For what Ruthven’s eyes do register is not an extension of life, but a field of objects drained of meaning, save for their status as provender for a vampire’s appetite.41

Richard Switzer’s article “Lord Ruthwen and the Vampires,” speaks about what the name of Lord Ruthven has come to represent in literature from the early nineteenth century. He chronicles the source of the vampire’s name, thanks to a bitter former lover of Byron’s, Lady Caroline Lamb, who was taking revenge by painting him in none too flattering terms as the hero of her novel.42 She published her Glenarvon in 1816 and the protagonist’s full name is Clarence de Ruthven, Lord Glenarvon. Lady Caroline describes Ruthven thus:

It was one of those faces which, having once beheld, we never afterwards forget. It seemed as if the soul of passion had been stamped and printed upon every feature. The eye beamed into life as it threw up its dark ardent gaze, with a look nearly of inspiration, while the proud curl of the upper lip expressed haughtiness and bitter contempt; yet, even mixed with these fierce characteristic feelings, an air of melancholy and dejection shaded over and softened every harsher expression.43

This is very much the portrait of the vampire Ruthven in his role as seducer. Switzer notes that “Polidori’s narrative reveals all the details of the vampire’s behavior.”44

41 Telotte, 12.
43 Ibid.
44 Switzer, 109.
Simon Bainbridge’s article “Lord Ruthven’s Power: Polidori’s The Vampyre, Doubles and the Byronic Imagination,” offers an interesting viewpoint of Ruthven and his irresistibility as a product of his mastery of the rhetoric of Byronic poetics.\(^{45}\) Ruthven’s ‘power’ derives from his use of language (‘his tongue’) and particularly from his ability to exploit the two most distinctive features of Byron’s writing of the ‘years of fame’ – exciting romance narrative and sympathy-evoking self-presentation – to create a particular kind of subject position for his listener.\(^{46}\) He echoes others who have shown that Byron created a relationship of peculiar intensity and unprecedented intimacy between his poetic persona and the woman reader in which the latter felt that she alone could truly understand the poet and redeem and reform him through her love. Ruthven transgresses the social norms, but he does so with the collaboration of his victims; he merely acts as a catalyst for repressed tendencies to emerge into the light of day.\(^{47}\)

*The Penguin Book Vampire Stories* edited by Alan Ryan, traces the many incantations of the vampire through literature. The first two are Lord Byron’s *Fragment of a Novel* of 1816 and John Polidori’s *The Vampyre* published in 1819. Both provide direct descriptive language for the character of Lord Ruthven and, more generally, the vampire persona. This representation would influence all treatments of the theme that followed it, including what became Wohlbück’s libretto to *Der Vampyr* from Nodier’s *Le Vampire: mélodrame en trios actes avec*

\(^{45}\) Simon Bainbridge, “Lord Ruthven’s Power: Polidori’s The Vampyre, Doubles and the Byronic Imagination” *The Byron Journal*, 34, no. 1, 2006, p. 21

\(^{46}\) Ibid.

\(^{47}\) Bainbridge, 25.
un prologue, dated 1820, J. R. Planché’s English translation, The Vampyre; or The Bride of the Isles, and Heinrich Ludwig Ritter’s translation of this melodrama into German in 1821. The plot of the melodrama is essentially unchanged, except for one major alteration: Aubrey (now “Aubry”) becomes Malwina’s betrothed rather than her devoted brother, and the marriage between Count Marsden and Malwina is arranged against her wishes by her honor-conscious father, Davenaут. Unlike the other versions, Malwina immediately opposes this marriage, and the basic conflict becomes her own, between duty and love. The second plot of Edgar, now named Georg, is retained, but Georg does not kill Ruthven, and as a result there is only one death of the vampire, not two. This has the effect of tightening the plot and clarifying the dramatic direction from development to climax and finale.  

Margaret Carter’s The Vampire in Literature, offers a thorough chapter entitled “An Anatomy of Vampirism.” The chapter recounts the literary vampire as we know him (or her) as a product of the Romantic movement, either a Gothic-Byronic villain or a fatal seductress. Polidori’s seminal tale established the deathlike countenance and mesmeric power of the vampire, as well as the device, later abandoned, of the undead monster’s revival by the rays of the moon. In other respects, aside from his appetite for blood, Polidori’s Lord Ruthven, probably a distorted picture of Byron himself, appears outwardly

48 White, 25.
50 Ibid.
human. The chapter also goes into the plethora of supernatural powers and limitations we now associate with vampires. It goes without saying that as important as these are to be aware of, one ultimately must perform Marschner and Wohlbrück’s Ruthven.

In Gabriele Poole’s article “The Byronic Hero, Theatricality and Leadership,” she talks about the Byronic Hero at great length. The connection between the Byronic Hero and Lord Ruthven are obvious. A marked split typically characterizes him between his external appearance and his interiority. The Byronic Hero owes much to the figure of the Gothic villain, with its emphasis on crime, deviant behavior and rebellion against moral and/or other forms of authority.

One could describe the quintessential Gothic villain as oppressing his subjects, torturing his prisoners, abusing his concubines, and murdering them when they become tiresome or unfaithful. The Byronic Hero allows contradictory responses that combine a Romantic, erotic attraction to individualistic heroes with pity for their unjust ostracism and a desire for their redemption and reintegration into society. The emotional distance between the hero and his followers makes possible the idealization seen in the ‘awe’ and ‘fear’ felt by the followers. With this in mind, Ruthven’s connection with the Byronic Hero is even more ironic. The fact that the Lord Ruthven character was inspired by Byron’s bitter ex-lover, Lady Caroline, and furthered by his former physician, John

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51 Ibid.
53 Poole, 10.
54 Poole, 11.
55 Poole, 10.
Polidori, is well documented. Polidori, of course, later broadened Byron’s unfinished vampire fragment and was even mistakenly published under Byron’s name.

Robert H. Waugh’s recent article “Dark Fantasy and Compulsion in Heinrich Marschner’s Der Vampyr” concludes,

The vampire represents a character caught on the margins of existence, one who has passed beyond being human but has not crossed the threshold into death. To be a vampire is to be in a state of suspended transcendence, caught at the edge of both the physical and the spiritual worlds, an insider and an outsider at once.56

Just as with Mozart’s character, Don Giovanni, we are uncertain where the moral and artistic center of the opera lies because the Don is so much more imaginatively written than Ottavio.57 This is also the case in Marschner’s Vampyr; Ruthven is more powerfully imagined than Aubry.58 Waugh continues to compare the jolly drinking song in the second act to the drinking of the vampire, who must also drink.59 He also mentions how Ruthven exercises a mesmeric power through his eyes.60 It is also a sign of the vampire’s power over the ego of Aubry, who is possessed by it.

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57 Waugh, 24.
58 Ibid.
59 Waugh, 30.
60 Waugh, 27.
Lord Ruthven Music Guide

Although the term *leitmotif* is associated almost exclusively with Richard Wagner, the use of characteristic, short, recurring motives in music can be traced back to the late eighteenth century. These *Erinnerungsmotiv* (“reminiscence motives”) tend to punctuate the musical design rather than provide the principal thematic design. The use of reminiscence motives is not as dominant or systematic as *leitmotif*. Early nineteenth-century *Schauerromantik* composers like Spohr, Weber, and Marschner employed this technique in their operas. Marschner associated music with Lord Ruthven as well as other principal characters in *Der Vampyr*. Knowledge of musico-dramatic connections can only help influence one’s performance and characterization. Therefore, creating a Lord Ruthven Music Guide is especially relevant for this research project.

Pamela C. White’s article “Two Vampires of 1828” analyses much of Marschner’s music. She notes multiple musical examples drawing connections to Weber’s *Der Freischütz* and exposing similarities to Wagner’s *Der fliegende Holländer*. Much of her work will be expanded upon in terms that are specifically relevant to Lord Ruthven, and track additional themes she did not mention. Most important, is to note her *Appendix 2*\(^61\), which provides a summary of the Marschner (Wohlbrück) *Der Vampyr* in terms of form, key relationships, plot development, etc. Succinctly delineated, it gives the performer/director/conductor an unambiguous outline of the opera. It will be expanded and included in this guide. (See Appendix 6)

\(^{61}\) See this essay’s Appendix 6.
Derek Hughes’ article, “‘Wie die Hans Heilings’: Weber, Marschner, and Thomas Mann’s ‘Doktor Faustus,’” presents a number of Ruthven’s themes and how they correlate to the rest of the opera or how they derive from various sources. He states, in contrast to Der Freischütz, the demonic music is not associated with an external, objective place, but, more subjectively, with a haunted, driven character: Ruthven.62 One real surprise, however, is that Malwina’s triumphant theme should be reached by a gradual transformation of one of Ruthven’s. Hughes also notes the similarities between Ruthven’s great first act aria, “Ha! Ha! welche Lust,” and Pizarro’s “Ha! welch’ ein Augenblick,” from Beethoven’s Fidelio, one of the greatest of all revenge arias, and a comparison Marschner did nothing to discourage.63 The moment of agonized self-revelation is indelible: though obviously inspired by Pizarro’s aria, Marschner strikingly transforms it, providing not a revenge aria but one of remembered and irrecoverable compassion.64 Hughes also shows how Ruthven’s seduction of Emmy plainly recalls Don Giovanni’s less successful pursuit of Zerlina, for he intrudes on the peasant girl’s wedding, offers to pay for everything, fascinates her and easily diverts her affections away from her lumpish husband.65 The decisive duet between an insistent seducer and a coy but fascinated victim obviously parallels “La ci darem la mano.”66

63 Hughes, 189.
64 Hughes, 190.
65 Hughes, 193.
66 Ibid.
Deryck Cooke’s “An Introduction to Wagner’s Der Ring des Nibelungen” provides a marked example of charting and explaining leitmotiv. His introduction states, “Wagner’s motives have, in reality, a fundamentally psychological significance, and his score is a continuous symphonic development of them, reflecting the continuous psychological development of the stage action. …understanding and enjoyment of the work can be greatly helped by simply establishing the identity of all the really important motives, and indicating what immediate dramatic symbols they stand for.”  

The motives in Wagner’s work are associated with four different types of dramatic symbol: characters, objects, events, and emotions.  

The motives this study will be tracing are those directly related to the character of Lord Ruthven.  

Stewart Spencer and Barry Millington’s work entitled Wagner’s Ring of the Nibelung: A Companion will also be a guide. Not only does it offer likely the most highly respected English translation by Spencer of all four parts of the Ring, but it also offers commentaries, short articles on Wagner’s musical reform, the Ring’s sources, and a “Thematic guide” to the entire cycle. The themes are numbered and labeled, sometimes with multiple versions of the same theme in different guises. Totaling sixty-seven themes in all, the book also talks about the principle of the leitmotif and tonalities associated with specific motifs.  

Throughout A. Dean Palmer’s book, Heinrich August Marschner, 1795-1861, His Life and Stage Works, he makes reference to Ruthven themes in Der

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68 Ibid.
Vampyr. Beyond that, Palmer declares that part of the reason for the widespread interest in Der Vampyr was the fact that Marschner had written the part of Ruthven for the famous bass, Eduard Genast.\footnote{A. Dean Palmer, *Heinrich August Marschner, 1795-1861, His Life and Stage Works*, Ann Arbor, MI: UMI Research Press, 1980, p. 92.} In fact Genast, a darling of the public, probably had even more to do with promoting the opera than he has been given credit for.\footnote{Ibid.} A portion of Berlioz’s evaluation of an 1843 Weimar performance was, “…there is a bass who played the part of the vampire; you can guess that I mean Genast! Is he not an artist in every sense of the word?”\footnote{Palmer, 93.}

Dean Palmer’s 1975 Masters Thesis, “Heinrich Marschner and His Opera Der Vampyr,” contains a chapter entitled “The Content of the Drama.” In this chapter, Dr. Palmer admits that familiarity with Weber’s Der Freischütz and Wagner’s Der fliegende Holländer is essential to placing Marschner’s work in the German Romantic opera movement.\footnote{A. Dean Palmer, “Heinrich Marschner and His Opera Der Vampyr,” UCLA, 1975, p. 50.} Copies of Weber’s and Wagner’s works are readily available, with several published versions, including piano/vocal and full, orchestral scores. The text in most of these editions appears in three languages, one of which is English. The same, unfortunately, cannot be said of Vampyr. Even though three separate piano/vocal editions were published, copies are scarce, and not one of them contains the text in English.\footnote{Ibid.} Palmer presents a condensation of the story\footnote{See Appendix 1}, the main dramatic content of the number compositions, and the most important elements of the music, making it

\begin{itemize}
\item \footnote{A. Dean Palmer, *Heinrich August Marschner, 1795-1861, His Life and Stage Works*, Ann Arbor, MI: UMI Research Press, 1980, p. 92.}
\item \footnote{Ibid.}
\item \footnote{Palmer, 93.}
\item \footnote{A. Dean Palmer, “Heinrich Marschner and His Opera Der Vampyr,” UCLA, 1975, p. 50.}
\item \footnote{Ibid.}
\item \footnote{See Appendix 1}
\end{itemize}
convenient for the reader to follow. From the frustration of un-translated German text, came the idea of doing a full literal translation of Ruthven’s text with accompanying International Phonetic Alphabet (IPA) symbols to assist the singer.

**Lord Ruthven Performer’s Notes**

A final aspect embarked upon in this essay, are notes for the performer. It is generally considered wise for singers to familiarize themselves with the full demands of a given role before beginning to learn an aria or scene by scene. For example, a singer may be capable of convincingly singing Juliette’s “Ah! Je veux vivre” from Gounod’s *Roméo et Juliette*, but upon looking at the rest of the role, determine it is not for them. Presently, because a single source containing pertinent information on *Der Vampyr*’s Lord Ruthven is not available, singers embarking upon the role of Ruthven must consult non-readily available sources to comprehend the intricacies involved in learning the role. A simple table will provide immediate answers to the following points:

1. The numbers\(^{75}\) in which Ruthven sings.
2. The vocal range of that number.
3. The instrumentation of that number and instrumental doubling notated where applicable.

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\(^{75}\) *Der Vampyr* is a “number” opera (as were most operas through the mid-nineteenth century), so the author is using that language to clearly delineate sections as Marschner did.
4. Potentially altered moments against the sheet music. Occasionally, prior performers have made minor changes to Ruthven’s music, of which a newcomer should be aware. *Vampyr* has also appeared with many different cuts in performance and recording. This will also be documented.

A singer preparing to study any role should answer all of the above questions before learning the music and studying the character. In summary, this researcher submits that a performance guide for Lord Ruthven would aid baritones immensely and benefit teachers who may have an incomplete understanding of this character.

A second table has been compiled from much of Ruthven’s literary source material. This table will flavor Ruthven’s image in the original poetic language. The source material for this character is rich in metaphor and colorful descriptions. It seems a shame should the performer be unaware of what is there.

Two useful dissertations provide study guides for the role of Wotan in *Die Walküre* and a guide to Jack Beeson’s *Lizzie Borden*, respectively. More detail-oriented of the two, Pamela Sue Phillips’ *Lizzie Borden* study offers:

1. background information about the opera, the composer, the libretto, the librettists, and the murders of 1892;

2. plot synopsis;
3. a description of the vocal and dramatic demands of the role, and
   a detailed discussion of each character and the characters’
   interaction with one another;
4. size of the cast and orchestra;
5. data on the published edition of the opera;
6. other pertinent information gained through interviews with the
   composer and librettist.

One can see that Dr. Phillips’ study provides the closest model to what this study
is trying to emulate in the production of a guide for Lord Ruthven in Marschner’s
*Der Vampyr* (most of these items appear in the Performer’s Notes and
Role of Wotan in Richard Wagner’s *Die Walküre*,” is also designed for the singer,
stage director, vocal coach, and conductor, and provides a study of the music
and dramatic elements of the role.

Another useful book about arias is entitled *Bringing Soprano Arias to Life*.
In this book, Boris Goldovsky and Arthur Shoep discuss many vocal aspects of
specific arias, including difficult phrases and descriptions of vocal ornaments
such as the trill, *messa di voce*, and *appoggiatura*. Musical aspects include brief
formal analyses, notational problems, tempo, and traditional cuts and changes.
Dramatic aspects include details needed to perform the role, such as historical
period, geographical location, nationality, hair color, family status, social position,
long term and immediate concerns, motivations of the character, acting traditions
of the role, pictures and drawings of the character’s appearance, and the
costume for the character. Tables include a list of resources of detailed information about the characters, a list of terms and abbreviations, and traditions in opera. These details have also been addressed over the course of this document.

The English National Opera is one of many companies that produce a series of opera guides for their repertory of operas. These guides provide plot and action summaries, background information of the composer, librettist and performance history, musical themes, full libretto and translation discography and bibliography. They are helpful for general information, but would not be helpful for one looking for specific details on vocal demands of an individual role. Dover Publications, Inc. has produced a series of annotated libretti similar to the English National Opera series. The author has also been a contributor to teacher study guides for the Metropolitan Opera and Florida Grand Opera. No company has published a guide or performer's notes for *Der Vampyr* or the role of Lord Ruthven.

Although this is the case, *Der Vampyr* has enjoyed a number of recent productions in this country. Hence, there have been a number of professionals in this field who can speak on the performance and preparation of Ruthven. Their expertise will be utilized and documented in this essay. With the chronicling of this information, it can be used by any singer, coach, or teacher searching for ways to best prepare this role.

The author has uncovered two different press clippings of former Ruthvens (Phillip Addis and Brent Ellis). Those interviews will be listed in the
Performer’s Notes. Beyond that, the author conducted direct interviews with two more recent Ruthvens (Nicholas Pallesen and Nathan Bahny) to see what they had to say about their encounter with the role. The “been there-done that” authority with this role is decidedly small (as this is admittedly not a standard repertory piece), so identifying and allowing the former Ruthvens opportunity to elaborate is essential.

*Lord Ruthven Libretto Transcription*

To complete the task of translating Ruthven’s text and International Phonetic Alphabet of the German, this study will use Nico Castel’s model from his libretti series. The *Leyerle Three and Four-line Phonetic-Translation System* consists of the International Phonetic Alphabet spelling of the foreign language text on the first line, the original foreign language on the middle line, and the word-for-word English translation on the third line. When further explication of an otherwise difficult to understand passage in the word-for-word translation is needed, a fourth line, presented in a more literary translation, is given. Here is a sample of Nico Castel’s work from Act I of Puccini’s *La Bohème*:

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| (As if it rained on me in drops.)

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76 Example taken from http://www.leyerlepublications.com/?v=about
Singers, coaches, teachers, opera directors, conductors, librarians and vocal music enthusiasts in general have acclaimed the system as being of unparalleled magnitude as a linguistic tool for all who are involved in vocal music. Currently an ever-increasing number of book and music publishers are also adopting the system, as well. The gifted baritone, Thomas Hampson, states in his Foreword to this volume,

When asked what my most important and first reference point is when preparing an operatic role, I without hesitation acclaim Nico Castel's translation series available from Leyerle Publications... Nico's...is by far the most intuitive, knowledgeable, practical and useful study tool on the market today... The diction tools he offers allow singer and listener alike to unlock the compelling psychological motivation inherent in any operatic plot... There are not praises high enough for this collection and gratitude deep enough for Nico's contribution to the understanding of the vocal arts.

Obviously, this is a system worthy of imitation.

Finally, the author will be using Cheri Montgomery's rules on German Diction laid out in her third edition of the German Lyric Diction Workbook. Her English, German, French, and Italian “Lyric Diction Workbook Series” is distributed worldwide through S.T.M. Publishers and the Voice Source in England. More than 100 universities and conservatories have adopted her series across America, including the author's instruction of German Diction for Singers at the University of Miami.

78 Castel, Foreword by Hampson.
Appendices

Finally, this study will include other obligatory and specialty material applicable to Lord Ruthven’s (any character’s) preparation. This material will be included in Appendix Form.

*Der Vampyr*’s plot synopsis has come from A. Dean Palmer’s *Heinrich August Marschner, 1795-1861: His Life and Stage Works*. It is the most complete telling of the dramatic action of the opera.


Biographies of those interviewed for this study will be included, as well as those interviewed by others. The biographies attest to their significant careers. What makes this author feel particularly verified is how each one admitted to thoroughly enjoying performing Ruthven. Hopefully it will be a role to which they return.

Composer, Hans Pfitzner’s (1869-1949) relationship to this piece and Marschner’s two other masterpieces cannot be downplayed. In 1925, Pfitzner made a new edition for *Der Vampyr*, the third of three Marschner operas for which he made new editions. Pfitzner’s *Foreword* provides enormous insight into his frustration with German repertory theaters and their oversight of Marschner’s
operas. He speaks on many topics including the libretto, the mentality of the time, his thoughts on the music, the cuts he made and why, etc. This Foreword has never been published in the English language, until now, included in the Appendices.

A. Dean Palmer’s method of chronicling Der Vampyr performances will be continued since the publication of his research in 1980. This time, singular emphasis will be placed on performances in North America. He creates a table, including date, city, type of Reference, reference, and remarks. This will be imitated - with the use of a further column, naming the Lord Ruthven performer.
CHAPTER THREE

Lord Ruthven Character Sketch

Vampires enter Western Thought

The word “vampire” first appeared in English in 1734 according to the Oxford English Dictionary:

These vampires are supposed to be the bodies of deceased persons, animated by evil spirits, which come out of the grave, in the nighttime, suck the blood of many of the living, and thereby destroy them.79

Vampires have played an important role in society and thought for more than three centuries. The fascination and fear that the vampire excites indicate the basic ambivalence a reader finds in this kind of story.

The vampire represents a character caught at the margins of existence, one who has passed beyond being human but has not crossed the threshold into death. To be a vampire is to be in a state of suspended transcendence, caught at the edge of both the physical and the spiritual worlds, an insider and an outsider at once.80

As of late, they have re-emerged as a subject of extensive academic study and research possibly due to their resurgence in pop culture. They can be found throughout all forms of fiction, from love stories, to horror stories and even children’s books. Up until and during the eighteenth century, the similar phenomena of witches and witchcraft were a consuming fear throughout most parts of Europe81 Supposed witches, male and female, were burned at the stake.

79 Stuart, 15.
80 Waugh, 24.
Whether or not they were actually witches or rather just unfortunate targets of personal vendettas is not important at this moment, but simply the fact that witchcraft was a common superstition found in almost every European country. In the eighteenth century, the decline in the popular belief in witches and witchcraft coincided with the rise of the vampire craze in Europe. Although many scholars and vampire enthusiasts will state that vampire beliefs – or beliefs that resemble vampirism such as the suck of one’s life source or the consumption of blood – can be traced back thousands of years, it was not until the eighteenth and nineteenth centuries that Western Europeans became aware of vampire sightings and disturbances. Such stories from Eastern Europe made their way to Western Europe through returning travelers and soldiers, government investigations into cases of vampirism and the annexation of territories filled with vampire lore by the Austrian Empire. Although many scholars who wrote about Eastern Europe had no personal experience in which they based their ideas, many travelers from Western Europe returned to write about their voyages creating strict binaries that labeled Russia and eastward uncivilized compared with the lands of the west.

In the 1730s, scholars of the newly formed modern university began to focus their studies on vampirism. They provided a rationalized understanding of vampirism through theological studies. By mid-century Enlightenment scholars were not giving as much credence to the validity of vampire claims, but they helped spread the idea of vampires simply by recognizing others’ beliefs in their

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82 Dalton, 2.
Furthermore, they used the main themes and legends of vampire incidents to create their own vampires through the use of political metaphors. Although to contemporary scholars the craze in Eastern Europe was quickly dismissed as mere eastern superstition of the uncivilized, in actuality the vampire had penetrated Western Europe through word of mouth and scholarly attention after the annexation of Serbia.

Even though the power of vampires in popular imagination continues to this very day and continues to grow in popularity, as can be seen in film, fiction, and popular culture, the turn of the nineteenth century is one of the most important moments in vampire history. Vampires moved from the realm of fact to one of fiction. For the most part though, this only seems to be within the scholarly world. Cases of vampires or vampirism in the eighteenth century were not fiction, at least not when it came to methods of handling them. Supposed vampires were dug up from their graves, staked, beheaded, and burned. Scholars and theologians argued against the existence of vampires and mocked belief in them to push them into the realm of fiction and create a distinct contrast that differentiated the West from the East. Although vampire literature in the first half of the nineteenth century is fictitious, writers of vampire literature provided a new reality to vampire superstitions by bringing them into the contemporary world of the nineteenth century and placing them within the context of Western European society, while basing their tales on the vampire epidemics of the early eighteenth century. By doing so, the typical vampire changed from a

83 Ibid.
84 Dalton, 4.
peasant in rural societies to a member of the elite, or aristocracy. The vampire’s new persona, widely disseminated via print media, was not all that unbelievable after centuries of the majority of European population being metaphorically drained of their livelihood by the upper echelons of society.\footnote{Ibid.}

\textit{Polidori’s Vampire}

Combining the tradition of the gothic novel with the vampire themes of German and English Romantic poetry, John Polidori’s novella, \textit{The Vampyre} (1819) was the first treatment of the vampire in English prose.\footnote{J.P. Telotte, “A Parasitic Perspective: A Romantic Participation and Polidori’s \textit{The Vampyre}”, \textit{The Blood is the Life: Vampires in Literature}, pg. 9.} This seminal work created an immediate sensation and is the source for nearly every vampire play through the century in England and France until the advent of \textit{Dracula} in 1897.

Today’s vampires sensationalize the complicated but poignant history of Lord Byron’s spirit-stopping influence on John William Polidori, author of “The Vampyre; A Tale” (1819), first published as though written by Byron. Both the fiction itself and the facts surrounding its invention, re-creation, and publication demonstrate the essential vampirism inherent in the powerful influence of a strong talent on a weak one. In “The Vampyre,” Polidori sought neither to idealize his precursor nor to compliment by simple imitation Byron’s more capable imagination. Instead, Polidori ingeniously construed a story that
describes by curious ritual and convoluted dream his own entrapment in the anxiety of influence.  

MacDonald points out that Polidori made four innovations in the character of the vampire, which would remain part of his persona for the next century:

1. He is a resurrected dead body. (This is not new, but more strongly emphasized than before.)
2. He is an aristocrat. The vampire of folklore had been a peasant, preying on his family and neighbors. Ruthven’s predations are in the manner of a Don Giovanni or Count Almaviva exercising droit du seigneur.
3. He is a traveller, a “mysterious stranger,” mobile, restless, and in search of new victims.
4. He is a seducer. Polidori added malevolent charm to the personality, linking it with Byron.

To these modifications, we should add another pointed out by Carol Senf: he has a supernatural relationship with the moon. The connection between vampires and moonlight seems to have occurred first in Byron’s “Fragment,” embellished by Polidori. This lunar power will prove extremely important in the many stage plays involving Ruthven, including Marschner’s opera.

The importance of *The Vampyre* is summed up by Twitchell:

Polidori’s most important innovation…is the introduction of an active villain, a villain as eager to suck the life from his fictional

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89 Stuart, 39.
compatriots as is the author to scare the life out of his audience. Not only was Polidori the first to use the figure of the vampire in prose, but he also seems one of the first to understand its psychological possibilities. For Polidori seems to use the myth in part as an analogy to explain how people interact. To his female victims he is an actual vampire, a horrid demon, but to Aubry, Ruthven is a parasite of a different sort, a psychological sponge. Ruthven never “attacks” Aubry, never sucks his blood; but there does definitely seem to be some energy exchanged between the two men.\(^90\)

It is the psychic relationship between vampire and victim that appealed most to the Romantic poets: vampirism as a metaphor for the predatory nature of human relationships – man and woman, parent and child, philosopher and madman, artist and subject – all devour one another’s souls.\(^91\) Construed to its broadest possibility, there is an element of vampirism in every human relationship, because, according to the Romantics, in every human relationship one person is enlarged and the other is diminished.\(^92\)

The transformed Romantic vampire, a demon-lover who dies and yet loves, has a strong religious component as well. Linking gothic sensibility with the Romantic preoccupation with love and death, the vampire, as Bayer-Berenbaum notes,

...is an interesting example of the gothic distortion of a religious notion and the attempt to express overtly what Christianity had implied...The living dead is a more immanent expression of the religious notion of life after death...Further, the vampire is neither human nor divine but a combination of the two; he is a spirit incarnate in life, not all-powerful yet not a mortal. Like the saint or savior, he is all-suffering, a perverted Christ figure who offers the


\(^{91}\) Stuart, 40.

\(^{92}\) Ibid.
damnation of eternal life in this world rather than the salvation of eternal life in the next.\textsuperscript{93}

Polidori’s manner of telling the story is curiously matter of fact and restrained. He relates the incidents as they occur, and leaves the reader to form his own conclusions. If Lewis had been handling the theme he would have wallowed in gory details, and would have expatiated on the agonies of his victims.\textsuperscript{94} Polidori wisely keeps his story in a quiet key, depending for his effect on the terror of the bare facts. He realizes that he is on the verge of the unspeakable.

Polidori named his vampire Lord Ruthven, a name he borrowed from \textit{Glenarvon} by Lady Caroline Lamb, a bitter ex-lover of Byron’s. Byron and Lamb’s notorious affair had done much to drive Byron out of polite society and eventually out of England altogether.\textsuperscript{95} She had quarreled with Byron and was taking revenge by painting him in none too flattering terms as the hero of her novel. The protagonist’s full name is Clarence de Ruthven, Lord Glenarvon. The work is a \textit{roman à clef} with some elements which suggest the Gothic novel: various specters appear, and at the end Glenarvon is pursued by a phantom ship. Glenarvon is then, at least, not foreign to the feeling of the vampire stories that were to follow. Moreover, the identity of name between this and the later incarnations is accompanied by a similarity of character. See how Lady Caroline Lamb describes Glenarvon-Byron:

\begin{quote}
\textit{Ibid.}
\end{quote}

\begin{quote}
\end{quote}

\begin{quote}
\textit{Stuart, 37.}
\end{quote}
It was one of those faces which, having once beheld, we never afterwards forget. It seemed as if the soul of passion had been stamped and printed upon every feature. The eye beamed into life as it threw up its dark ardent gaze, with a look nearly of inspiration, while the proud curl of the upper lip expressed haughtiness and bitter contempt; yet, even mixed with these fierce characteristic feelings, an air of melancholy and dejection shaded over and softened every harsher expression.  

This is very much the portrait of the vampire Ruthven in his role as seducer.

Focusing principally on works by and about Byron, Polidori fashioned a version of a vampire tale perhaps more remarkable for its echoes than for its originality. His story of the vampire Lord Ruthven unquestionably draws on Byron’s characterization of Childe Harold, the self-exile set apart from cultural and personal community, and on tropes and imagery in Byron's oriental tales, especially *The Giaour* (1813), Byron’s early tale about murder for love. Ruthven’s principal conquest is not female, but actually a young man Polidori calls Aubrey after John Aubrey (1626-1697), a real antiquary and author of a collection of lives of eminent persons, first published in 1813. Aubrey is, in part, an image of Polidori, who was commissioned by Byron's publisher, John Murray, to keep a diary of Byron's activities and comments while travelling with the newsworthy poet. In the fictional substitute for the diary, Polidori describes the gradual initiation, isolation, seduction, and eventual death of Aubrey by Ruthven’s vampiric supremacy. As Aubrey acts out his ambivalent acceptance and rejection of Ruthven, Polidori reveals his own sonship to the dominating

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96 Switzer, 107.
98 Skarda, 251.
99 Skarda, 251.
literary father figure he both loves and hates, admires and criticizes. *The Vampyre*--supplemented by its attendant preface, introduction, and postscript--both masks and reveals the real and ideal Polidori and his personal and literary relationship with Byron.\(^{100}\) What Polidori admired and sought to emulate in Byron becomes, in the fiction, reprehensible and subject to censure, while many of Polidori’s own faults are transferred to Byron.

*The Vampyre* found its fantasy world in a repression, the “secret” of Lord Ruthven’s vampirism. This “secret” actually extends to two levels, as the vampire’s identity is repressed both by and within the narrative. More than simply identity, though this secret concerns the vampire’s fundamental perversion of human participation, his drawing his very life from a “saving” ingestion of the blood of the living.\(^{101}\) For much of the tale, however, this most important secret remains obscured by the initial depiction of the mysterious Lord Ruthven as the “Fatal Man” or Byronic hero, popular in this period; this “nobleman with a dark past,” as Mario Praz describes him, enigmatically combines ideals with criminality.\(^{102}\) This suppression, in turn, contributes to both the story’s fantastic nature and its development of a crucial plot device, a secret compact: Aubrey’s ill-considered and ultimately fatal oath to withhold what he knows and suspects about Lord Ruthven’s character for a year’s time. It represents a denial of communication between Aubrey and his sister and her guardians that fittingly leads to the perversion or denial of human participation

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\(^{100}\) Ibid.

\(^{101}\) Telotte, 10.

signified by the vampire, since Ruthven can thereby victimize Miss Aubrey and then vanish to continue his parasitic ways.¹⁰³

Eventually these different levels of suppression or secrecy correspond to the “moment of hesitation,” which Tzvetan Todorov sees as the hallmark of every fantastic narrative. The fantastic exists, he explains, only so long as we “hesitate” to inscribe its events and figures within a known world with some normative system or recognizable rules.¹⁰⁴ Such hesitation invariably demonstrates, as Rosemary Jackson suggests, a characteristic problematizing of vision in the fantastic tale: “In fantastic art, objects are not readily appropriated through the look: things slide away from the powerful eye, which seeks to possess them, thus becoming distorted, disintegrated, partial, and lapsing into invisibility.”¹⁰⁵ Jackson’s analysis not only describes the problem facing the fantasy artist attempting to render the elements of fantasy believably, but also suggests the manner in which fantasy texts like The Vampyre present their remaining concern with the limitations of normal perception and ultimately of participation in the normal world. According to her, in fantasy, the normal human desire to see all around as part of the human world, a realm in which people naturally participate and are even invited to do so, is effectively blunted; and what we perceive is a “distorted” reality, an otherness that, for as long as the fantastic reigns, not only stubbornly resists inclusion in the normative vision, but also

¹⁰³ Telotte, 11.
challenges the *individual’s* sense of place in the world, his fundamental ability to participate.\(^{106}\)

Polidori not only manipulates or “problematizes” the reader’s vision, as Jackson suggests, but he also deploys a motif of problematic vision particularly appropriate to an account of parasitism.\(^{107}\) In fact, Polidori’s consistent characterization of Lord Ruthven rests on his careful attention to the vampire’s perception of the world and people around him. In one view, then, those appropriately termed “dead” eyes – a vampire, of course, is the “living dead” – pointedly distinguish Ruthven from the rest of his world by concealing his character and rendering him, especially for the sensation-seeking and superficial society in which he moves, an intriguingly enigmatic figure, one whom “all wished to see.”\(^{108}\) From another view, that strange manner of vision hints at the reason behind his marked difference, for when “he gazed upon the mirth around him,” it is “as if he could not participate therein.”\(^{109}\) Of course, it is precisely the inability to “participate,” in Barfield’s sense of the term, that is embodied in this figure in particular and the vampire in general. For what Ruthven’s eyes do register – and seem to inspire in those who gaze back upon his enigmatic figure – is not an extension of life, but a field of objects drained of meaning, save for their status as provender for a vampire’s appetite.\(^{110}\)

\(^{106}\) Telotte, 11.  
\(^{107}\) Jackson, 46.  
\(^{108}\) Polidori, 265.  
\(^{109}\) Ibid.  
\(^{110}\) Telotte, 12.
The vampire differs fundamentally from those around him in his manner of perception. He sees not fellow human beings but a separate species, and his gaze is attracted not as a desire to participate in the common human drama but as a compulsion to draw from it, parasitically, his own vitality. The vampire finds an attraction for a potentially fatal fascination with idols that could well transform normal individuals into vampires of perception, consumers of images rather than participants in their life. In that threat to a human participation we find the tale’s horrific impact and its crucial thrust.

The Vampire: A Byronic Hero

After the advent of Lord Ruthven in Polidori’s The Vampyre in 1819, vampires of the Byronic type began to appear in French and English Gothic fiction of the Schauerromantik school. Perhaps the attraction of the supernatural for gothic writers is attributable to the suppressed impulses – neurotic and erotic – of educated society, or to the traces of religious feeling that remained in the scientific man of the Enlightenment, which could not be totally effaced by rationality. The attraction to the inexplicable was one predilection they held in common with the Romantics. The hallmarks of Romanticism were exaltation of the individual, of freedom and revolution, of art and artists, and of nature. The concept of dualism – that there is more to the mind than its rational surface, that it contains a darker, hidden self – is one of the basic characteristics

111 Telotte, 17.
112 Telotte, 17.
113 Stuart, 29.
114 Stuart, 30.
of Romanticism. The dark twin – Cain, Caliban, Mephistopheles, Karl Moor, Mr. Hyde, the vampire – is the poetic metaphor by which Romanticism externalized the unconscious.\textsuperscript{115}

Polidori presents Ruthven’s irresistibility as a product of his mastery of the rhetoric of Byronic poetics.\textsuperscript{116} Ruthven’s power derives from his use of language (his tongue) and particularly from his ability to exploit the two most distinctive features of Byron’s writing of the ‘years of fame’ – exciting romance narrative and sympathy-evoking self-presentation – to create a particular kind of subject position for his listener.\textsuperscript{117} Ruthven appeals to Miss Aubrey by offering her a seemingly empowering role as the only individual capable of saving him from his fallen and dissolute state in exactly the way that Byron’s verse constructed a reading position eagerly occupied by many of his women readers. Through his verse Byron created a relationship of peculiar intensity and unprecedented intimacy between his poetic persona and the woman reader in which the latter felt that she alone could truly understand the poet and redeem and reform him through her love.\textsuperscript{118}

Ruthven offers a focus for a range of contradictory fantasies of reformation, liberation, and identification.\textsuperscript{119} While Polidori’s short story presents women as the primary victims of the vampire, it is through the feminized figure of the male hero Aubrey that Polidori explores the relationship between the Byronic

\begin{footnotes}
\item[115] Ibid.
\item[117] Ibid.
\item[118] Bainbridge, 22.
\item[119] Bainbridge, 23.
\end{footnotes}
hero and the role of the imagination. Through Aubrey, Polidori locates the
dangerous attractiveness of Byronism in its model of the imagination. Polidori’s
exploration of the link between Byronism and doubling makes *The Vampyre* itself
a significant and early treatment of the theme of the *double*. The series of
women who are ruined and killed through the course of *The Vampyre* can be
read not only as the prey of Ruthven’s vampirism or Byron’s sexual career but
also as the victims of Byronism as a phenomenon that was perceived to feed off
its female readers.\footnote{Bainbridge, 24.}

John Polidori’s *The Vampyre* is a double text in a number of ways. It
doubles Byron’s own unfinished fragment, “Augustus Darvell,” adapting the
poet’s narrative of two acquaintances travelling across Europe and the death and
return from the dead of one of them.\footnote{Bainbridge, 28.} It doubles Byron’s own publications,
having been first printed in the *New Monthly Magazine* in 1819 as “A Tale by
Lord Byron.” In Ruthven and Aubrey, it offers doubles of Byron and Polidori
themselves. It can be read as a story of doubling, with the vampire Ruthven as a
projection of Aubrey’s repressed desires, which he both enacts and prevents
from being enacted through his murder of the object of desire.\footnote{Bainbridge, 28.} It is Aubrey
more than any of the women in the text who becomes the victim of Ruthven’s
Byronic role as a catalyst for the emergence of repressed tendencies. It is
precisely this power of doubling that the danger of Byronism lies, for it leads to a
destabilization of the self and an unleashing of repressed desires that proves fatal not only to the Byromaniac but also to those he loves.\textsuperscript{123}

A wealthy orphan without the benefit of a proper education, Aubrey occupies the place in Gothic fiction normally filled by the heroine.\textsuperscript{124} He is presented as lacking a mature or realistic understanding of the world as a result of reading romances and having “cultivated more his imagination than his judgment.”\textsuperscript{125} The narrator continues: “He had, hence, that high romantic feeling of honour and candour, which daily ruins so many milliners’ apprentices.”\textsuperscript{126} This comparison to milliners’ apprentices whose reading of romances makes them vulnerable to sexual predators feminizes Aubrey, suggesting his own susceptibility, and his relationship with Ruthven involves a process of projection that is structure by the forms of fiction\textsuperscript{127}:

He (Aubrey) watched him (Ruthven); …allowing his imagination to picture every thing that flattered its propensity to extravagant ideas, he soon formed this object into the hero of a romance, and determined to observe the offspring of his fancy, rather than the person before him.\textsuperscript{128}

Polidori emphasizes the extent to which the fascination and glamour of the Byronic hero is as much a result of the imaginative projection of those who view him as it is of any quality inherent within the hero himself.

The introversion of the hero is neither a consequence of his total self-absorption nor a cover for his loneliness and melancholia, but a mask

\textsuperscript{123} Ibid.
\textsuperscript{124} Ibid.
\textsuperscript{125} Polidori, 4.
\textsuperscript{126} Ibid.
\textsuperscript{127} Bainbridge, 29.
\textsuperscript{128} Polidori, 5.
deliberately adopted in order to acquire and retain power.\textsuperscript{129} The emotional distance between the hero and his followers (Aubry) makes possible the idealization seen here in the awe and fear felt by the followers. This ensures their obedience and their willingness to risk their lives in the name of abstract values such as “Conquest” and “Fame,” as well as the material interests hidden behind them.\textsuperscript{130} It also works the other way around, protecting the hero from establishing overly intense emotional ties that might undermine his own ability to effectively exploit his men as tools rather than human beings. In short, the “distant mien” is a mask that can be deliberately adopted by the hero to keep his men in a state of psychological subjection.\textsuperscript{131} It also empowers the hero to use, efficiently and without scruples, the power that their subjection gives him.

\textit{Combining the Gothic with Realism}

In keeping with the Gothic origins of the tale, Polidori’s vampire is definitely modeled on the vampire from folklore, a figure that had already attracted the attention of French Encyclopedists and German Romantics (Hoffmann, Goethe, Tieck, and Burger) even before it became a popular subject in English literature.\textsuperscript{132} Christopher Frayling reveals that the subject had moved from peasant superstition to scientific speculation within a fairly short period:

If the fashionable journals made much of the Arnold Paole story (one of the best documented cases of vampirism) for a season or

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\textsuperscript{130} Ibid.
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\textsuperscript{131} Ibid.
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\textsuperscript{132} Senf, 199.
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two, the interest aroused in intellectual circles by this prototypical example of "peasant superstition" lasted much longer. The report of 1732 directly stimulated at least fourteen treatises and four dissertations...the debate involved such leading figures of the Enlightenment as the Marquis d'Agens, Voltaire, Rousseau, Van Swieten (Empress Maria Theresa's personal physician and adviser) and the Chevalier De Jaucourt (a prolific contributor to the great Encyclopedia).  

Polidori’s introduction refers directly to folklore and explains that the belief is “very general in the East,” where it has resulted in many wonderful stories “of the dead rising from their graves, and feeding upon the blood of the young and beautiful.” The introduction also summarizes the Arnold Paole story and alludes to various studies of vampirism:

The veracious Tournefort gives a long account in his travels of several astonishing cases of vampyrism, to which he pretends to have been an eye witness; and Calment, in his great work upon this subject, besides a variety of anecdotes, and traditionary narratives...has put forth some learned dissertations, tending to prove it to be a classical, as well as barbarian error. (xxiv)

Thus the introduction reveals Polidori’s familiarity with the folklore; and the tale reveals a character whose “dead grey eye” and “the deadly hue of his face, which never gained a warmer tint, either from the blush of modesty, or from the strong emotion of passion” are clearly modeled on the vampire from folklore, a brutal creature who is a prisoner of his physical urges and his unthinking need for blood. Moreover, Ruthven is a dead creature that requires

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135 Polidori, xxiv.  
136 Polidori, 27.  
137 Polidori, 28.
blood to sustain his existence, he is known to drink the blood of two young
women: Ianthe, who fits Devendra P. Varma’s description of the Gothic heroine
as “a beautiful shadow”\footnote{Varma, Devendra P. \textit{The Gothic Flame; Being a History of the Gothic Novel in England, Its Origins, Efflorescence, Disintegration, and Residuary Influences}. New York: Russell & Russell, 1966, p. 60.} and Aubrey’s even more shadowy sister; and he also
comes back to life after being shot by bandits.

However, if Polidori is faithful to his sources in folklore, he also adds some
touches of his own. For example, James B. Twitchell observes in \textit{The Living
Dead: A Study of the Vampire in Romantic Literature} that Polidori is the first to
suggest that moonlight can rejuvenate a vampire; and Polidori also provides an
erotic twist when he has one of his characters explain that the vampire is “forced
every year, by feeding upon the life of a lovely female to prolong his existence for
the ensuing months.”\footnote{Twitchell, 42.} While the vampire in most folklore versions is simply a
hungry corpse with no special preferences about the choice of victim, Polidori
suggests an erotic attachment between vampire and victim, an attachment that
will become much more than a suggestion in later versions, including \textit{Dracula}
and “Carmilla,” not to mention the numerous film versions in the twentieth
century.\footnote{Senf, 200.}

Even more important in terms of realism are other details. For example,
Polidori presents Ruthven as a perfectly ordinary economic predator, a man
whose “affairs were embarrassed”\footnote{Polidori, 33.} and one who might reasonably be expected
to gamble for this reason. In addition, Polidori makes Ruthven’s courtship of
Miss Aubrey absolutely plausible when he has his character come to inquire about the health of his former friend. Finally he even provides a perfectly reasonable reason for the hurried wedding – the fact that Ruthven had obtained an important embassy position.142

Despite these changes, Polidori leaves the reader with very little doubt that Ruthven is modeled on the Eastern European vampire, for he is shown to destroy at least two people by drinking their blood while other women with whom he was been associated simply disappear.143 A young Greek woman with whom Aubrey has fallen in love, Ianthe is killed when she attempts to warn him from an area known to be frequented by vampires, and the unwitting Aubrey even grapples with the vampire though without seeing his opponent's face. (Lord Ruthven drops his dagger during this scuffle; and Aubrey, who had already “wondered at the many coincidences which had all tended to excite a belief in the supernatural power of Lord Ruthven 144, uses this dagger later to discover the truth: his former traveling companion is a vampire.)

The brutality of the attack on Ianthe – Polidori refers to her blood-splattered corpse and the toothmarks on her throat – might have come straight from folklore, for it is apparently a crime of simple hunger. There is no evidence of erotic attachment and certainly no evidence of seduction. The circumstances involving Miss Aubrey are more complex and interesting, however, because the

142 Senf, 200.
143 Senf, 200.
144 Polidori, 42-43.
vampire takes time to court her and because she is as much a victim of her brother's misguided sense of honor as she is of Ruthven’s attack.\textsuperscript{145}

By abandoning the brutal vampire from folklore, Polidori creates a much more interesting character. In addition to being a creature who destroys certain people by literally drinking their blood, Lord Ruthven is also a moral parasite, “a man entirely absorbed in himself.”\textsuperscript{146} To reinforce his character’s moral flaws, Polidori chooses to emphasize a detail rarely included in folklore:

In many parts of Greece it is considered as a sort of punishment after death, for some heinous crime…that the deceased is not only doomed to vampyrism, but compelled to confine his infernal visitations solely to those beings he loved most while upon earth…\textsuperscript{147}

According to folklore, people – like Arnold Paole – became vampires simply because they were attacked by another vampire. They did not become vampires as punishment. Nor were they \textit{compelled} to attack only their loved ones although the vampire in folklore often began his “career” by attacking family members and drinking their blood.

In addition, Polidori emphasizes that Lord Ruthven is a cruel man who ruins some of his unsuspecting victims financially and socially. At certain points, it is obvious that Polidori has abandoned folklore and is now modeling Lord Ruthven on various characters from popular literature: Lovelace, Squire B, and other eighteenth-century rakes as well as on the mysterious and unpredictable

\textsuperscript{145} Senf, 201.
\textsuperscript{146} Polidori, 31.
\textsuperscript{147} Polidori, xxii.
villains of Gothic novels – the Schedonis, the Ambrosios, the Manfreds. He is also modeled on the popular Byronic hero – indeed so much so that Mario Praz argues in *The Romantic Agony* that Byron is responsible for the fashion of vampirism. Polidori was obviously thinking of him when he created Lord Ruthven.

Creating a character that is both a derivative of the vampire from folklore and a number of popular eighteenth-century literary figures and a character that foreshadows the more realistic characters of the great Victorian novels, Polidori chooses to emphasize his character's moral failures rather than his supernatural abilities. For example, even before the reader learns that Ruthven is a vampire (a discovery that doesn't occur until the work is half over even though the introduction provides insignificant clues), Polidori reveals him as a destroyer of others. In some cases the death is literal. More often, however, victims continue to live, their reputations and will destroyed instead of their lives. His condition is thus contagious, a characteristic that Carrol L. Fry explains is common to both the vampire and the rake of the popular novel who pass on their conditions (moral depravity in the former and vampirism in the latter) to their victims.

Clearly influenced by both folklore and by a popular literary tradition, Polidori also contributes greatly to that tradition by establishing the character of the vampire as a distinctly literary creature, one far different from the vampire in

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148 Senf, 201.  
149 Senf, 202.  
150 Senf, 203.
folklore. Among his contributions are the explicit erotic connection between vampire and victim and the numerous references to the vampire’s moral failures.\textsuperscript{151} Both of these characteristics make the vampire a kind of extreme metaphor of ordinary human traits.

Looking closely at \textit{The Vampyre} reveals how Polidori transforms the brutish character from folklore into a complex and interesting literary character. Polidori, although he adapts material from folklore to characterize the Byronic Lord Ruthven, chooses to focus on human evil and shifts much of the responsibility for the death and destruction that occur to his human characters. By changing the emphasis, he focuses his readers’ attention on the horrors of everyday life: the corruption of the innocent, the destruction of the ignorant, and the exploitation of the young.\textsuperscript{152} As a vampire, Lord Ruthven is shown to be \textit{directly} responsible for the deaths of only two people – Ianthe and Miss Aubrey (and the latter is at least a willing participant, for she accepts his proposal of marriage). The others – those he ruins at the gambling tables as well as the women whose reputations he destroys and even Aubrey himself – may be corrupt to begin with. The vampire, a creature whose very existence depends on his preying on human beings, is a logical member of such a corrupt society.\textsuperscript{153}

\begin{flushright}
\textsuperscript{151} Ibid.
\textsuperscript{152} Senf, 205.
\textsuperscript{153} Senf, 205.
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Polidori’s Research in his Characterization

John William Polidori, besides being the author of the most famous Romantic-era vampire tale, was also the youngest physician ever to receive a medical degree from Edinburgh University. He completed a fascinating medical thesis in 1815 on sleepwalking and related disorders that influenced his later fiction, especially *The Vampyre*.

Lord Ruthven exhibits muscular and sensory peculiarities characteristic of somnambulists Polidori described in his 1815 dissertation. Ruthven’s uncommon physical strength, his occasional visual and tactile impairment, and his emotionless, machinelike behavior resemble the case studies presented in Polidori’s medical thesis. Both in England and abroad, *The Vampyre* spawned wildly popular dramatic adaptations—a dozen or more in 1820 alone—that prominently featured somnambulism and related trance-like states. *The Vampyre* and its spinoffs thus paved the way for vampire fictions like *Dracula* or Sheridan Le Fanu’s *Carmilla* (1871-1872), in which somnambulism plays an even greater role.

To Romantic and Victorian writers, sleepwalking ominously suggested the possibility that the human body and brain could function mechanically, without the guiding power of the soul or will. The frightening theological implications of somnambulism may help to explain why this activity was consistently associated

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155 Ibid.
156 Ibid.
with vampirism throughout the nineteenth century, even as other aspects of vampire lore underwent considerable change. The namesake villains of *Varney the Vampire: Or the Feast of Blood* (1847), *Carmilla*, and *Dracula* sleepwalk, enter into trance-like states, and induce hypnotic trances in their victims. These vampires are extremely intelligent, exhibiting higher brain functions like speech and logical thinking in the absence of volition of souls.\(^\text{157}\) From Lord Ruthven onward, then, vampires embody the most frightening implication of nineteenth-century neurology: the possibility that humans might be soulless automata.

Polidori’s novella draws from his medical thesis and general knowledge about somnambulism, setting a precedent for later vampire literature and for nineteenth-century Gothic fiction more generally. For example, Polidori knew that somnambulists could sometimes exhibit unusual strength while in a trance-like state, a phenomenon described in the Marquis de Puységur’s reports on artificially induced somnambulism.\(^\text{158}\) In *The Vampyre*, Lord Ruthven attacks Aubrey with such force that “he felt himself grappled by one whose strength seemed superhuman…he struggled; but it was in vain: he was lifted from his feet and hurled with enormous force against the ground.”\(^\text{159}\) In a revised version of the tale, Polidori changed his vampire’s name to Lord Strongmore, a possible allusion to his physical powers and to Byron’s legendary sexual stamina.\(^\text{160}\)

Like the somnambulists in Polidori’s thesis, Lord Ruthven does not always pay conscious attention to objects in his visual field. He chills acquaintances with

\(^{157}\) Stiles, et al., 790.  
\(^{158}\) Stiles, et al., 799.  
\(^{159}\) Polidori, 40.  
\(^{160}\) Stiles, et al., 799.
“the glance of [his] dead grey eye” and exhibits “few other signs of his observation of external objects, other than a tacit assent to their existence, implied by the avoidance of their contact.”¹⁶¹ In one scene, Lady Mercer (a caricature of Lady Caroline Lamb) perceives that, although Lord Ruthven’s “eyes were apparently fixed upon hers, it seemed as if [her eyes] were unperceived…his eye spoke less than his lip.”¹⁶² Ruthven’s other senses seem likewise constricted. For example, “he seemed as unconscious of pain as he had been of the objects around him.”¹⁶³ The vampire also lacks emotion and a sense of right and wrong. He never displayed a “tint from the blush of conscious shame or from any powerful emotion,” and “appeared to be above human feelings and sympathies.”¹⁶⁴ Throughout, Ruthven behaves as if guided by primordial survival instincts, not a human soul.

An Operatic and Medical Subject

There was a terrible crime in Paris in 1825. An anti-social winegrower, M. Léger, overcome by cannibalistic urges murdered and dismembered a young girl’s body in order to drink her blood.¹⁶⁵ Etienne-Jean Georget, his alienist (mental health professional who determines competency to stand trial) thought he was improperly medicated and suffered from an undiagnosed mental condition. Georget believed him to be a homicidal monomaniac – someone

¹⁶¹ Polidori, 33-34.
¹⁶² Polidori, 33, 36.
¹⁶³ Polidori, 43.
¹⁶⁴ Polidori, 33.
capable of functioning normally as a member of society, but in fact diseased, obsessed, or overwhelmed with a particular idea or emotion over which he had no control. Georget explained, Léger was not a criminal or a monster, he was suffering from a mental illness. In Georget’s opinion, he should not have been executed, but rather placed in an asylum.

Three years after Léger was sentenced to death for murdering and drinking the blood of his innocent victim, the same gruesome crime was enacted on the operatic stage in Heinrich Marschner’s *Der Vampyr*. Although there is no direct connection between Georget’s brochure and Marschner’s opera, we may read both texts as evidence of a more general fascination with a particular character type: the violent, ultimately self-destructive loner who haunts the borders between sanity and mental disease. This character stands as the center of not only *Der Vampyr*, but also Marschner’s two other most successful operas, *Der Templer und die Jüdin* and *Hans Heiling*. He is, in other words, both a medical and operatic subject. In his anguished voice we may hear a broader and deeper resonance between opera and pathology. Lord Ruthven, Bois-Guilbert, and Hans Heiling are by no means interchangeable, but their personalities are constructed along the same lines. They are supremely conflicted characters, in whose personalities the forces of evil – bloodlust, desire for revenge, and hatred – do battle with softness, tenderness and love. Competing with the tenor for the affections of the soprano heroine, their desire

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166 Meyer, 109.
167 Meyer, 110.
168 Ibid.
challenges borders that cannot be crossed: between the human world and the world of spirits. Through their lust for the heroine they are alienated from society and driven unavoidably towards their tragic end.

Marschner was not the first or only composer to use this character type, but what is new about Marschner’s villains is not so much their musical gestures or even the dramatic situations in which they are entwined, but rather the way in which those musico-dramatic topes function within a larger whole. Marschner departs most significantly from his precursors in placing the villain at the center of the work. Ruthven is the most fully developed character in Vampyr. Behind Ruthven stands Mozart’s Don Giovanni, whose connection to Marschner’s villains is perhaps less apparent in Mozart’s score than in nineteenth-century interpretations of Mozart’s music. In much early nineteenth-century German criticism, and especially in E. T. A. Hoffmann’s story Don Juan, Mozart’s anti-hero emerges as a figure closely related to Marschner’s villains. Like Ruthven, he is driven by overwhelming, superhuman forces; he disdains social customs and knows no higher law than his own heart.

Ruthven, then, may be regarded as representative of a much more broadly disseminated hero (or anti-hero) type. Indeed, the themes of the Byronic, or Marschnerian, hero – alienation, obsession, self-torment, destruction – reflected the concerns not only of musicians, artists, and writers, but also of scientists, especially those interested in human behavior and the function of the

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169 Meyer, 111.
170 Meyer, 112.
171 Meyer, 112.
brain.\textsuperscript{172} For if the narrative of desire, frustration and tragedy is the central \textit{topos} in Marschner’s operas, it also plays a large role in early nineteenth-century discourses of insanity, particularly in the diagnosis of what scholar/practitioners defined as “erotic monomania.”\textsuperscript{173} This disease was a subspecies of “monomania,” a term that made its first appearance around 1810 in the writings of Georget’s teacher and mentor Jean Etienne Esquirol.\textsuperscript{174} By the last decades of the nineteenth century the diagnosis of monomania had been superseded by other concepts and categories of mental disease, but in the first half of the century the term was in wide use, not only among doctors, but also the broader public.\textsuperscript{175}

In Marschner’s style, moments of emotional dislocation may occur at any point, derailing expectations and breaking large sections into subsections. Marschner’s departure from the conventions of form points towards subtle but important differences in musical dramaturgy. These differences reflect the new concepts about madness and the human personality articulated through the syndrome of monomania.\textsuperscript{176} Marschner’s Terzett (No. 13) and Große Szene (No. 14), both in Act II, are excellent examples of this. The Große Szene is recognized (by Pfitzner in his Foreword to his 1924 edition) as the first example of a free dramatic scene – something between recitative and song form.\textsuperscript{177}

\textsuperscript{172} Meyer, 113.
\textsuperscript{173} Ibid.
\textsuperscript{174} Ibid.
\textsuperscript{175} Ibid.
\textsuperscript{176} Meyer, 125.
\textsuperscript{177} See Appendix – translated Pfitzner edition \textit{Foreword}
Throughout the opera, Ruthven does not need the soprano’s love; he needs their blood. Yet throughout *Der Vampyr*, murder and romance are commingled. In order for Ruthven to ensnare the souls of his victims, he must make them believe that he adores them – he must seduce the sopranos before he kills them. Moreover, Ruthven’s heart is itself not immune to the power of love. His devouring lust is in this sense darkened and more criminal version of erotomania.\(^{178}\) In his music, we hear the destructive and demonic power of desire.

Nowhere in the opera is the sexualization of violence and demonization of the erotic more fully explored than in Ruthven’s first-act aria “Ha! welche Lust!” In the opening recitative the vampire rejoices that he has been given another day in which to murder his three victims, and the aria itself begins as a manic celebration of the joys of the kill. Marschner sets the vampire’s violence to a heavily accented, chromatic head-melody. But as early as the second vocal phrase, it becomes clear that this violence is inextricably mixed with desire. As Ruthven begins to describe the beautiful eyes and blooming breast of his victim, and sings of the blissful trembling kiss through which he will drink her blood, his music becomes more impassioned. He expresses his desire in the lyric mode, with soaring, arch-shaped phrases over a pulsating triplet accompaniment.

The vampire’s vacillation between bloodlust and sympathy for his victims is for Hughes the source of the aria’s dramatic power.\(^{179}\) Hughes concentrates on the connections between different sections of the aria, showing how the motif

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\(^{178}\) Meyer, 127.

\(^{179}\) Meyer, 130.
to which Ruthven sings, “Ach, einst fühlt ich selbst [den Schmerzen]” is ultimately derived from the chromatic head motif that begins the number. Violence and love are thus inextricably linked: “the character who most vividly evokes scenes of compassion is the vampire himself.” Hearing Ruthven's compassion itself evokes another kind of compassion: that of the audience for the plight of the vampire. This sympathy is all the more remarkable when we consider the nature of Ruthven's crimes. This “moment of [audience] tenderness” thus functions similarly to the brochure Georget wrote in defense of M. Léger. The rise of the “sympathetic vampire” occurred simultaneously in the Parisian courts and on the operatic stage.

In Ruthven's courtship and engagement to Malwina, we see and hear the conventionally Romanticized lineaments of bourgeois marriage. Ruthven is a potentially “normal” member of society. Even the vampire, as bent as he is on seduction and death, hears the voice of God calling him to moral redemption. Yet the yearning of the baritone for the soprano, couched in the lyric gestures and tender melodies of the love song, can never be the vehicle through which the villain is rehabilitated, because that yearning threatens to undermine precisely those borders which order society. Der Vampyr thus centers on the villain's thwarted desire. That desire has both an erotic and a social meaning – the

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180 Hughes, 190.
181 Meyer, 130.
182 Ibid.
183 Meyer, 132.
184 Ibid.
villains are both frustrated lovers and political subversives. The struggle over the soprano's body, to put it another way, is a struggle over the body politic.\footnote{Meyer, 132.}

Marschner focuses so intently on the inner tragedy of the baritone that other plot developments, such as the growing love between the tenor and soprano, may seem insipid or shallow by comparison.\footnote{Meyer, 134.} In this musico-dramatic context, even a demonic character such as Lord Ruthven becomes at least to some extent sympathetic. Marschner's music heroicizes his baritones, so that the audience may simultaneously condemn and sympathize with their actions.\footnote{Ibid.}

In Ruthven’s departure there is a sense of loss. At least for the space of an opera, audiences could share the baritone’s deviant obsession, and imagine with him a love powerful enough to break down all borders.\footnote{Ibid.}

\textit{The Romantic Period Hero}

The Romantic period hero is a more passionate and imaginative projection of the poet's self. Kierkegaard seeks solution to the problems of the age in heroes of the past:

\begin{quote}
Let others complain that the age is wicked; my complaint is that it is paltry; for it lacks passion. Men's thoughts are thin and flimsy like lace, they are themselves pitiable like the lace-makers...This is the reason my soul always turns back to the Old Testament and to Shakespeare. I feel that those who speak there are at least human beings: they hate, they love, they murder their enemies, and curse their descendants throughout all generations, they sin.\footnote{Reed, W. L. \textit{Meditations on the hero: a study of the romantic hero in nineteenth-century fiction}. New Haven and London: Yale University Press, 1974,}\
\end{quote}
There are two common themes in these characteristic Romantic attitudes. The first is that the hero is not heroic because of any moral excellence; he may well be a wrongdoer but is in some sense beyond good and evil, beyond the common categories of morality.\textsuperscript{190} The definition of the hero as one who “represents…a socially approved norm, for resenting which to the satisfaction of society he is decorated with a title” does not apply at all here.\textsuperscript{191} The Romantic hero is never simply an antisocial being; his conflicts always involve some germ or evidence of social concern, and he may be pictured as an eventual redeemer of society. But he clearly feels free to reject most social norms. The second theme in these quotations is more positive. The hero is presented as the solution to a major problem of the age, the modern problem of an overly developed reflective thought.\textsuperscript{192} Geoffrey Hartman makes the following insight in his “Romanticism and Anti-Self-consciousness”:

Two trials or perils of the soul deserve special mention. We learn that every increase in consciousness is accompanied by an increase in self-consciousness, and that analysis can easily become a passion that “murders to dissect.” These difficulties of thought in its strength question the ideal of absolute lucidity. The issue is raised of whether there exist what might be called remedia intellectus: remedies for the corrosive power of analysis and the fixated self-consciousness.\textsuperscript{193}
As Hartman shows, the Romantics saw art as a primary source of these remedies and used a variety of artistic means or strategies in attempting to cure this disease of the age. One such strategy was meditation on the figure and ideal of the hero – a hero who seemed to possess wholeness, unselfconscious passion, and the ability to act.  

The Romantic hero is not a simple being, but one involved in a set of relationships both regional and dynamic. The hero is first of all a figure related to a ground. He is not himself divine or immortal, but, he has a privileged relation with the supernatural, whether this is the supernatural of the gods or, as is more usual in Romanticism, the natural supernaturalism of the created world. The heroic existence must define its special relation to a metaphysical or ontological ground. The hero is secondly related as an actor is to an audience, as an extraordinary person is to the ordinary members of his society. Finally, the Romantic hero is involved in a relationship to himself, that is, to his own heroic identity. He is not a simple unified self but must live up to, or decline from, an inherited heroic ideal. The Romantic hero, in other words, finds his being organized along historical lines. His identity is never completely fixed but is in a process of evolution or transfer.

194 Reed, 5.
195 Reed, 10.
196 Reed, 10.
197 Ibid.


**Marschner Analogy**

One interesting analogy drawn by Daniel Gregory Mason is that Marschner’s preference and triumph with this “double” character type is his own life experience as a chief character (composer) whose underworld nature will not permit him to acquire human virtues.

He suffered from his own nature – his love, his official position, his principles, his works – and fate continued to work toward his salvation. Musical and tuneful as he is, we cannot view him as a sympathetic figure, he is clear-sighted without being great, and diligent without being amiable, a German song and chorus singer who does not overwhelm us with his humanity.\(^{198}\)

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CHAPTER FOUR

Lord Ruthven Music Guide

Although *leitmotif* is now associated almost exclusively with Richard Wagner, the use of characteristic, short, recurring motives linked with particular characters, places, or ideas in music can be traced back to the late eighteenth century. These *Erinnerungsmotiv* ("reminiscence motives") tend to punctuate the musical design rather than dominate the principal thematic material. The use of reminiscence motives is not as assertive or systematic as *leitmotif*. Early nineteenth-century Schauerromantik composers like Spohr, Weber, and Marschner employed this technique in their operas that would influence the likes of Wagner and Strauss. Marschner associated specific music that helps to define and identify Lord Ruthven and his presence on stage. Knowledge of musical-dramatic connections can only help influence one’s performance and characterization.

**Vampire Cave**

What the author is deeming, the "Vampire Cave" motive, is Marschner’s most frequently used motivic device in *Der Vampyr*. It is used in nearly every number in which Ruthven is on-stage. The figure is played by oboe and clarinet and outlines fully diminished seventh chords by leap. In the Introduction, No. 1, it introduces Ruthven to the stage and to the opera vocally. In the aria, the figure transitions Ruthven from recitative to aria before he speaks of his lust for blood. In the Chorus with Solos, the figure is played when Ruthven is left wounded and
alone. In the Sostenuto, it sounds just as Aubry helps him to be fully revived by the moon’s rays. In the Act II trio, Ruthven is in the midst of an aside celebrating his seduction of Emmy. In the final example appearing in the Act II Finale, it can be seen as the Vampyrmeister and the other vampires reclaiming Ruthven back to the underworld, having their last laugh at his failure.

“Vampire Cave” Example 1.1, Heinrich Marschner, *Der Vampyr*, Introduktion, p. 9, fourth system, Pfitzner

“Vampire Cave” Example 1.2, Heinrich Marschner, *Der Vampyr*, Rezitativ und Arie, p. 17, fifth system, Pfitzner
“Vampire Cave” Example 1.3, Heinrich Marschner, *Der Vampyr*, Chor mit Soli, p. 57, fourth system, Pfitzner

“Vampire Cave” Example 1.4, Heinrich Marschner, *Der Vampyr*, Sostenuto, p. 62, first system, Pfitzner

“Vampire Cave” Example 1.5, Heinrich Marschner, *Der Vampyr*, Overture, p. 69, third system, Pfitzner
“Vampire Cave” Example 1.6, Heinrich Marschner, *Der Vampyr*, Terzett, p. 191, first system, Pfitzner

Stormy Evil

This stormy, evil, chromatic music is associated with Ruthven, quoted exactly from the overture (performed either before or after his aria depending on the edition) into his first aria, and referred to again in the Act II trio. In both, he sings about himself as he truly is and his confidence-filled triumph of his task. The music progresses almost exclusively downward and is thoroughly evil and
dark. In his first act aria, he is about to detail the pleasure he gets from his female victims while detailing much of their anatomy. In the Act II trio, Ruthven has seduced Emmy (even as her fiancé Georg looks on) and rejoices that his fulfilled quest is not far off.

“Stormy Evil” Example 2.1, Heinrich Marschner, Der Vampyr, Rezitativ und Arie, p. 18, first system, Pfitzner
“Stormy Evil” Example 2.2, Heinrich Marschner, *Der Vampyr*, Overture, p. 63, fifth System; p. 70, first system, Pfitzner

“Stormy Evil” Example 2.3, Heinrich Marschner, *Der Vampyr*, Terzett, p. 186, third system, Pfitzner
Oath

This special leitmotiv occurs a total of three times in both the Act I and Act II Finales. It is Ruthven’s public reminder to Aubry to remember his oath or Ruthven’s accursed life will soon be Aubry’s as well. The motive slithers upward in both Act I examples with it’s last appearance being slightly altered, but always with “Schwur” occurring on the highest note in the phrase. It is also marked zögernd (hesitantly), pp (very soft), and doubled by Marschner’s favorite – trombones.

“Oath” Example 3.1, Heinrich Marschner, Der Vampyr, Act I Finale, p. 134, third system, Pfitzner

“Oath” Example 3.2, Heinrich Marschner, Der Vampyr, Act I Finale, p. 136, second system, Pfitzner

“Oath” Example 3.3, Heinrich Marschner, Der Vampyr, Act II Finale, p. 300, first system, Pfitzner
Use of minor 6th

Marschner makes dramatic use of the minor 6th interval, which heavily influenced Richard Wagner. In *Vampyr*, Marschner uses the minor 6th when Janthe's vengeful father, Berkley, has stabbed Ruthven and he is in desperate need of the moon's rays to revive him. He is surrounded only by death and Hell's laughter. Similarly, Richard Wagner's so-called “Foreswearing Love” motive is used by Wotan near the end of *Die Walküre* – also marked *pp* (very soft) and *espressivo* (expressively).

“Minor 6th” Example 4.1, Heinrich Marschner, *Der Vampyr*, Chor mit Soli, p. 57, third system, Pfitzner

\[\begin{align*}
\text{Ascending Chromatic} \\
\text{Marschner uses nearly identical ascending chromatic lines in the bass at two key moments in opera involving Ruthven. The first occurs in the Introduktion following the Vampyrmeister’s *Melodram* and Ruthven’s vocal entrance in the opera. He swears that he will keep his word by seducing three bride victims in exchange for a year among free people. In the later example, in Ruthven’s long Act II aria narrative, Ruthven threatens Aubry to betray him after he has described this horrible calling that is now his life. Aubry will discover what happens if he breaks his oath.}
\end{align*}\]

“Ascending Chromatic” Example 5.1, Heinrich Marschner, *Der Vampyr*, Introduktion, p. 9-10, fourth system p. 9 and first system p. 10, Pfitzner

> Bei der Urkraft alles Bösen schweer ich
> euch, mein Wort zu lösen, doch flieht

“Ascending Chromatic” Example 5.2, Heinrich Marschner, *Der Vampyr*, Große Szene, p. 200, first system, Pfitzner

> hin, verrate mich! Schuld des Mein'eids laß auf dich, um mit
Emmy’s Seduction

Marschner associates Ruthven with another unusual instrument in the orchestra, the contrabassoon, this time in full seduction mode. Marschner clearly drew from Mozart’s Giovanni/Zerlina duet “La ci darem la mano” structure, now in a minor and more dramatically interesting. Marschner introduces the melody just before Ruthven’s soft, comforting, lyrical line invites her to follow him to a secluded, undisturbed location. The contrabassoon melody returns later in the duet, now doubled by the vocal line as Ruthven and Emmy finally join rhythmically and dramatically. He has worn her down and she can no longer resist his advances.

“Emmy’s Seduction” Example 6.1, Heinrich Marschner, Der Vampyr, Duett, p. 215, third system, Pfitzner
“Emmy’s Seduction” Example 6.2, Heinrich Marschner, *Der Vampyr*, Duett, p. 222, third system, Pfitzner

*Passing Time/Ruthven’s Quivering*

This example occurs twice in the Act II Finale. Each time, Ruthven is divided from the rest of characters and appropriately marked either *a parte* (separately) or *sotto voce* (under the voice, intentionally lowering one’s voice for emphasis, or as not to be overheard). Time is getting thin and Ruthven is frantically trying to get Davena out to move forward with the wedding. Despite his customary outward confidence, he is still a victim short.
“Passing Time/Ruthven’s Quivering” Example 7.1, Heinrich Marschner, 

*Der Vampyr*, Act II Finale, p. 282-283, second system p. 282 and first system p. 293, Pfitzner
“Passing Time/Ruthven’s Quivering” Example 7.2, Heinrich Marschner,

Der Vampyr, Act II Finale, p. 288, first and second system, Pfitzner


CHAPTER FIVE

Lord Ruthven Performer’s Notes

The following table has been made to summarize Ruthven’s *vocal* activity.

The table notates the vocal ranges by number, the instrumentation, and potentially altered moments against the sheet music.

Table 1. Ruthven Vocal Activity, Act I

<table>
<thead>
<tr>
<th>No.</th>
<th>Title, Function</th>
<th>Vocal Range</th>
<th>Instrumentation</th>
<th>Potentially altered moments against the sheet music, other notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>F#3 – D4</td>
<td>2 piccolos, 2 oboes, 2 clarinets in A, 2 bassoons, contrabassoon, 2 horns in A, 2 horns in D, 2 trumpets in D, 3 trombones, Timpani in A#, Tamtam, Violin I, Violin II, Viola, Cello, Contrabass</td>
<td>none</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Ruthven’s singing in this number is accompanied only by strings – very light and contrasting from the choral chaos.</td>
</tr>
</tbody>
</table>
Contrabassoon vampire and a much fuller orchestration for the aria.

<table>
<thead>
<tr>
<th>No.</th>
<th>Title, Function</th>
<th>Vocal Range</th>
<th>Instrumentation</th>
<th>Potentially altered moments against the sheet music, other notes</th>
</tr>
</thead>
</table>
| 3   | Duet            | B2 – F#4    | 2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons, 2 Horns in A, Violin I, Violin II, Viola, Cello, Contrabass | - heard cuts in recording and performers have reported cuts in live performances. 
- this music could be fit any character’s love duet, very human, lyrical |
| 4   | Chorus with Solos | Eb3 – Eb4  | 2 Oboes, 2 Clarinets in B, 2 Bassoons, Violin I, Violin II, Viola, Cello, Contrabass | - none of Ruthven’s music would/should be cut in this, but many times sections of the hunting chorus will be. |
| 9   | Finale          | A#2 – F#4  | 2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons, 2 Horns in D, 2 Trumpets in D, Timpani in D/A, Violin I, Violin II, Viola, Cello, Contrabass | - heard cuts in recording especially repetitions of “das bedeutet nimmer Heil” 
- a lot of quartet singing with Malwina, Aubry, and Davenaut |

Table 2. Ruthven Vocal Activity, Act II

No. | Title, Function | Vocal Range | Instrumentation | Potentially altered moments against the sheet music, other notes |
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>13</td>
<td>Trio</td>
<td>Bb2 – F#4</td>
<td>2 Flutes, 2 Oboes, 2 Clarinets in A, 2 Bassoons, 2 Horns in D, 3 Trombones,</td>
<td>- heard B3s instead of Bb3s at Ha! Wie mein Herz… p. 192 on recording and in performance. May be a conscious</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Violin I, Violin II, Viola, Cello, Contrabass</td>
<td>choice or just wrong notes by performers.</td>
</tr>
<tr>
<td>----</td>
<td>----</td>
<td>----</td>
<td>---------------------------------------------</td>
<td>------------------------------------------</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>mostly strings except for his powerful aside that alters the instrumentation</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Big Scene</td>
<td>B2 – E4</td>
<td>2 Flutes, 2 Oboes, 2 Clarinets in B, 2 Bassoons, 2 Horns in E-flat, 2 Horns in C, 2 Trumpets in C, 3 Trombones, Violin I, Violin II, Viola, Cello, Contrabass</td>
<td>- heard Ver(damm)te note changed to D4 instead of the written B3. This choice seems arbitrary, but it is in the harmony.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- B3 “hin” changed to F4 on recording and final “Schwur” note taken up to G4 instead of down to the written G3 on recording and in performance.*</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- very full, rich, varied instrumentation</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- more ominous, evil duet than the Act I one with Janthe. Clearly derived from Giovanni/Zerlina.</td>
<td></td>
</tr>
</tbody>
</table>
# - Example 8.1, Baritone, Thomas Hampson’s change to Act I aria ending...

The author wishes to acknowledge the consistency Marschner displayed in vocal range for Ruthven. The author believes this to be the sign of a composer who:

1. Understands the voice (especially male voices).
2. Was writing with someone in mind (Eduard Genast – one of the most highly gifted singer-actors of the nineteenth century).

3. Impressively makes this deliberate range function; even in the midst of his adventurous modulations of key and mood.

The next table extracts excerpts from Ruthven’s source material allowing the performer to see the colorful language with which he is drawn. Even in these examples, spanning less than a decade, one can see the transformation the vampire makes from Byron’s more long-established image of the vampire (Wohlbrück drew directly from Byron’s poem for Ruthven’s Act II narrative aria) from folklore to Ruthven’s vampire that can be seen as a Romantic figuring of Byron.

### Table 3. Ruthven Descriptive Language

<table>
<thead>
<tr>
<th>Source</th>
<th>Ruthven language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lord Byron (1788-1824) poem, “The Giaour” (1813)</td>
<td>And fire unquench’d, unquenchable, Around, within, thy heart shall dwell; Nor ear can hear nor tongue can tell The tortures of that inward hell! Bur first, on earth as Vampire sent, Thy corse shall from its tomb be rent: Then ghastly haunt thy native place, And suck the blood of all thy race; There from thy daughter, sister, wife, At midnight drain the stream of life; Yet loathe the banquet which perforce Must feed thy livid living corse: Thy victims ere they yet expire Shall know the demon for their sire, As cursing thee, thou cursing them, Thy flowers are wither’d on the stem. But one that for thy crime must fall, The youngest, most beloved of all, Shall bless thee with a father’s name - That word shall wrap thy heart in flame! Yet must thou end thy task, and mark</td>
</tr>
<tr>
<td>Lady Caroline Lamb’s (1785-1828) roman à clef Gothic novel, <em>Glenarvon</em> (1816)</td>
<td>- It was one of those faces which, having once beheld, we never afterwards forget. It seemed as if the soul of passion had been stamped and printed upon every feature. The eye beamed into life as it threw up its dark ardent gaze, with a look nearly of inspiration, while the proud curl of the upper lip expressed haughtiness and bitter contempt; yet, even mixed with these fierce characteristic feelings, an air of melancholy and dejection shaded over and softened every harsher expression.</td>
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</tbody>
</table>
| John William Polidori’s (1795-1821) novella, *The Vampyre* (1819) | - dead, grey eye  
- his peculiarities caused him to be invited to every house  
- a man entirely absorbed in himself  
- deadly hue of his face, which never gained a warmer tint  
- his form and outline were beautiful  
- reputation of a winning tongue  
- embarrassed affairs  
- nothing in common with other men  
- his actions offered different conclusions from the apparent motives to his conduct  
- possession of irresistible powers of seduction, rendered his licentious habits more dangerous to society  
- his character had not yet shown a |
- single bright point on which to rest the eye
- upon being pressed whether he intended to marry her, merely laughed
- superior, infernal power
- (his) smile of malicious exultation (was) playing upon his (Aubrey’s) lips: he (Aubrey) knew not why, but this smile haunted him.
- he appeared to wish to avoid the eyes of all
- lover of solitude and silence
- he seemed as unconscious of pain as he had been of the objects about him
- his tongue had dangers and toils to recount
- he knew so well how to use the serpent’s art

<table>
<thead>
<tr>
<th>Wohlbrück / Marschner opera, <em>Der Vampyr</em> (1827)</th>
</tr>
</thead>
<tbody>
<tr>
<td>- cutting like a poison arrow, his glance jolts through my soul (Malwina, Aubry)</td>
</tr>
<tr>
<td>- scar on his hand (Aubry)</td>
</tr>
<tr>
<td>- horrible abomination of nature (Aubry)</td>
</tr>
<tr>
<td>- his pale cheeks (Aubry)</td>
</tr>
<tr>
<td>- when it thunders and there’s lightning, when the elements rage, I take joy in the power of evil (Ruthven)</td>
</tr>
<tr>
<td>- driven by my own dreadful fate (Ruthven)</td>
</tr>
<tr>
<td>- a gruesome corpse, fated to feed on the blood of those who most loved and honored you. (Ruthven)</td>
</tr>
<tr>
<td>- pale man with a soulless look (Emmy)</td>
</tr>
<tr>
<td>- gruesome (Emmy), strange (Georg)</td>
</tr>
<tr>
<td>- so good, so considerate, so generous (Emmy)</td>
</tr>
<tr>
<td>- so good-looking, so kind, I’m just a clod next to him (Georg)</td>
</tr>
<tr>
<td>- gracious, urging (Emmy)</td>
</tr>
<tr>
<td>- noble (Davenaut)</td>
</tr>
<tr>
<td>- monster, villain (Aubry)</td>
</tr>
<tr>
<td>- look at his depraved face, his eyes are flaming hellfire, he yearns for her blood. (Aubry)</td>
</tr>
<tr>
<td>- I don’t feel love, only horror for this man (Malwina)</td>
</tr>
</tbody>
</table>
Der Vampyr has received performances by two well-respected New York organizations (American Symphony Orchestra, Vanguard Series at Carnegie Hall and Liederkranz Opera Theatre) in the last few years. After securing their permissions via e-mail, the author interviewed each of the Ruthvens from those productions, Nicholas Pallesen and Nathan Bahny. Five multi-layered questions were asked. Each baritone expanded on his experiences fully and honestly without any knowledge of the other’s answers.

1. Could you describe your experience with the role? Did you have any difficulties of any kind (vocally, language, lack of much of a standard performance practice, etc.)? Were there any numbers that were particularly difficult to put together?

   Pallesen: My biggest concern ahead of the concert was actually doing the spoken dialogue. I don't have much experience with spoken dialogue, so I felt more out of my element with that than any aspect of the role vocally. I'm extremely grateful that we did the dialogue in English because I don't know if I would have felt comfortable at all doing it in German.

   From a vocal standpoint, the biggest challenge for me was the duet with Janthe, which occurs very early in the opera. It sits in an awkward place for me with all the repeated E naturals, and they are all part of a very lyrical line. I felt in concert that the tempo we took in the duet was uncomfortably slow. Had it gone faster, it would have been easier to sing through the phrases more, which would have made the whole duet feel better. It was interesting to note when I listened to some recordings that some of Ruthven's music was transposed down a whole
step, including that duet. I can see why, especially if a bass-baritone is cast as Ruthven instead of a baritone like myself.

From a musical standpoint, I felt that the Act 2 aria was difficult to work out in terms of musical pacing. There are so many tempo changes and more freely sung recitative sections followed immediately by more accompanied recitative sections. The transitions from a musical and dramatic sense are sometimes so sharply different and quick that you really need to feel like you are on the same page with the conductor. It's extremely easy for you and the orchestra to end up in two different places if you aren't.

One other challenge that I was able to identify early on and resolve was a matter of pacing. There is a lot of dramatic, declamatory singing that occurs throughout the opera, and it is almost always followed by something that is meant to be sung lyrically and sweetly. If you give too much during the more declamatory moments, then it makes the following music more difficult.

**Bahny:** This role is heavy duty right out of the gate. Marschner is utterly relentless - the first half hour is all Ruthven. The Janthe duet right after the aria, oye, it lies in a weird place. It’s mostly difficult because of what you are coming off of with the aria and the dialogue. She’s (the soprano’s) fresh as a daisy and you just gave it all in the aria.

I’m more of a bass-baritone, so I’m probably about as low as you can be and perform this role. I’ve done all the roles that I think would prepare a singer well for this piece and the ones I think Marschner drew from character-wise and musically speaking – Don Giovanni, Kaspar from *Freischütz*, and Pizarro from
Fidelio. Ruthven requires better and more high notes than any of these characters, but I do think they greatly helped with the style and recognizing the lineage. I think Marschner took the best of these characters and made a very exciting piece that obviously influenced Wagner and his writing for this voice type.

The Ha-ha's can be a difficult thing to deal with. Just remember that that is Ruthven by himself or as asides. I can't think of a time when he ever does that in someone's face. It's his special type of charm or affirmation of himself – giving himself a pep talk. He can do this, he's not going to have any problems accomplishing this at all – even though he is almost definitely desperate.

2. Could you describe your experience preparing the role? What source material did you turn to? Was there a recording you preferred?

Pallesen: I didn't really use many source materials preparing the role. There were a couple of different recordings and videos on YouTube that I listened to in order to become familiar with the work as a whole, but I didn't have any favorite recordings.

Bahny: I read Polidori’s The Vampyre. I read about that night when they all came together writing spooky stories with Shelley, Byron, etc. The recording I preferred was with the German baritone, Roland Hermann as Ruthven and Rieger conducting. I've always thought he was one of the most underrated singers. I've felt a special affinity with him because he's done the standards, but he's also done many rarely performed pieces and a bunch of premieres.

3. What coaching did you receive on the role? Did you know it before you
were contracted to perform it? Had you sung any other Marschner previously (lieder, choruses, other Marschner operas)?

**Pallesen:** I had only heard that the opera existed before getting asked to perform it, and I am not familiar with anything else Marschner wrote. I listened to a recording with a score in hand to see if it was something I would be interested in and able to do and could tell immediately that I wanted to do it. I did minimal coaching on the opera before starting rehearsals - mainly to get the chance to sing through it with accompaniment, get used to pacing, and work on German diction.

**Bahny:** I’ve played trombone for years. I’m a musician – I can teach myself a role. I’m married to Elizabeth (Hastings) so that helps, we kind of picked it together, but I always know my stuff before I go in to any coachings. I hadn’t done any Marschner previously, but I’ve always been interested in the dark, strange, Germanic, oddball stuff. I get tired of the standard pieces really quick. There are surprisingly few vampire stories in the operatic literature and I’ve always wanted my way with this one.

4. **How did you come to the way you portrayed Ruthven in the body?**

Could you describe your characterization? Was it something you came in with or something you gleaned from a director/coach/teacher?

**Pallesen:** To be honest, I didn’t think much about this at all. I just did what felt natural in the moment to me. What I did in performance was different from each rehearsal I did. In a staged production, that would probably not be the case because I would be doing specific blocking, but I just tried to stay open to what I
was experiencing as I sung the text and how I responded to what the other characters were saying to me. I did sense a lot of echoes of Don Giovanni in the story, characters, and some of the music, and I have sung Giovanni before, so I do think my performance had elements of that in it.

**Bahny:** Ruthven shouldn’t move all that much, but when he does it has to be smooth. He shouldn’t flail around and every movement should count. Ruthven’s characterization carries *Vampyr*. It’s all about personality, not about anything supernatural. The only evidence of anything supernatural is in the very beginning with the witches and demons chorus and the very end of the opera with the thunder striking him down. Make your own physical attributes work for you. He must be intense. Eye contact is crucial. He must possess charm, ego, and capability for suave seductions. Understand that people have to fall for him before he victimizes them.

5. **Did you enjoy portraying Ruthven? Anything you would have done differently? Any recommendations you could make to someone preparing the role?**

**Pallesen:** I really enjoyed singing Ruthven. I felt like it played to a lot of my strengths as a singer. I don't think there is anything drastic I will do differently next time I sing the role. I always try to flesh more text, color, and dramatic intention out every time I do a role again, so I'll probably just approach it the way I approach repeating any other role I sing.

I do have one thought for people who are preparing the role. I think a lot of lyric baritones with good high notes will be drawn to the role because it's really
fun to sing and gives you a chance to show many different layers of your voice and artistry. However, you need to make sure that you have the meat and color in the voice to be able to handle all the bigger, more dramatic and declamatory parts of the role (particularly the two arias). A standard lyric baritone with good high notes will likely be able to handle the tessitura of the role and probably be able to sing all the more lyrical passages beautifully, but I would guess that many of those baritones would end up underwhelming in the arias and the parts of the role that require a little more evil and anger in the tone.

**Bahny:** Absolutely, I enjoyed it. Unfortunately, we didn’t know we were doing it until late in the game. I could have spent the entire summer on this character. I hate learning something frenetically, but it came together. Learning it that way forced me to find the traps very early on. I love the duet with Emmy. I think that should be done on every stage, every Halloween, everywhere. It is spooky and fun, and I looked forward to that part every time we rehearsed it or performed it. I also enjoy the part when he talks a good game to the father in the Act I Finale – oh, no, Ruthven is my brother...

My recommendation would be to learn the monologue (Act II, no. 14) first. It is a lengthy narrative with really nothing to compare it to. I hadn’t seen anything like it previously, and I haven’t seen anything like it since. There is nothing to hang your hat on. It’s not a conventional aria like his one in Act I. There is a lot of declamation, disjointed phrases, and tempo changes. It makes his Act I aria seem simple in comparison – it’s also long, but at least that one has repeated text and clearly delineated sections.
Another baritone, Phillip Addis was interviewed in an article published by La Scena Musicale on his July 2011 performance of Vampyr along with Alex Benjamin, artistic director of the Festival de Lanaudière, and Alain Gauthier, stage director. The Festival de Lanaudière has become Quebec’s most important music festival and ranks with the finest festivals of similar nature in Europe and the United States. Addis speaks of the way Marschner sets and characterizes Ruthven, providing a third esteemed performer’s thoughts.

Addis: The music supports the sense of a looming threat throughout the piece. Even in the most festive scenes there tends to be a sinewy countermelody worming its way through until the fun is spoiled by the horror. There’s a healthy balance of tuneful clarity and somber, dramatic forcefulness which is really exciting to sing. I enjoy singing roles that show torment and conflict. There’s much more to explore dramatically and vocally in such roles, compared to roles that simply require pretty singing or a light bit of comedy. Marschner supports the vampire with such a range of musical expression, making it at times desperate and pathetic, while cunning and commanding, but always a bit sympathetic and intriguing, to the end.

This piece predates some of the clichés we’ve adopted from that period (capes, fangs, wooden stakes, etc.), and is more centered on a vile lust for blood. Lord Ruthven is actually quite human in his methods of seduction and his insatiable desire to claim his victims. He represents the addict, who despite being tormented by his drive, must yield to it. He describes the living hell of killing loved
ones, even one’s children, to briefly satisfy one’s thirst. He knows that when he does go to Hell, he will be the most reviled among all sinners. He isn't defiantly free-willed, like Don Giovanni; he's driven because he’s accursed. Still, he has business to get down to, and he’s like a Casanova in his ability to seduce a young bride on her wedding day, another in a cave, while making himself available for an arranged marriage.

A final bit of input, for interest’s sake, comes from 1980 when (the year of the sudden Vampyr explosion in the United States) The Boston Globe interviewed baritone, Brent Ellis. He had just decided to take on a touring English adaptation of Vampyr after the Metropolitan Opera’s season had been cancelled. He had never heard a note of the opera, when developments at the Metropolitan led to his availability for Caldwell’s production.

Ellis: This is a wonderful work. It's a very legit piece - and nothing to make fun of. It has a great mood, something dark, ominous, scary, but also something deeply serious. We did a little preview for some children the other day, and they wanted me to sing the aria from the second act, but I said no way - it sends chills down my back; in it the Vampyre reveals that he has been condemned to roam the earth because he has committed the gravest of sins, breaking his oath to God.
CHAPTER SIX

Lord Ruthven Libretto Transcription

Act I

No. 1 - Introduktion

Bei der Urkraft alles Bösen
By the elementary power of everything evil

Swear I yourselves, my word to keep.
(I swear, I will keep my word.)

Doch fliehet diesen Aufenthalt,
But flee this stay,

since one of the victims approaches soon.

No. 2 – Rezitativ und Arie

Ha! Noch einen ganzen Tag!
Ha! Still an entire day!
(Ha! Another full day!)

Überlang ist diese Zeit!
Overly long is this time!

201 This IPA transcription follows the rules set out by Cheri Montgomery in her German Lyric Diction Workbook – Third Edition. Ruthven’s sung dialogue follows the Leyerle system with IPA, the original German text, a literal English translation, and clarification in parentheses if necessary. Ruthven’s dialogue appears as the German text, with a literal English translation.

202 Aufenthalt is a German word with many meanings. Also – sojourn, stopover, residence, habitation, abode, dwelling.
Zwei Opfer sind mir schon geweiht,
Two victims are to me already consecrated,

Und das dritte ist leicht gefunden.
And the third is easily found.

Ha, welche Lust aus schönen Augen
Ha, what pleasure from beautiful eyes

mit einem Kusse in sich zu saugen.
with a kiss in oneself to suck.

mit lusternem Mut das süßeste Blut
with lusty courage the sweetest blood

vi: wie Saft der Rosen von purpurnen Lippen
like juice of roses from crimson lips

schmeichelnd zu nippen!
Flatteringly to sip!

Und wenn der brennende Durst sich stillt,
And when the burning thirst oneself calms
und wenn das Blut dem Herzen entquillt,
and when the blood from heart gushes

und wenn sie stöhnen, voll Entsetzen,
and when they moan full (of) horror,

Ha, ha, welch Ergötzen!
Ha, ha, what amusement!

Welche Lust!
What pleasure!

Mit neuem Mut durchglüht mich ihr Blut;
With new courage glows through me her blood

ihr Todesbeben ist frisches Leben!
Her deathly shaking is fresh life!

Armes Liebchen, bleich wie Schnee,
Poor little darling, white as snow

Truly you well in heart hurt!
(I really hurt you in the heart!)

Ach, einst fühlt’ ich selbst die Schmerzen
Oh, once felt I myself the pains

ihrer Angst im warmen Herzen,
her anguish in warm heart

das der Himmelfühlend schuf.
That the skies feelingly created.
Mahnt mich nicht in diesen Tönen,
Admonish me not in these tones,

Die den Himmel frech verhöhnen.
That the skies mock impudently.

Ich verstehe euren Ruf!
I understand your call!

Ha, welche Lust!
Ha, what pleasure!

Dialogue

Seh’ ich dich endlich, meine süße Janthe!
See I you finally, my sweet Janthe!

O, so war es höchste Zeit!
Oh, so was it high time!

Morgen schon wärst du auf ewig für mich verloren gewesen.
Tomorrow, already would you for ever for me lost been.

Du die Braut eines andern!
You the bride of another’s!

No. 3 – Duett

Fühl an meines Herzens Schlagen,
Feel from my heart’s beating,

mehr als ich vermag zu sagen,
More than I (am) able to say;

dass ich dein auf ewig bin;
that I you forever be;
That I yours for ever am;
Never will I you sadden

'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vör 'vö
Dauern is a German verb referring to duration or how long something lasts. “Du dauerst mich” is used as an expression in this case i.e. “I pity you!” or “You bore me!”
Mondesstrahlen einzusaugen,
(to suck in the moon's rays)

Die mir neue Kräfte geben zum Leben.
(that give me new powers to live.)

Schrecklich, Almighty one!

Alles tot und leer,
Everything dead and empty,

nur der Hölle Hohngelächter
only (the) Hell's mocking laughter

muss ich hören!
must I hear!

Dialogue

Wohl mir! Ich höre eines Menschen Stimme!
Good (for) me! I hear a human voice!

Wer du auch sein magst, habe Mitleid
Who you also be may, have pity

Aubry, du bist's! Mein Engel sendet dich;
Aubry, you it is! My angel sent you;

ich ward hier von Räubern überfallen.
I was here by robbers mugged.

Nein, menschliche Hilfe kommt zu spät
No, human help comes too late
und doch Aubry wenn ich je dein Freund war
and yet Aubry when I ever your friend was—

do me an important favor.

Für mein Leben ist nichts mehr zu tun,
For my life is nothing more to do,

Aubry ich bitte dich
Aubry I beg you

Nein, das ist es nicht,
No, that is it not

was ich von dir begehre! Oh!
what I from you desire! Oh!

Nichts von allem ich bitte dich nur Aubry
Nothing from all of this I beg you only Aubry

lead me up there to those cliffs

and place my face in such a way

that the beams of the moon

me in the eyes penetrate.

Quiet! Carry out my request!

Hold still, unfortunate one, complete not!

In that hour when I your life saved,

swore you, for me to do,
was ich von dir verlangte.
What I from you asked.

Wohl, so erfülle jetzt, um was ich dich bat,
Very well, so complete now by what I you asked,

und schwöre mir zuvor, alles,
and swear to me before, everything,

was du von mir weißt, oder noch erfahren,
what you from me know, or still find out,

oder auch nur ahnen magst, zu verschweigen.
Or also only suspect may, to sense.

Nur vierundzwanzig Stunden.
Only twenty four hours.

Schwöre! Schwöre bei allem,
Swear! Swear by everything

was dir heilig ist, bei deiner Seele Seligkeit!
what you holy is, by your soul’s bliss!

Und verflucht seist du in den Abgrund der Hölle,
And cursed may be you in to abyss of hell,

alle Strafe des Meineids laste
all punishments of (the) false oath weigh

zehnfach auf deiner Seele,
tenfold on your soul

wenn du den Schwur brichst!
should you that vow break!

Verflucht seist du, und wer dir angehört!
Cursed shall be you, and who to you belongs!

Verflucht sei, was du liebst,
Cursed shall be what you love,

und was dich liebt! Schwöre mir!
and what you love! Swear to me!
No. 9 – Act I Finale

‘?ɔrə va:l tsva:k maχt miç fro:
Eure Wahl zwar macht mich froh,
Your choice does make me joyous,

dɔχ be'gływkt ve:r ɔcit nu:x dann
doch beglückt war' ich nur dann
but happy would be I only then

ve:n me'leidiς ɔɔk mi:x ‘frɔɔntliç 'łaçtə
wenn Mylady's Aug' mir freundlich lachte.
If my lady's eye (on) me friendly smiles.

naen sɔ:(k) ˈruːtfən ɔist maen 'bru:deŋ
Nein Sir! Ruthven ist mein Bruder,
No Sir! Ruthven is my brother,

dɛ:ŋ ɔəf ˈraɛzen ˈjo:n zaet ˈja:rən
der auf Reisen schon seit Jahren
who on travelling already since years
(Who has been travelling for years)

ɔəf de:m 'fɛstən 'lændə ɔist
auf dem festen Lande ist,
on the solid ground is,

li:p ɔist mi:x ɔes tsu: ɔɛf'laːrən
lieb ist mir, es zu erfahren,
love is me, it to know,
(I would love to know)

vəs ɔi:x ɔɛtva fən ɔi:m visst
Was Ihr etwa von ihm wisst!
What you about of him know!
(What you may know if him!)

nu:n
Nun?
So?

---

204 The author has also seen Ruthven spelled Ruthwen and pronounced more [rɔtvən] or a Scottish pronunciation – [rɪvən]. This would mostly depend on artistic vision and stage direction, in regards to where the action is taking place.
Schneidend wie ein giftiger Pfeil
Piercing like a poisoned arrow

Zuckt sein Blick mir durch die Seele;
Quivers his gaze me through the soul;

Ha! Den Träumer hier zu finden,
Ha! The dreamer here to find,

das bedeutet nimmer Heil!
that means never salvation!

Lasst sie, werter Sir, ich bitte.
Leave them, worthy sir, I beg (you).

Schöne Lady, oh verzeiht.
Beautiful lady, oh forgive.

wie die junge Rose lacht,
like the young rose laughing,

die am Wege einsam blüht,
that on (the) path alone blooms,

hat im innersten Gemüt
has in (the) innermost mind
(has in the innermost part of my soul)

Euer Anblick mich erfreut,
Your sight me delighted,

hoffen will ich daß die Zeit
hope will I that the time

205 Lady is also given it's English pronunciation.
Euch mein armes Angesicht
You my poor face
(will make the sight of me)

Ve:niçtsëns ək'trë:kiç maçtı
at least erträglich macht.

ýill ədën ən əde:n ʃvù:r
Still! gedenk an deinen Schwur!

(Be still! Remember your oath!)

'la:xən kann ʃiç 'zaenəə ʃu:t
Lachen kann ich seiner Wut,

dënn zaen ʃu:r ʃi:l ə:n əm'faŋən
denn sein Schwur hält ihn umfangen.

Since his oath keeps him ensnared.

'Me:kta:lən mit de:n əro:zənvaŋən
Mägdlein mit den Rosenwangen,
Maiden with the rosy cheeks,

balt ʃɪst maen daen ʃy:ssəs ʃlu:t
bald ist’s mein, dein süßes Blut,

soon it is mine, your sweet blood,

'ʃtimmən ədək 'gæstəə di: ʃu:t əmklıŋən
Stimmen der Geister, die mich umklingen,

Voices of ghosts, that me around ring,

'ʃu:bəln mi:ə tsu: di: ʃat ʃu:s ʃəliŋən
jubeln mir zu die Tat muss gelingen,
cheer me to the deed must succeed,

'ʃʊɾçtba:r ə'ælənt ʃrənt di: tsaet
Furchtbar eilend drängt die Zeit

Terrible rush pressed the time
(In a horrible rush time is pressing)

ʃu:nt fəm tsi:l ʃi:t əx əx vaet
und vom Ziel bin ich noch weit,

and from my goal am I still far,
But I will not tremble.

Ve: de: "aegnæn kraft "træot
Wer der eignen Kraft vertraut,
He his own power trusts,

Ve: de: "hælø mæxt ge'fæot
Wer der Hölle Macht geschaut
Who (the) hell’s might (has) seen

Nichts kann i:n fættern
Nothing can him shock.

Baæ des "onhæls / "onglykks 'græozæ 'ne:e
Bei des Unheils / Unglücks grauser Nähe
By the harm / misfortune horribly close

Svilt maen mut: tsu: 'ri:zænhø:e
Schwillt mein Mut zu Riesenhöhe,
Swell my courage to gigantic height,

'laænt 'blikke i:c naæ 'to:bæn
Lachend blikke ich nach oben,
Smirking look I up -ward,
(with a smirk I look up,)

In der Elemente toben,
In the elements romp,

Venn es 'blætæt venn es kraæt
Wenn es blitze, wenn es kracht,
When it thunders, when it crashes,

Fæ / æ: i:c miæ / nu: des 'boæzæn mæxt
Freu’ seh’ ich mich / nur des Bösen Macht!
Pleased / see am / only of Evil Power!

Ist mit 'græozæn jo:n fæk’traot
Ist mit Grausen schon vertraut
Is with horror already familiar
Act II

Dialogue

Guten Abend!
Good evening!

Ist John Perth nicht hier?
Is John Perth not here?

Du kennst mich wohl nicht mehr?
You know me well no more?

Auch kann ich nur wenige Stunden hier verweilen,
Also can I only few hours here stay,

ein Geschäft führte mich nach Davenaut.
a business led me to Davenaut.

Ich hörte dort von deiner Tochter Hochzeit.
I heard here of your daughter's wedding.

Die treuen Dienste, welche du meinem Hause geleistet,
The faithful services, that you to my house paid,
erfordern meine Dankbarkeit.
deserve my gratitude.

Ich will, dass die Hochzeit auf meine Kosten
gefeiert werden und so glänzend als möglich.
I would like for the wedding at my cost
celebrated to be and as brilliantly as possible.

Betrachte den herrschaftlichen Keller
Consider the master's cellar

heute als deinigen.
Today as yours.

Lass sogleich den grossen Saal erleuchten,
Let all the great hall illuminated,

dort will ich der Braut
there, want I the bride
den Myrtenkranz ins Haar flechten.
the myrtle wreath in her hair to braid.

Ist das deine Tochter, John?
Is that your daughter, John?

Freilich bin ich deinetwegen gekommen, schöne Emmy.
Certainly am I for your sake have come, beautiful Emmy.

Hier nimm diesen Ring zur Vergütung des Schreckns,
Here, take this ring as a compensation for the shock,

den ich dir verursacht habe.
that I you caused have.

Als Hochzeitsgast muss ich dir doch
As a wedding guest, must I you still

wohl ein Geschenk machen!
well a gift make!

Ich werde überdies für eine Ausstattung
I will on top of that, for a dowry

für dich Sorge tragen und wenn du willst,
for you see to it that and when you want,

deinen künftigen Mann auf meinen Gütern anstellen.
Your future husband on my properties employ.

Geht, liebe Leute, bringt den Saal in Ordnung.
Go, dear people, bring the hall to order.

Ich werde mich indes mit der Braut
I would me meanwhile with the bride

über die künftige Versorgung beraten.
About the future provision consult.

Wenn alles in Ordnung ist, lass mich rufen,
When everything in order is, have me called,

dass ich den Tanz mit der schönen Emmy eröffne.
That I the dance with the beautiful Emmy open.
Durch deine Schönheit, liebe Emmy,
Through your beauty, dear Emmy,

die mich bei dem ersten Anblick so sehr für dich einnahm,
that me by that first sight so very for you captured,

durch deine Liebenswürdigkeit,
through your kindness,

die mich immermehr und mehr zu dir hinzieht.
to me always more and more to you draws.

No. 13 – Terzett

naen 'li:bə 'zy:ssə 'klaenə
Nein, liebe, süße Kleine,
No, lovely, sweet little one,

glaub' mir, ich scherze nicht.
believe me, I (am) joking not.

'daene 'ʃø:nhaet ˈʃtʃtʃtʃ 'kɑ'l'laenə
Deine Schönheit ist's alleine,
Your beauty it is alone,

di: zo: maen hɛrts bə'ʃtʃtʃtʃ
die so mein Herz besticht.
that so my heart catches.

'veɪtʃə 'vɔ:nə ˈʃʊntʃərɡlætʃən
Welche Wonne sondergleichen,
What pleasure without comparison,

zanft di: 'vaŋə di:ʁ tsu: ˈʃtʃraetʃən
sanft die Wange dir zu streichen,
softly the check your to stroke,
(to stroke your check softly)

di:ʁ di: 'vaetʃə hant tsu: 'drykkən
dir die weiche Hand zu drücken,
your (the) soft hand to squeeze,
liebend dir ins Aug' zu blicken,
lovingly your in eye to gaze,
(to gaze into your eye lovingly,)

So den Arm um dich zu schlingen,
So the arm around you to wrap,
(to wrap my arm around you like that,)
den schönsten Lohn mir geben.
(give me the most beautiful compensation.)

a ein einz'ger Kuß von dir
a single kiss from you

gilt me:ü als ‘kron:en mi:ß
worth more than crowns (gold) to me.

So, jetzt ist sie mir verfallen
(now she has fallen for me)

und das Ziel ist nicht mehr weit.
(and the end of my quest not far.)

Die Hölle hör' ich lachen.
(Hell hear I laughing.)

Ah, look here, the groom.

Jealousy? That is laughable!

Dear ninny, you bore me.
(Pathetic rogue, I pity you.)

Nun, ich gehe, Liebesleute
Now, I (am) going, lovely people


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206 Tropf is a colloquial and pejorative term – ninny, rogue, etc.
zint  am  li:psten  dɔχ  al'laen
sind am liebsten doch allein,
are (the) best but alone,
(I prefer to be alone.)

nu:z  fɛk'giss  niçt  dass  du:  hətet
Nur vergiß nicht, daß du heute
Only forget not, that you today
(Don't forget, tonight you)

'maenə  'təntsərin  mußt saen
meine Tänzerin mußt sein.
my dance partner must be.
(are supposed to be my dance partner.)

ha  vi:  maen  hərts  fo:k  'frɔødə  'be:bøt
Ha! Wie mein Herz vor Freude quivers,

nu:n  207  das  'tsvaetə  'ɔpfəə  maen
Nun ist das zweite Opfer mein!
Now is the second victim mine!

di:  ɔi:k  miç  'ɔnziçtba:k  'ɔmje:bøt
Die ihr mich unsichtbar umschwebet,
to those myself invisibly hovers around,
(You who hover around me invisibly.)

'ju:bølt  'ju:bølt  balt  wirt  zi:  'ɔɔəə  zaen
Jubelt! Jubelt! Bald wird sie Euer sein.
Rejoice! Rejoice! Soon will she yours be.

Dialogue

Wie,  Sir  Aubry,  Ihr  hier.
What, Sir Aubry, you here.

Verschwende  nicht  unnötige  Worte.
Waste not unnecessary words.

207 The author has heard zweite in recording, it is zweite in Kogel’s edition, and Emmy is literally Ruthven’s second victim, with Malwina being the hopeful third. However, one sees dritte in the Pfitzner score. Pfitzner may have had some reason for making this change, or it may just be an editorial mistake.
Mich treibt mein fürchterliches Schicksal.
I'm driven by my terrible fate.

Zürne, tobe, rase gegen
Be angry, rant, riot against

den ewigen Kreislauf der Natur!
The perpetual cycle of nature!

Kannst du ihn stillstehen heißen?
Can you him stand still order?

Ha, auf meinen Knien würde ich dir danken!
Ha, on my knees would I you thank!

Laß ab von mir.
Leave away from me.

No. 14 – Große Szene

'jtralxle ʔsof deːk baːn des ˈrɛçtn
Strauchle auf der Bahn des Rechten,
Stumble on the path of Righteousness,

du: ʃɛlʃist deːn ˈfinstɛk ˈmɛçtn
du verfällst den finstern Mächten,
you fall prey to (the) evil forces

jɛint deːk ˈfeːltritt ʔsɔx nɪçt groːs
Scheint der Fehltritt auch nicht groß;
Seems the false step also not great;
(A false step doesn’t seem that great;)

bist du: ‘ʔænmaːl ʔɛkst ɡɛˈvɔnnən
bist du einmal erst gewonnen,
are you once first won,
(once you are won over,)

‘ʔɛʃɛk jteːts virst du: ʔɔm’ʃɔnnən
enger stets wirst du umsponnen,
closely always are you braided,
(you will be wrapped up more and more tightly)
und die Hölle läßt nicht los.
(and hell will not let go of you.)

Meinst du? Ha, versuch’ es nur,
(You think so? Ha! Just try it,)

(You think so? Ha! Just try it,)
di: gə'li:ptə haem tsu: tfy:rən
die Geliebte heim zu führen,
the beloved home to lead,

'vekɗə 'gattə 'fo:tək dann
werde Gatte, Vater dann,
become (a) husband, father then,

ʔult ʔaen 'hoχbəgłykkək man
und ein hochbeglückter Mann!
and an overjoyed man!

dɔχ ʔes nə:t di: tsəet he'rən
Doch es naht die Zeit heran,
But it close the time comes,
(But the time will come,)

vo: bae 'təuzənt 'ilaŋənbissən
wo bei tausend Schlangenbißən
where by (a) thousand snake bites

di:̰t di: 'ze:lə vərt ʔent'rissən
Dir die Seele wird entrißen;
Your (the) soul will be torn away;

fo:̰t de:n r'ɪc̩tsək bəŋ ʔult ŋve:̰
vor den Richter, bang und schwer,
in front of the judge, frightened and heavy,

ˈtʃɔə ˈzy:nət ˈmaenəet niˈtɕt
"Reue sühnet Meined nicht;
Remorse atones perjury not;
(Remorse does not heal a broken oath;)

ˈke:ɾə du: tsuurikk mit graos
kehre du zurück mit Graus
bend you back with horror

ʔin das kəom fek\'lassnə huəs
in das kaum verlaßne Haus."
to that barely left house."
Nun gehst du, ein grausiger Leichnam einher,
Now go you, a terrifying corpse along,
(designed to feed yourself with the blood of those,)

bestimmt, dich vom Blute derer zu nähren,
destined, you from Blood (on) whose to feed yourself,

im Innern trägst du verzehrende Glut;
on (the) inside carry you consuming fervor;

was durch dich lebt, ist durch dich verloren!
what through you lives, is through you lost!

de:K 'gattin de:K 'zö:ne de:K 'tøe¢teK blu:t
the wife’s, the son’s, the daughter’s blood,

es stillet zuerst deine scheußliche Wut,
it appeases first your hideous wrath,

und vor ihrem Ende erkennen sie dich
and before their end recognize them you

und fluchen dir, und verfluchen sich!
and curse you, and curse themselves!

Doch was dir auf Erden das Teuerste war,
but what you on the earth the most precious was,
Ein liebliches Mädchen mit lockigem Haar,
A lovely young girl with curly hair,

Jimi:kt schmiegt die kleinen Händchen um dich
beggingly her small hands around you
die Tränen in's helle Aeuglein ihr treten.
the tears in (the) bright little eyes (your) appear.

Sie babbles, father, spare me,
sie babbles, father, spare me,

ich will auf Erden für dich beten!
I will on Earth for you pray!

Du siehst ihr in's unschuldig fromme Gesicht,
You look her into innocent, pious face,
(You look into her innocent, pious face,)

Du möchtest gern schonen,
you want like spare,
(you want to spare her,)

kannst es doch nicht;
and it but not;
(but can't;)

Es reizt dich der Teufel,
It tempts you the devil,

Du mußt es saugen,
You must it suck,
das 'tœøre blu:t
das teure Blut!
the precious blood!

zo: le:pst du: bis du: tsu:r 'hœlle fœ:rst
So lebst du, bis du zur Hölle fährst,
so live you, until you to hell go,

de: du: ?œf 'œ:viç nun 'œ:angahœrst
Der du auf ewig nun angehört.
that you to forever now belong.

Selbst dort noch weichet vor deinem Blick
Itself there still depart in front of your gaze
di: fu: de: fe:k'vœrfœnœn mit 'fœ:kkœn tsu'rvkk
die Schaar der Verworfœn mit Schrecken zurück,
the crowds of (the) deprived with terror go back
denn 'ge:goen diç zint zi: 'œ:ngœraen
denn gegen dich sind sie engelrein,
then compared (to) you are they pure as angels,

?œnt de: fe:k'dammtœ bist du: ?al'laen
und der Verdammœ bist du: allein!
and the damned one is you alone!

Du starrst? du stehst entsetzt vor mir?
You stare? You stand in front horror-stricken of me?
(You’re staring? You stand in front of me horror-stricken?)

ha ha ?œç 'tsaeɡœtœ naç de: na'tu:
Ha, ha! Ich zeichnete nach der Natur,
Ha, ha! I drew after (the) Nature,

'mœnœ 'œ:egœ ge:jœtœ ?œ:'tœ:litœ ?œç di:
meine eigne Geschichte erzählte ich dir!
My own story narrated I (to) you!

jœ:rst ge: hin ?œnt brïç 'daenœn jsu: r
Jetzt geh' hin und brich deinen Schwur!
Now go away and break your oath!
No. 16 – Duett

Leise
dort zur fernen
Quietly there to the far away
arbor,

Wo
wir ungestörter sind.
Where we undisturbed are.

Nicht doch, liebes, süßes Kind!
No but, lovely, sweet child!

Folge mir nur wen'ge Schritte.
Follow me just few steps.

Furchtsam Närchen, laß dich küßten.
Frightened little fool, let you (be) kissed.

Soll ich, ach noch länger klagen,
Should I, ah even longer wait,

rührt dich meine Bitte nicht?
Move you my request not?

Wird mir nie dein Auge sagen,
Will me never your eye tell,

daß für mich dein Herzchen spricht?
That for me your little heart speaks?

Lange hat sie widerstanden,
long has she resisted,

doeh laeze dort tsu:r 'fernen 'laobø

Leise dort zur fernen Laube,
123

so: komm doch, mein süßes Liebchen,
So come though, my sweet darling,

'maenęrek?'uogęn'holdęślicht
Meiner Augen holdes Licht!
My eye's fair light!

nu:n zo: komm noch wen'ge Schritte.
Nun so come, still few steps.

'zy:ssésm:ętčen'folęgę mi:Ę
Süßes Mädchen, folge mir.
Sweet maiden, follow me.

'laez laezim'Mondenschimmer,
Leise, leis' im Mondenschimmer,
Quietly, quietly in shimmering moonlight,

'fülltont'haemlęc tsi:n vi:ĘfoĘt
still und heimlich ziehn wir fort,
softly and secretly move we away,

nac: de:mmzy:ss fęk'vi:gnęnor
nach dem süß verschwiegenned Ort.
to the sweet secluded place.

du: bist maen ∣čdaen fy:Ę'immęek
Du bist mein, ich dein für immer.
You are mine, I yours for ever.

mo:nttont'j настоя'mo:ęgęnląoęen
Mond und Sterne mögen lauschen,
Moon and Stars like (to) listen in

vi:vi:Ęze:Ęjmėmze:Ęląoęen
wie wir Seel' um Seele tauschen
Like we soul for soul exchange

tonttın'li:ęeunsbęraoęen
und in Liebe uns berauschen.
and in love we intoxicate.
No. 20 – Act II Finale

Sir? Entschuld’gen kann ich nicht, Sir! Excuse can I not,
that I tarried in my duty,
hab’ ich doch mein Glück verschoben, but my happiness postponed,
‘maenər ‘fe:jər vollt ‘iç ‘lo:ben meinen Fehler wollt’ ich loben my mistake would I praise
‘praezen na: maen ‘missgajikk preisen noch mein Mißgeschick, praise even my misfortune,
‘tsəŋtə ?aʊʃ ma’leidis blikk zurnte auch Mylady’s Blick cross also my lady’s gaze
?aʊʃ de:n ‘le:ssgən ‘brɔːtigam auf den läß’gen Bräutigam with the forgetful groom
deːk zoː jpeː t suːk ‘hɔxtsaet kam der so spät zur Hochzeit kam. That so late to the wedding came.
ha tri’mf das tsi:l ‘iːst na: Ha, Triumph! Das Ziel ist nah, Ha, triumph! The quest is close,
siː ‘iːst in meinen Händen. She is in my hands.

209 Sir is not a German word. Listed is the British accepted pronunciation.
210 Mylady’s has also been transcribed in the British accepted pronunciation.
Die Zeit vergeht, es wird zu spät.
The time passes, it is too late.

Grausen bebt durch meine Gliedere.
Horror quivers through my limbs.

Die Zeit vergeht, es wird zu spät.
The time passes, it is too late.

Lasst uns rasch zum Werke schreiten.
Let us quickly to work proceed.

Mich drängt die Zeit!
Me presses the time!
(The time presses!)

Ihr wißt, was Pflicht gebeutet.
You know, what duty calls for,
Ich darf nicht länger weilen,
I may no longer stay,

Nein! Nimmermehr! Es kann und darf nicht sein,
No! Nevermore! It can and shall not be,

Ihr gabt mir Eu'r Wort mir,
You gave me your word to me,

Wollt Ihr es ehrlos brechen?
Wish you it (to) dishonorably to break?

Man muß den Eingang ihm verwehren!
One must the entry him forbid!

Ich bin verloren, wehe mir.
I am lost, woe (is) me.

Aubry! Gedenk an deinen Schwur,
(Aubry! Remember your oath!)

Verderben drohet dir!
Ruin threatens you!

Gottes Donner wirft mich nieder!
God's thunder throws me away!

Wehe mir!
Woe (is) me!
Appendices

Der Vampyr – Plot Synopsis

Act I
The stage is illuminated only by lightning and dim, eerie moonlight. The cave of the vampires is on the left, a high plateau at the rear. A chorus of witches, hobgoblins, and demons calls out wildly for the vampire master to appear with his retinue. He comes forth with Ruthven, who is already a vampire and has begged for a year of freedom to roam among men on earth. His request will be granted if he can sacrifice three young brides by the following midnight. The master disappears. Ruthven sings a revolting aria about the delights of seeing his victims in their final spasms of death while he sucks out their blood. Janthe, who has fallen in love with Ruthven before the time of the present narrative, rushes up in a state of exhaustion and falls into his arms, having left her father’s house without his knowledge. Ruthven escorts the unsuspecting girl into the cave and sucks her veins dry. Berkley later discovers her absence and organizes a search party. Reaching the cave, a group of peasants advance cautiously inside. They come out dragging Ruthven, whom Berkley stabs. Berkley’s manservant emerges, bemoans that Janthe has become the vampire’s victim, and the peasants bear off her body. Ruthven is left for dead. Aubry appears on the scene on his way back to Davenaut’s manor; he has just returned from a business trip to London. He spies Ruthven and runs to his aid. Since Ruthven once saved Aubry’s life, the latter has an obligation to repay the debt. Ruthven asks to be borne to the plateau where the rays of the moon can strike his body.

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and revive him. Recognizing that this reveals Ruthven to be a vampire, Aubry is aghast but is sworn to secrecy about the matter by Ruthven. Aubry runs off as Ruthven’s body begins to come to life. Soon the vampire stands up fully rejuvenated.

*In Pfitzner’s version of the libretto the drama to this point is treated as a Vorspiel (as in similar scenes in the plays of Nodier, Planché, and Ritter) and the overture is played immediately after Ruthven stands up. Besides the fact that neither Berkley nor Janthe nor any of his servants is heard from again, the idea is dramatically justified, although the reason behind moving the overture to this point was simply to provide entertainment during a complex scene change.*

The scene shifts to a tastefully decorated hall in the castle of the Laird of Davenaut. Malwina looks out the window, sees Aubry approaching in the morning light, and runs out to meet him. The two lovers thank heaven for reuniting them after so long an absence. Sir Humphrey Davenaut, who was never aware that his daughter and Aubry were in love, enters and announces plans for her to marry the Earl of Marsden (alias Lord Ruthven), laird of a neighboring estate. Malwina kneels at her father’s feet and implores him to reconsider. But Davenaut has given his word to Marsden, now riding up to greet Malwina. Naturally, Ruthven has arranged for the wedding to take place before midnight. Guests begin to assemble. Well-wishers offer the unsuspecting Malwina roses. Aubry turns pale when he discovers that the “Earl of Marsden” is really Ruthven. When Aubry threatens to expose him, Ruthven pulls him aside and reminds him of his oath of silence. Aubry desperately tries to get Davenaut
to delay the marriage until the following morning, but the laird has promised Ruthven it will take place before midnight, and he will not go back on his word. The curtain closes on the first act, leaving Aubry to find a way out of an unsolvable dilemma.

**Act II**

The second act opens on a square in front of the castle of Marsden. Steps up to the castle are on the left. An arbor is at the rear, and a table covered with gifts is at the right. It is afternoon. A marriage between Emmy and George is scheduled to take place on the same night as Ruthven’s and Malwina’s. John Perth goes from group to group, serving the celebrants. Several peasants come forth and perform a stomp dance, and there is evidence of widespread intoxication. Suse begins to berate her husband for getting drunk and talking too much, while Emmy laments that she went out to look for her fiancé but saw only stars and the moon. Meanwhile, Green begins talking agitatedly off to the side about having served on Berkley’s search party the previous night when Janthe was discovered murdered by a vampire. Emmy sings a well-known *Romanze* about vampires, near the end of which Ruthven becomes visible at the top of the stairs. To win over the peasants, he orders a celebration to be held at his estate in honor of George and Emmy, with all house stores open to the servants. All leave to prepare for the party except Emmy, whom Ruthven begins to woo. He steals a kiss which forfeits her to the vampire master. George, who has been hiding in the bushes, confronts the two, who laugh at his petty jealousy. Ruthven goes off, secretly jubilant about his second victim. George upbraids Emmy for
her shameful behavior. Aubry enters; he has followed Ruthven to the Marsden estate in a vain attempt to talk the vampire out of his hideous plans. Aubry threatens to break his oath of secrecy; Ruthven counters that he is driven by fate and that Aubry must leave him alone or become a vampire himself. Aubry leaves in a state of despair. Moonlight envelops the stage. Ruthven leads Emmy off behind the arbor. Scrop, Blunt, Green, and Gadshill enter, complaining that it is too hot to drink indoors. The quartet sings the famous drinking song, “Im Herbst da muss man trinken.” Suse comes on stage, incensed at Blunt for having left her without telling her where he was going; then she attacks each member of the quartet in turn for lethargy and lack of ambition. They lift her to the table in an effort to stop her tirade. A shot is heard offstage. George relates breathlessly how he found Emmy murdered by the vampire, whom he caught and shot. George drops to the ground senseless and Emmy’s body is borne off to be buried.

The scene shifts back to the hall in Davenaut’s castle. Aubry sits near the window with his head in his hands. Malwinae enters in her wedding dress; she is despondent about marrying Marsden but has no idea he is a vampire; she is simply in love with Aubry. Aubry lives in mortal fear of becoming a vampire for divulging Ruthven’s identity but feels bound to rescue Malwina from her fate. He attempts to sidestep the real issue by warning her that the powers of hell have set a trap for her and that she must flee at once to avoid getting caught in it. But in view of her devout faith in the Lord, she fails to see how Evil could claim her. She resigns herself to marrying Ruthven and walks to the middle of the hall.
Four bridesmaids appear. Aubry, at first trying to restrain his anger, finally moves to block Ruthven's path; Davenaut, who has had as much of Aubry's behavior as he can bear, orders the rabble-rouser thrown out. Aubry and Ruthven both reflect anxiety over the fact that the clock will soon strike midnight, but urged on by Ruthven, Davenaut orders the ceremony to take place immediately. Aubry gives up; sacrificing his own eternal destiny, he denounces Ruthven as the vampire. To his surprise, nothing happens to him thanks to a benevolent God, but flames leap out of the ground, devouring Ruthven amidst the laughter of the vampire master's servants. Davenaut asks his daughter's forgiveness, then gives his consent to the marriage of Aubry and Malwina.
Heinrich Marschner, composer - A Biographical Sketch

Heinrich Marschner was a leading figure in German opera in the period between Weber and Wagner, and wrote twenty-three operas and singspiels. He was born in Zittau, in 1795, and although he studied law at the University of Leipzig, spent a considerable time developing his love of music.

His father was a Hornrechsler, a craftsman who made items of horn or ivory, but was a man who also had an abiding interest in music, and allowed his son the liberty to develop his considerable talent.

A meeting with a Hungarian nobleman, Count Thaddaeus Amadée de Varkony, led to an attempt to induce Beethoven to accept Marschner as a pupil, in 1815. The following year Marschner became music teacher in the household of Count Johann Nepomuk Zichy, whose principal residence was in Pressburg (the modern Bratislava). There he undertook further study with Heinrich Klein, a leading figure in the music of the place. It was in Pressburg that he turned his more serious attention to the theatre with an opera, Der Kiffhäuser Berg, based on a Thuringian legend, a magic opera in the then currently popular style, but following Weber's example in using folk narrative material. In 1817, Marschner married, but became a widower within months, his wife dying of gangrene. Throughout his life, he was married three more times.

Another opera, Heinrich IV und Aubigné, had some success thanks to Weber, who saw to its production in Dresden, where Marschner settled in 1821, without immediate employment.

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The first theatre commission Marschner undertook in Dresden was the composition of incidental music for Kleist's play, *Prinz Friedrich von Homburg*, and this was followed by music for an unsuccessful Volks-Trauerspiel, *Schön Ella*, a work that relied heavily on the archetypal German romantic ballad, *Lenore*. In Dresden, Marschner was appointed Weber's assistant in 1823, although he had hoped to offer the position to his friend Johann Gänsbacher, to whom he was under some obligation. Relations between Weber and Marschner were never smooth, and the latter seemed to resent the obvious musical and dramatic influence that Weber perceptibly had on his own work. In 1824 Marschner became director of the German and the Italian opera in Dresden, undertaking, as he complained, most of the duties of Weber and of Morlacchi, the superintendent of the Italian opera. Marschner's second wife died in 1825. Weber died in June, 1826, and Marschner, unsuccessful in his petition to the court for Weber's position, resigned, travelling first to Berlin, then to Danzig, where he had a six-month contract at the opera, writing the two-act *Lukretia*, the title role being performed by his new wife, Marianne. *Lukretia* is the first of the large Marschner works that use massive forces and driving melodies, with a strong theme. It concerns the Roman legend of Lucrece, a Roman matron, illustrious for her virtue. She was the victim of rape by Sextus, son of Tarquinius Superbus. Having enjoined her husband, Lucius Tarquinius Collatinus, and his friends to avenge her, she stabbed herself to death. The ensuing revolt drove the Tarquins from Rome.

In 1827 Marschner returned to Leipzig, where his opera *Der Vampyr*, a
subject of topical interest, won success. This was the first collaboration with his brother-in-law, Wilhelm August Wohlbrück, which was to continue through many of Marschner's most successful theatre works. *Der Vampyr* was followed by an opera derived from Sir Walter Scott's *Ivanhoe, Der Templer Und die Jüdin*. Four years later he was successful in his application for the position of Kapellmeister in Hanover, a position he retained, in spite of difficulties, for the rest of his career.

In 1830 Marschner was offered the position of conductor at the Hanover Hoftheater. There his compositions won him considerable fame, but he wanted to make more of an impression in Berlin, and wrote *Des Falkners Braut* with that end in mind. Although the opera was promised to Berlin, the production was sabotaged, and not mounted until later, in Leipzig.

In 1833 Marschner achieved his greatest success with the opera *Hans Heiling*, a work that established him as the leading proponent of German romantic opera. Subsequent dramatic works met varied reception, although his achievement was widely recognized. *Hans Heiling* follows the example of Weber's *Der Freischütz*, but in form exercised a strong influence on Wagner. In harmonic language Marschner was adventurous, and in *Hans Heiling* he provided a new role for the operatic baritone, as demon-king. The work has a clear influence on Wagner's *Der Fliegende Holländer* both in narrative and in certain elements of detail.

It is a most ingeniously structured opera: for example, the work begins with a chorus of underground sprites mining and smithing gold. After the premise is revealed, that Heiling is to seek his bride in the upper-world, instead of the
scene changing to that place, the curtain descends, and we hear the *Ouverture*. Perhaps it is simply the exigencies of the stage that two large sets needed to be hauled in and out, and an overture was the only way to keep the story going without a break in the act, but it is a *coup de théâtre* that comes across as very modern. Other innovations include a bravura scene in a storm that uses a solo contrabass to create a spine-tingling effect. To this day, *Hans Heiling* remains Marschner's most accessible work, even though *Der Vampyr* has made it to television, and is one of those operas that dramaturges feel free license to update *ad libitum*.

Marschner spent much of his remaining years in Hanover, writing for pageants, musical plays (*singspiels*), and the occasional opera. His last opera, *Sangeskönig Hiarne* had elements of Wagnerian scope to it, but he was unable to compete with the authentic Wagner: the rising composer of German myth who was not all that much younger than he. Marschner took *Hiarne* to Paris, as no German house would stage it, and there he found himself competing with the Parisian production of *Tannhäuser*, to his disadvantage. *Hiarne* was not performed in his lifetime; and while Wagner was instrumental in getting some of Marschner's earlier operas staged, it was evident that he was coming into his own, and there was no room for the old school.

Marschner died in Hanover in 1861, having written 23 works for the musical theater, and many *lieder*, some accompanied by orchestra, piano, or guitar. His work has a freshness to it, and his harmonic palette is unequalled in his contemporaries. He is not one to languish in moods or ask for prolonged
contemplation of atmospherics. He is decisive and always approachable: his music is a tonic to the heavier Germanic composers; perhaps the most applicable parallel is Wagner's *Die Meistersinger* with its blend of humor and stolid seriousness in its presence.
Wilhelm August Wohlbrück, librettist - A Biographical Sketch

Wilhelm August Wohlbrück was born in Leipzig in 1794 or 1796. At the time he met Marschner, he was an actor and producer in Magdeburg. In 1832 the directress of the theater in Riga, Frau von Tscherjaewski, obtained for Wohlbrück the position of producer there. After two years, Tscherjaewski rejoined her husband, a harbor inspector, in the Bolderaa, leaving Riga without a theater. Wohlbrück had appearances in Reval, Mitau, and Libau, both as an actor and a director; then he went to Saint Petersburg. Here he provided the text to Keller’s Hassan Ben Ali (both composer and opera are obscure) but was not able to command the attention his brother had. He needed a firm position to support his large family. He returned to Germany in 1836, appeared in Mernel, Koenigsberg, Danzig, and Stetting before finding a permanent engagement in Schleswig. But Holley called him back as actor and producer to the reorganized theater in Riga. He kept this position until his death from cholera in 1848, although he frequently undertook trips to Breslau to visit his relatives. He is known today primarily for the opera librettos he provided Marschner, but also wrote several poems for songs, notably sets composed by Carl Friedrich Weitzman (1808-1880) for the Riga Liedertafel. Heinrich Dorn, who worked in Riga while Wohlbrueck was there, was very complementary to the poet in his Aufzeichnungen aus meinen Leben. Among other things, Dorn said that Wohlbrueck was one of the most skilled librettists of his day from the standpoint of his knowledge of the theater. His verses and strophes fit Marschner’s music

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perfectly without any textual clumsiness, and rarely was a scene written which failed in its dramatic function. He also worked very quickly.

While Marschner and Wohlbrück were still together in Magdeburg, they seized on the idea of collaborating in the production of an opera on the subject of vampires. Such a topic was typical of the literary movement in Germany called the Schauerromantik (literally, “horror-romanticism”), then at its peak of popularity. Of all the sorts of fictitious monsters around which the Gothic horror stories from this age were fashioned, the vampire was perhaps the most popular, and even though the Schauerromantik itself, like all other movements in the arts, lost its public appeal and gave way to material less gruesome, the intriguing nature of the vampire has kept the rapt attention of the public up to the present day.
Translated Hans Pfitzner Foreword to his 1925 edition

Among the manifold perversities of our time, which are to be observed in every sheer of activity, belongs, in the area of art, the peculiar manifestation that new artistic products usually are rejected if they are not somehow problematic. Problem-free, self contained, non-experimental well-made productions of the older theater, nurtured in the fertile soil of the old culture, do not interest and find no appreciation – are not seriously received. On the other hand, these same people take pleasure in exhuming long dead works which probably had been so thoroughly forgotten because they were all too problem-free even for earlier generations. Still other valuable works appear from times past, but only if they still exhibit a singular stamp, even with their conspicuous lack of problems, their self-containment, their form.

The opposite looms so conspicuously that one must wonder that it only recently has become the object of consideration. To all this, one may add that everything these two extremes, no matter how significant, full of life, well-known, and how all-inspiring, which yesterday seemed so much our dearest possession, runs the danger of being considered passé – to be tossed aside. Think of all the insane assertions, what turmoil, what opinions, which ten years ago no one would have dared to put on paper. To draw musical examples from music – there are musical brochures in which Bruckner is placed above Beethoven. A movement against Wagner is no longer modern. Schumann and Brahms are closely examined as to their membership on Parnassus, and one speaks of them

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214 Provided generously by John Moriarty. This Foreword, from the pen of Hans Pfitzner, appears in his 1925 edition to *Der Vampyr* in German only.
in a tone which twenty years ago was only possible in Bayreuth. The same public which today at a concert feigns interest in compositions written in one-sixth tones and wrinkles its nose at a symphony by Brahms, listens tomorrow with the greatest patience to three-hour-long operas of Handel cadenzas in the opera house. One could paint this picture from one hundred angles, and once could present this in one hundred variations. In no way would I be surprised if a newly founded association for the improvement of international culture in Germany were to appear on the scene with a Zelter-Haba evening.

The revival of Marschner’s Vampyr at the Stuttgart Landestheater had nothing to do with this kind of experimentation. Indeed, when one considers how long this work had disappeared from the standard repertory of German opera, when on realizes how rarely, how exceptionally it appeared occasionally here and there, and then only on small stages, then one may indeed speak of an exhumation. But the word is used incorrectly in view of the real life that is to be found in this work. One exhumes mummies and corpses, but this music has life in it. If the legendary vampire is a walking dead body, so is Marschner’s Vampyr a resting live body. That the air of our stages is not favorable to this corpse proves nothing against its health, and many a corpse that has belonged in the grave for a long time wanders about in this air.

This revival of old operas has nothing to do with this aforementioned experimentation of modern times, since my efforts to revive the three Marschner masterpieces go back a long time. Long before Hans Heiling reappeared during the war, I conducted this opera in Strassburg, and I brought it out in a new
production which was also the basis of my guest appearance as stage director of *Heiling* in Dresden. The entirely new edition of *Templer und Jüdin* (published by Max Brockhaus in Dresden) I likewise incorporated into the Strassburg repertory, where it has had a success surpassing all expectations. Now the Stuttgart stage offers me the opportunity to present the third opera of the famous trilogy, the first to be written, and one hopes to a lasting revival and incorporation into the German repertory.

When one champions eagerly and continually, other people are of the opinion that one overestimates. I think as far as Marschner is concerned, this is not true; I am rather of the opinion that his appearance as an operatic composer, as demonstrated in these three works, is underestimated. In any case, there is in my efforts a certain urgency to compensate for a great injustice, a compensation which is by no means of an abstract nature, but equivalent to a strongly-felt desire not to withhold from the German public art values to which it has a right, and which because of their nature it would count with pleasure among its enduring possessions if it only had an inkling of their value – yes, even of their existence. I would like to dwell on this a little longer.

The fate of operatic music in art-life is something very special, and cannot be compared with any other art product. An appreciation, a dissemination, the making available of a work of art, depends finally on itself and its attributes. Every picture, every play, every sonata creates its own dissemination through its value, its purpose, in short, through qualities which belong to itself, attributes which correspond, in the short run or the long run, to a greater or lesser need to
be heard and seen. The life and death of operatic music require a story and ticket sales; in other words, no matter how good the music is in an operatic score, a bad text can bar its way to the ears of the listener. On the other hand, we have examples of texts that are impressive or fashionable which are able to keep poor music above water temporarily. One doesn't argue against a real operatic composer who can take the clumsiest text and make it lively, as is the case with *Die Zauberflöte* and *Il Trovatore*, or the music dramatist who chooses its text by its success. There are too many living examples of famous music dramatists whose convictions about literature and the nature of a good libretto lack self-assurance (one thinks of Weber) and who, because they were not gifted as poets, were forced to use poor texts. Above all, however, the German public would rather endure Welsh nonsense than German clumsiness – yes, even something lovely and cute if it originated in Germany. Tirelessly for one hundred years, the silliness of the *Euryanthe* text has been pointed out, and therefore the musical public has been deprived of this heavenly music, although the even greater nonsense of Italian and French opera is swallowed with bliss. So it is that treasures of the greatest music are only seldom heard, particularly in the necessary places (the stages) and in the necessary context. No other music has this fate. An oratorio – the closest thing to opera – has more chance of being heard from time to time, if only the name of its composer has a good sound. Because the box office is not a consideration, its success is not dependent on how many repeat performances it is given; there are no costs for a new production; it always remains an “opening night performance” which is usually
well attended. One example will suffice: Schumann’s *Faust*, which has some of his weakest music, has been repeatedly performed by choral organizations since its composition. The same composer’s opera *Genoveva*, with great textual deficiencies and lack of musical drama – though of a much higher caliber musically than his *Faust* – showing here and there the high points of Schumann’s great work, is never performed. It is the duty of every opera house to rescue any musically worthy German opera from its paper existence and present it from time to time to the public in a worthy production. The greatest opera houses of our land should not let this duty slip by. It is inconceivable that operas whose titles are linked with composers who brought about the development of German music are only performed by inferior companies. There are not that many dramatic composers of rank and worth. We know that the development of serious German opera after Mozart recognizes only three names: Weber, Marschner, and Wagner. The royal opera house in Berlin has not played a note of Marschner’s music for more than ten or twenty years. Although it had the greatest financial means before the war, it is clear that the box-office considerations had nothing to do with this.

I cannot give a clearer picture, but the statistics give a clear answer. The above said fulfills my set goal. I find here an injustice and a great loss. One should not be confident that all works of art will find their rightful place through their own strength.

In between, there are achievements which are, at least to us Germans, of great value – or should be of great value. They can be described as belonging to
the noblest category of folk art. The three Marschner operas belong to this manner of folk art. But for folk opera, one needs not only the opera, but also the folk. Where are the folk? Is the German Folk still in existence – the Folk which once recognized its very being in these works? This is the question which, because of its depth, would require a discussion too broad for this article. But it had to be touched upon because it points out how our old spiritual inheritance lies in danger. At the beginning of this article, I pointed out the desire for experimentation and its closely related mania to toss overboard that which until now has been acknowledged and recognized. It would be in the character of this era perhaps to ban Der Freischütz from the repertoire and instead replace it with an opera by Monteverdi. I think it more worthy, necessary, and in a deeper sense, more advanced to give recognition to a deserving native creation. With this in mind, may we turn our efforts towards performance of Der Vampyr.

Der Vampyr was, in its own time, a great theatrical success, a famous opera. It conquered most of the German stages and ranked high in the estimation of the world of music. It travelled to foreign countries. In London it was given over sixty performances in one year. At least on paper, its reputation has stood up all these years remarkably well. Yet this work has as good as disappeared from the German repertory and also from the international repertory. This fact must be hammered into the ears of the Germans, for they are inclined to neglect their own product: if elsewhere an ingenious work finds no understanding among its own countrymen, then Germany is always eager and willing to receive it with affection, and give it understanding and a homeland. A
host of famous names from all the arts bears witness. One has only to recall
Berlioz whose artistic homeland was Germany. But the opposite is not true. If a
creator of a German work is not recognized in Germany, then he is lost
everywhere. Can one think of Kleist being discussed in France, England or
Russia!

The all too gruesome libretto of Der Vampyr is often cited as the reason
for its lack of popularity. But in its own time when the opera was new it was
received differently. The whole mentality of the time, in comparison to ours, was
impressionable and receptive; it concerned itself with the mysterious, the night
side of Nature. The most prominent arts works of that era gave free play to those
qualities. Music and poetry submerged pleasurably in mysterious realms. There
was a continuous succession from Bürger’s Geisterballaden, through Kleist’s
sonnambulistic dramas to the whole fantastic world of E.T.A. Hoffmann. In
music, the first shudder from the other world seizes us with Mozart’s
Commendatore. But Weber took the decisive step in Der Freischütz in which the
music, heartily in the service of the folk tale, expresses the sinister and the
friendly in the powers of nature. The work by the romanticist that is the subject of
the present discussion is of the same spirit. The list of the Weber master-operas
is very short: 1821 Freischütz, 1823 Euryanthe, 1826 Oberon, 1828 Vampyr.
Critical writers are all too easily inclined in these cases to speak of derivation.
Especially in our case, the younger master is represented with mathematical
regularity of having copied the older master. I think that entirely untrue. The
circumstance that the time difference between the originals and the supposedly
influenced works is such a short one makes the derivation very improbable. It really would have to be a petty talent and a sad plagiarist who would copy what had been written only five years earlier. True influence on a real talent from a stronger nature usually takes place in early youth when the spirit is open to first impressions and the whole being has more of an assimilative than a creative nature. The many similarities one may find in the works of these two masters (by the way, rarely are these similarities melodic, but rather of mood) are, as far as I am concerned, only to be explained by the musical language of the period. They were just kindred spirits, both born dramatists of a romantic cast whose musical language had in some ways a certain family likeness. In any case, for the connoisseur there are such enormous differences that these similarities can be recognized only in a very broad sense.

The period was also not so ill-disposed toward the libretto as a later more sophisticated and enlightened period with its demand: "We want to see ordinary people on the stage!" This outcry is suspect; it resounded among the anti-Wagnerians when verismo appeared, and even earlier. This is not to be taken seriously (a person on the stage is not defined by his costume) but is an argument in which I can not believe,. One can not hold the public responsible for everything while the Theatre does not perform its duty, nor are responsibilities fulfilled by the one who should be the middle man between theater and public: the critic. On neither side do I see much love for such works. Above all, I feel the lack of truly good and dedicated performances. Now and then I come across items from the libraries of the important opera house, and I am horrified at the
brutal cuts made without understanding. Much has to be cut in these operas, but one is astonished at the total incompetence which is unable to distinguish between that which is poor and that which is vital. It is as if a gardener were to cut the fresh green leaves from a bush and leave the dead ones. When these works, after such a long absence, are brought out in such a condition, it is no wonder that one does not know what to make of them; especially when one can read in the newspaper the next day that such a production is a lost labor of love, and that it is a “passing phenomenon,” “products of a bygone Romantic era,” and more of the same. But we shall no longer dwell on the reasons for the disappearance of such markedly worthy creations, but take a positive approach and say, “This must not continue.” In any case, in out time we are fortunate that narrow-mindedness can no longer be accepted as an excuse.

The libretto is horrifying, and why should it not horrify? It is, after all, in the nature of the music to depict the domain of the demonic, the gruesome, and the shuddering is the best part of Marschner’s music. Many situations, because of the fantasy of the material, are removed to a certain distance; I believe this to be an advantage of the libretto which the music helps. When, for example, the Vampire disappears from the stage with Emmy, one imagines what he is doing to her. One does not put it so insultingly before the eyes, as when Zerlina’s cries for help in Don Giovanni sound from backstage. I would like to draw attention to the truly strong similarities and parallels between the characters in Don Giovanni and Der Vampyr. The demonic hero of the title roles, the three victims: Donna Anna/Malwina (heroic), Elvira/Janthe (yielding), Zerlina/Emmy (naïve), father of
the heroine: Commendatore/Davenaut, bridegroom called to the rescue: Ottavio/Aubry, bridegroom of the third: Masetto/Georg.

One can understand how Marschner was inspired by the libretto, and even enthusiastic about it. It corresponded to that part of his talent which was the basis of his reputation and constituted his originality. The representation of the one side of the demonic, and the other side of the amusing or sentimental in folk art. But by itself, Der Vampyr is not a bad libretto. It is understood that as far as language is concerned it does not rise above conventional verse-making, which was the way of libretti. To strive beyond that for poetic expression occurred to no one before Wagner. As far as the plot is concerned, once we have accepted the horrifying theme, it is skillfully wrought. It is effective. It alternates between gloomy, serious and merry scenes, and it leads rapidly to its catastrophe. The one thing that leaves finer sensibilities dissatisfied is the gruesomeness of the world order which lies in the events and destinies of the plot. The terrible fate which befalls the two brides without the feeling that there is anywhere a merciful or even just a strongly opposing element does not want to enter the human mind, which only too gladly want to accept a justly ruling and forgiving power above itself, or at least wants to have the punishment fit the crime to some extent. Janthe and Emmy are forfeited to a hellish fate, compared to which the punishment in Dante’s hell seems reasonable. Even if their faithlessness, especially on the day of the wedding, deserves a punishment, one should consider as a mitigating circumstance that the seducing power is a hellish, magic one against which human power is as good as without will. But even without the
third bride, Malwina, and in spite of her pure and strong opposition, she is spared the same fate only by a hair’s breath. Her short verse about fear of God in a pure heart doesn’t make much sense in the context of the real event. Moreover, it is Aubry’s manly decision, which would be called superhuman in view of the punishment with which he was threatened, which leads to the resolution.

The librettist leaves unanswered the question whether or not Aubry is punished for his perjury. Either Aubry has kept his promise of silence, or he has broken it. In the first case, he shares Ruthven’s horrible fate of becoming a vampire; in the other case, he surrenders Malwina to his fate and therefore can not be the hero. One can only assume that Ruthven lied with his threats in order to intimidate Aubry or to keep him in suspense, although that seems to be contrary to the seriousness of it all. It is equally unlikely to assume that a solution will be arrived at by Aubry’s unmasking at the stroke of one to utter the word “vampire,” thereby avoiding the question of whether he said it before or after the end of the midnight hour. (Wittman, publisher of the famous vampire book, wants the hour to strike on at the pronunciation of the syllable “-pire.”)

That could only happen in the case of an amusing overachievement on the part of the devil, and would in any case be considered strange. Aubry cannot possibly time his outcry with watch in hand. Nothing can be achieved here with strict logic. Marschner leaves a pause of three beats before the outcry. The obviously good ending enables us unquestionably to feel and hear that the lovers are the victors, that they are saved, and that thanks to their courage, faith and strong will they are able to defy the powers of evil. One has to accept the lack of
clarity here as in all dramatic solutions dealing with bargains and wagers. To this day, people argue about the bargain between Faust and Mephistophele. In the long run, God takes control – “love from heaven.” Here in Der Vampyr, the premise is a very arbitrary one: as punishment for perjury, eternal damnation as a vampire, without pardon, without forgiveness, with no chance of appeal.

Before condemning the text, one must consider the even more arbitrary premise in Fliegende Holländer which places the Dutchman in damnation. There it is the punishment for a curse thoughtlessly uttered, overheard by Satan and capitalized on by him. It is useless to attempt to achieve a morally satisfying view and to harmonize the aesthetic emotions. The only recourse is no free one’s self to Schiller-ish morality and the Wagnerian-redemption-ethos, and to view this romantic opera as a work of art, to accept it as a dramatic ballad, as a dark nocturne, as a Breughel-ish picture of hell.

But the main consideration in such opera remains the music, and in this respect it must be said that Vampyr is a pearl of German operatic music. As a work of art, it can not, of course, be compared with works such as the Wagner music dramas at their maturity, but as far as musical wealth is concerned, our opera can take its place with the best products of German, and thereby all operatic literature. And it surpasses many of those products which for decades occupied an important place in the repertory, surpasses in its value the legions of those which for hundreds of years took turns in occupying the repertory. I have already made known my opinion of the alleged dependence on Weber. Here and there a figure, a melisma, recalls a Weber-ish musical language. The flute
scales of the 9/8 D major chorus “Blumen und Blüten” have something of the charm of the Act I finale of *Euryanthe*. One phrase in the Malwina-Aubry duet resembles a passage in *Freischütz*: “Weh mir, ich muss dich lassen.” I find this a family similarity of romanticism. The focus of Marschner’s study appears to me in the beautiful Act I trio: “Ach mein Glück war nur ein Traum.” It bears the imprint of Mozart, or that of early Beethoven. The ensemble “Schneidend wie ein gifger Pfeil” also has the feel of Beethoven. But where Marschner took a great step beyond his predecessors Mozart and Weber, was in the great design and execution of the Finale. While the Finale of his predecessors mainly was put together in song form, the finales of Marschner, free and generous throughout, are built on motives, so they represent the direct model for Wagner’s finales. One should compare, for example, the first big finale of *Figaro* where pieces follows piece – or the last of *Freischütz* with the three large ones of *Templer*. Especially the first one (the burning of the castle) which operates with the chief motif of the work in an uninterrupted line. Equally motif-oriented and through-composed are the overture of *Heiling* and its Felsenakt. The two great *Vampyr* finales are constructed in the same way. Such completely free line had not been seen in operatic music before this. The composer seems comfortable in this freedom – in contrast to Weber in similar approaches in *Euryanthe*. The result is a light and natural tone language which lends itself to any turn or demand of the text. The *Leitmotiv* is not used here as a singular indication, but it blends itself, in a Wagnerian sense, into the organism as a whole. The accompaniment figure of the first aria appears unperceived in its designated place. The magnificent song
of praise to the House of Davenaut plays the role, in the first finale, of cantus firmus. In the closing Vivace, the main theme resembles that of the chorus of apprentices in the first final of Meistersinger. The second finale is even more powerfully shaped, at least from a dramatic point of view, and thereby musically more concise. Also here is motivic development with superior musical flow. There is nothing of song form or the structure of instrumental music; everything comes from the text and the expression of the situation. Again there is leitmotivic significance and strength of musical expression on all sides, which can compare with the strongest of any operatic music. The conventional situation of the ending is the fault of the librettist. Even though the overture is not the strongest piece of the opera and can not be compared with some of the great masterpieces, it is still characteristic opera overture and, in any case, noteworthy, a significant model for the overture to Fliegende Holländer, even to the smallest details. The d minor furioso of the opening with similar following diabolic chromaticism; the diatonic contrast of the second theme as “message,” beginning with resolving major third. The introduction of the third theme (here a fugato with secondary theme – then the Sailor’s Chorus, passingly similar to the theme) which later rises to its climax chromatically and leads to the catastrophe – a derivation of the same diminished-seventh chord (bass g-sharp with the highest B on top) – this most noticeable – finally as apotheosis, the D major “Salvation Theme” springing from a unison A. Whether or not there actually was any influence (one has to be careful with such statements, especially when the older master is harmonically poorer) the similarities are striking and cannot be denied.
But Marschner finds himself in his element when it is an important question of setting words to music.

Above all, where the text offers the opportunity, and also where there is even a hint of genuineness in the mood and situation, the music is ingenuous and blossoms. To be sure, where words and situation are weak, the composer has nothing musical to fall back on. An authentic dramatist, his music springs solely from the libretto. The weakest sections are the two love duets between Aubry and Malvina, the final chorus, a few things here and there in the first act, and the purely instrumental pieces (the overture and the music for the revival of the vampire). How is it possible for a composer to be creative with a verse like:

\begin{quote}
Vater du im Himmel droben, / Du, den alle Welten loben etc.
\end{quote}

or \begin{quote}
Du bist’s, du bist’s es ist kein Traum
\end{quote}

\begin{quote}
O dieses Glueck, ich fass’ es kaum
\end{quote}

In those sections, he uses the usual Kapellmeister music with its conventional \textit{Andante religiosos} and \textit{Allegro affettuosos}. It is possible that these weaker sections, which did not seem new but familiar and easier to understand, were the main reason first its rapid success with the public. It is those pages which are obsolete today, and I have unceremoniously cut and pruned away the faded passages. In contrast, I find it coarse to sacrifice even one note of the demonic and humorous sections, for here every measure is inspired. For example, the aria of Malwina (except for the bland middle section in F major which I cut) and that of Aubry are magnificent lyric pieces, and indicate that composer could command not only supernatural and robust moods, but also was
capable of bright and tender ones. Close to the aria, blossoms the *Lied* – the opera *Lied* – the modest relative of the concert or chamber *Lied*. Here in Marschner’s score, one finds the most beautiful examples, half folk song, half orchestra *Lied*, not in the intensive lyric *Lied* style of Schubert or Schumann, but just as authentic. In the *Vampyr*, there are two pearls: the two songs of Emmy. They exude a weaker fragrance than the carnation-scented Schumann *Lieder*, but they are as genuine and earthy as meadow blossoms. The folk idiom cannot be achieved artificially. Even in our time, attempts are made to achieve the “touching” and “simple” folk feeling in song and opera, even in symphony and similar creations. He who truly has a sense of the sentiments of his people easily recognizes the sham. But here you can hear the authentic, genuine folk tone in its natural state. It is born of a child of the *Volk*, who because of his location and time, his heritage and birth, was close to this feeling, as it was inherited from antiquity. Through all the art and technical mastery, one feels that the horror, the sadness, the gaiety, are not the result of artistic skill, but rather that the man who wrote this, laughs with his drinking peasants and shudders before his ghosts. The chorus at the beginning of Act II with its enthusiastic shouts of joy and drunken trills, and the scolding quintet are masterpieces in miniature. The famous quartet, “Im Herbst da muss man trinken” (still performed by male choruses), on the other hand, is an artistic disaster. And now to turn to the dark pieces for the title role. Of the two major arias of Ruthven, the first great aria and the great scena of the second act, I prefer the first one musically, but the second is historically more interesting as the first example of a free dramatic scene –
something between recitative and song form. If Wagner is the Messiah of music drama, then Marschner must have the glory of Jochanaan. (“Noble singer, Wagner’s predecessor.”)

Regretfully, I cannot give a creative analysis of the opera; in the same way, I must prevent myself from opening up the subject of the leitmotivs of the opera (for one may very well speak of them), as interesting as this might be. I would rather single out three numbers which I consider the inspiration and high points of the opera. They are: the first introduction and chorus of spirits, the first aria of the vampire, and his duet with Emmy in the second act. I cannot discuss music with anyone who would deny the genius in these three masterpieces. Here the language of music speaks directly. The first number: the two F# minor choruses – the first orgiastic and astonishing in its orchestral color; the second, unresolved patter, music of a ghostly rabble, of great power. Then the aria: a masterpiece of musical passion with unprecedented intensity and diversity of expression in its most classic form. (Here, as also in the first piece, did I discover brutal cuts in the greatest German opera houses. Choruses lasting 1 and a half minutes cut in half! A brutal slaughter of the most noble life!) And finally the duet “Leise dort zur fernen Laube” – a veritable pearl of music. Indescribable the trembling and flutter of the frightened creature, the foreboding of death (“I’ll follow you” in minor), the hellish triumph, the short bliss, the exhaustion and extinction. Involuntarily one thinks of the celebrated scene of Don Giovanni and Zerlina which seems playful when set beside the disturbing tones of this music.
Over the years, I have tried to create an awareness of these three operas so that they may take hold again on the stage, and have satisfied my inner need which, in time, had become my duty. One may refer only to the revision of *Templer* as being radical. In the other two works, my labor consisted only of retouching, cuts, and small changes which bring out the essential in the design and effect of the works – all this aside from my main reason: my personal involvement in actual rehearsals. Until now, my endeavors have not been reciprocated in Germany. Two theaters have shown interest in *Templer* only to cut it brutally again. To all theaters I make the earnest plea, in their own interest, rather to refrain from the use of my work than to perform it in the old loveless manner with arbitrary, thoughtless and barbaric cuts. No one benefits from this – neither the work nor the public – least of all the theater which will register a failure and then in its place cleverly substitute *Mignon* or *Margarete*. If one does not trust in the capability of the public to know how to listen to music as such in an opera, one should not present a work which the music unfolds itself according to its own laws.

I believe, rather, that there is still an audience for which the hearing of a beautiful aria is a matter of enjoyment rather than one of patience. I have often been convinced of this through my experience. It is only necessary that the performers be truly good to bring out the essential qualities.

Theaters will be enriched by not overlooking such treasures as these. I believe that I have revived them in the right light, or at least have made it
possible for others to make them live again. With this, the last opera, I feel my responsibilities fulfilled.

The three operas of Marschner belong in the German repertory. I have done my part. Theaters, publishers, critics, public – do yours!
Performer Biographies

Nicholas Pallesen, baritone

A native of Riverside, CA, Baritone Nicholas Pallesen is quickly establishing himself as one of the most promising talents of his generation. Critics have praised him for his "authority and tonal beauty", "handsome, stylish singing", "depth of feeling", and his "formidable portrayal in bearing and voice". He is a 2012 recipient of a Richard Tucker Career Grant from the Richard Tucker Foundation. He is also a former Grand Finalist in the Metropolitan Opera National Council Auditions and can be seen in the documentary, "The Audition".

In the 2012-2013 season, Mr. Pallesen made his Carnegie Hall debut, singing Filippo in Bellini’s Beatrice di Tenda with the Collegiate Chorale. He also made two important title-role debuts: first as Lord Ruthven in Marschner’s Der Vampyr with the American Symphony Orchestra at Carnegie Hall, and then in Rigoletto with the Shreveport Opera. He returned to the Metropolitan Opera’s roster for Thomas Ades’ The Tempest to cover Sebastian and also to cover Marullo in Rigoletto. He also debuted with the Wolf Trap Opera Company singing Germont in La Traviata. In concert, Mr. Pallesen debuted with the Alabama Symphony in Birmingham singing the baritone solo role in Brahms’ Ein Deutches Requiem. Future engagements include debuts with the Metropolitan, the Lyric Opera of Chicago, the New Orleans, Fort Worth and Cincinnati Operas, all in leading roles.

In the 2011-2012 season, Mr. Pallesen was lauded for his portrayal of Pluto in Georg Phillip Telemann’s Orpheus at New York City Opera. He also
joined the roster of the Los Angeles Opera to cover the title role in *Eugene Onegin* and returned to the roster of the Metropolitan Opera covering Lysander in the world premiere of *The Enchanted Island*. With New York City Opera, he also covered the role of Philippe in the American premiere of Rufus Wainwright's *Prima Donna*. In the spring of 2012, he made his role and company debut singing Enrico in *Lucia di Lammermoor* with Baltimore Concert Opera. In the summer of 2012, Mr. Pallesen returned to the Santa Fe Opera as a last minute replacement covering the title role in Szymanowski’s *King Roger* and performing on the Susan Graham and Friends gala concert. In addition, he sang the role of Walt Whitman in the Act 2 workshop of Theodore Morrison’s *Oscar*, which will have its world premiere in Santa Fe in 2013.

In the 2010-2011 season, he received widespread acclaim for his portrayal of Robert Storch in Strauss’ *Intermezzo* at New York City Opera opposite Mary Dunleavy, which followed a successful debut at NYCO as Sharpless in *Madama Butterfly* earlier in the year. The season also included Sharpless in his debut with El Paso Opera, covering the role of Bill Foster in the New York premiere of Stephen Schwartz’s opera *Séance on a Wet Afternoon* at NYCO, and a debut with Opera New Jersey singing John Sorel in *The Consul*.

Mr. Pallesen is a recent graduate of the Juilliard Opera Center. During his time in JOC, he performed Professor Himmelhuber in Krenek’s *Schwergewicht, oder die Ehre der Nation* under the baton of James Conlon, the title role in John Adams’ *The Death of Klinghoffer* conducted by the composer, the title role in Stephen Wadsworth’s production of Verdi’s *Falstaff*, and Top in Copland’s *The
*Tender Land*. He is also a former young artist with the Santa Fe Opera and Opera Theatre of Saint Louis, where he sang several featured roles.

Mr. Pallesen is a winner of the George London, Giulio Gari, the Sullivan Foundation, the Opera Index, Shreveport Opera Singer of the Year, the National Federation of Music Clubs, Bel Canto Foundation and the Rochester Oratorio Society Classical Idol competitions. He has also won awards from the Loren L. Zachary Society, the Liederkranz Foundation, the Gerda Lissner Foundation, the Licia Albanese-Puccini Foundation, the Opera Birmingham Competition, the Santa Fe Opera, and a Richard Gold Career Grant from the Shoshana Foundation, among others.

**Nathan Bahny, bass-baritone**

Bass-baritone, Nathan Bahny has appeared with numerous opera companies throughout the United States including Sorg Opera, New York Grand Opera, Four Corners Opera of Colorado, Opera Northeast, New Jersey Verismo Opera, and National Grand Opera.

He has taken part in Ring cycles with Opera Theatre of Pittsburgh and Long Beach Opera, assuming the role of Alberich and appearing in concert with the Wagner Society of Washington D.C.

Recent appearances: bass soloist in Beethoven’s Ninth Symphony on Cape Cod, and a Kennedy Center concert debut in an all-Mahler concert. He was, in addition, featured in the world premiere of the Seymour Barab opera, *Savoir Faire*. 
In addition, to being featured in the world premiere of Seymour Barab’s  
Savoir Faire, Mr. Bahny has appeared on Broadway in Baz Luhrmann’s  
production of La Boheme, on “Late Night with David Letterman,” and in the 2013  
Grammy Award winning recording of the Metropolitan Opera’s production of  
Wagner’s Der Ring des Nibelungen.

Phillip Addis, baritone

Canadian baritone Phillip Addis is praised for his creamy, bright, smooth  
voice as much as for his spell-binding, daring, yet sensitive interpretations. A  
rising star on the international stage, Addis has performed in opera, concerts and  
recitals throughout Canada, the United States, Europe and Japan.

Following a busy summer including his double debut in Rome: as  
Demetrius in Britten’s A Midsummer Night’s Dream at the Opera di Roma, his  
debut at the London Proms in the title role of a concert version of Pelléas et  
Mélisande and a recital at the Orford Festival, Phillip’s 2012-2013 season  
features appearances as Algernon in the world premiere of The Importance of  
Being Earnest, by Gerald Barry at the Opéra de Nancy and in the role of Sid in  
Pacific Opera Victoria’s Albert Herring. A consummate concert artist and  
recitalist, he will be heard in Beethoven’s Symphony No.9 with the Kitchener-  
Waterloo Symphony, the Duruflé Requiem with I Musici de Montreal and in recital  
in Toronto and at the Orford Festival.

Highlights of the 2011-2012 season included Phillip's house debut at  
l’Opéra national de Paris as Roderick Usher in Debussy’s unfinished opera The
Fall of the House of Usher. He also appeared in Montréal as Count Almaviva in Le Nozze di Figaro with l'Opéra de Montréal, Toronto's Opera Atelier as Don Giovanni, and to the Calgary Opera as Marcello in La Bohème. Among his concert engagements was Handel's Messiah in Ottawa with the National Arts Centre Orchestra.

Following his highly acclaimed Paris debut in the title role of Pelléas et Mélisande with l'Opéra Comique and conducted by Sir John Eliot Gardiner, Phillip's 2010-2011 season was marked by three major role debuts. He began with his debut as Jaufre Rudel in Kaija Saariaho's L'Amour de loin in Antwerp with De Vlaamse Opera. In January 2011, he took on the second of his new roles when he appeared in the title role of the rarely performed baritone version of Massenet's Werther with l'Opéra de Montréal. The spring saw him return to the Atlanta Opera in his third role debut this season, as Gugliemo in Così fan tutte. As well, Phillip gave a recital in Toronto with the Aldeburgh Connection and concerts with the Omaha and Phoenix symphonies. In July, Phillip made a compelling role debut in the title role of Heinrich Marschner's Der Vampyr at Le Festival de Lanaudière.

Recent highlights include • Phillip Addis 's role debut as Belcore in Donizetti’s comic opera L'elisir d'amore with Atlanta Opera • his New York debut as Roderick Usher in Debussy's The Fall of the House of Usher with Opéra Français de New York • his role debut as John Brooke in the Canadian premiere of Mark Adamo's Little Women with Calgary Opera • the Count in Mozart's The Marriage of Figaro with Opera Atelier • Marcello in La Bohème in a new
production at the Theater Basel • Zurga in a new production of *Les Pêcheurs de Perles* with l'Opéra de Montréal • Count Almaviva in the Florida Grand Opera production of *Le Nozze di Figaro* • Mercutio in Gounod's *Romeo et Juliette* with Opera Carolina • Peter in Atlanta Opera's *Hansel und Gretel* • George in Carlisle Floyd's *Of Mice and Men* with the Fort Worth Opera and • Angelotti in the Calgary Opera’s *Tosca*.

A consummate concert artist and recitalist, he has performed he performed • the title role in *Elijah* with the Amadeus Choir in Toronto • the *Lieder eines fahrenden Gesellen* with the Thunder Bay Symphony Orchestra • Reinmar in a concert version of *Tannhäuser* with the Montreal Symphony Orchestra conducted by Kent Nagano • *Messiah* with the Edmonton and New Brunswick symphonies and the Elora Festival Singers • Mahler's *Lieder eines fahrenden Gesellen* with the Orchestre Symphonique de Québec as well as the Ottawa and Thunder Bay Symphony Orchestras. He frequently appears in recital with pianist Emily Hamper in programs including Schubert’s most beloved song cycles *Dichterliebe, Winterreise* and *Schwanengesang*, most notably in Australia, at the Queensland Music Festival and on a tour of Canada’s Atlantic provinces.

Among Phillip Addis’s numerous awards and honours are First Prize in the 2004 Orchestre Symphonique de Montreal's Standard Life Competition, First Prize in the 2004 Orchestre Symphonique de Quebec's Canadian Concerto Competition, the 2005 Joseph Rouleau award from the Montreal International Music Competition. In March 2006 he also received the George London Foundation Encouragement award for a Canadian singer. In addition, Phillip
Addis has received grants from the Jacqueline Desmarais Foundation for Young Canadian Opera Singers' support programme from 2004-2009.

With a Bachelor of Music from Queen's University and a diploma in operatic performance from the University of Toronto's Faculty of Music, Phillip Addis began his operatic career in the apprenticeship program at the Atelier Lyrique de L'Opéra de Montréal with further studies at the Steans Institute at Ravinia, The Britten-Pears School and the Canadian Vocal Arts Institute.

Brent Ellis, baritone

American baritone Brent Ellis is known at opera houses around the world as a singing actor of great artistic integrity. Possessing a wide-ranging repertoire, he has performed throughout North America and Europe with such companies as the Metropolitan Opera, Royal Opera House-Covent Garden, Paris Opera, Bunkamura Orchard Hall (Japan), San Francisco Opera, Lyric Opera of Chicago, Hamburg State Opera, and Cologne Opera. Mr. Ellis has appeared as Amonasro in Aïda with Boston Lyric Opera, as Valentin in Faust with New York City Opera, as Ford in Falstaff with Opera North (UK), in the title role in Rigoletto at Teatro Municipal in Rio de Janeiro, Rigoletto in Knoxville, the title role in Macbeth with the New Israeli Opera, and Iago in Otello with Atlanta Opera. He began his career as an apprentice with The Santa Fe Opera and made his career debut at The Washington Opera in the world premiere of Ginastera's Bomarzo.
Summary of Lord Ruthven numbers, from Pamela White

Table 4. ACT I

<table>
<thead>
<tr>
<th>No.</th>
<th>Title, Function</th>
<th>Time Signature, Tempo Marking</th>
<th>Form, Key Development</th>
<th>Other character(s) involved, Plot Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introduction</td>
<td>6/8 <em>Allegro feroce</em></td>
<td>F-sharp minor</td>
<td>Hellish chorus – melodrama – Der Vampyrmeister, Ruthven</td>
</tr>
<tr>
<td>2</td>
<td>Recitative</td>
<td>4/4 <em>Risoluto ma moderato</em></td>
<td>F-sharp minor – B-flat Major</td>
<td>Ruthven laughs at how easy it will be for him to complete his task</td>
</tr>
<tr>
<td></td>
<td>Aria</td>
<td>Cut time <em>Allegro con impeto</em></td>
<td>D minor – A-flat Major – B minor – D minor</td>
<td>Ruthven describes his pleasure and his desire for young blood</td>
</tr>
<tr>
<td>3</td>
<td>Duet</td>
<td>6/8 to 4/4 <em>Andantino to Allegro con brio</em></td>
<td>A Major to A minor to A Major</td>
<td>Janthe and Ruthven. She wavers...&quot;Mein auf ewig!&quot; – reminiscent of overture opening material</td>
</tr>
<tr>
<td>4</td>
<td>Chorus with Solos</td>
<td>4/4 <em>Allegro</em></td>
<td>E-flat Major – C minor</td>
<td>Chorus, Berkley, Janthe, Ruthven. Calling for her – &quot;Wo kann sie sein?&quot; (E-flat major horns, They suspect trouble – C minor Discover Janthe dead – C minor (overture storm music) Aubry enters – E-flat major (no break)</td>
</tr>
</tbody>
</table>

215 Excerpted from White, 51-53
<table>
<thead>
<tr>
<th>No.</th>
<th>Title, Function</th>
<th>Time Signature, Tempo Marking</th>
<th>Form, Key Development</th>
<th>Character(s) involved, Plot Development</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Sostenuto</td>
<td>4/4 D minor</td>
<td>Aubry sees Ruthven’s face in the moonlight and flees</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Finale</td>
<td>9/8 Allegretto giojoso</td>
<td>Peasant Chorus Davenaut introduces Ruthven Aubry suspects it is his dead friend Ensemble reaction Aubry recognizes Ruthven Chorus sings wedding music Ruthven warns Aubry to remember his vow Ensemble reflects on feelings Concluding wedding chorus “Singet Laut”</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>Big Scene</td>
<td>4/4 Recitative</td>
<td>Chromatic storm music,</td>
<td>Ruthven mocks Aubry’s plan to</td>
</tr>
<tr>
<td></td>
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</tr>
<tr>
<td></td>
<td><em>Risolut</em>o</td>
<td>Modulatory - <em>first example of a free dramatic scene – something between recitative and song form</em></td>
<td>break his oath</td>
<td></td>
</tr>
</tbody>
</table>
| 16 | Duet | 12/8  
*Andantino* | A minor  
A Major – F-sharp minor – A Major  
Ruthven seduces Emmy  
She succumbs |
| 20 | Finale | 9/8   
*Allegretto*  
*Andante*  
*Allegro furioso* | D Major  
Modulatory  
D minor  
D Major  
D minor  
E Major  
D Major  
Wedding chorus (from Act 1)  
Davenaut welcomes the guests  
Aubry confronts Ruthven  
Ruthven says time is flying, Davenaut begins ceremony  
Wedding chorus  
Aubry resolves to break it up  
Ruthven reminds him of his oath once more  
Aubry reveals Ruthven's identity as a vampire (Lightning strike)  
Ruthven sinks in hellish flames  
Malwina rejoices  
Final chorus of thanksgiving |
### Table 6.

<table>
<thead>
<tr>
<th>Company / Festival / Conservatory / University</th>
<th>Year</th>
<th>Lord Ruthven</th>
<th>Edition, Version, Language</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston Conservatory Opera (MA)</td>
<td>1980</td>
<td>Lyle Garrett, Michael Morizio</td>
<td>Pfitzner edition, English version by Moriarty</td>
</tr>
<tr>
<td>Wolf Trap Opera (VA)</td>
<td>1980</td>
<td>Roger Wangerin</td>
<td>English version by Moriarty</td>
</tr>
<tr>
<td>Central City Opera (CO), <em>apprentice production</em></td>
<td>1980</td>
<td>Scott Neumann</td>
<td>Pfitzner edition, English version by Moriarty</td>
</tr>
<tr>
<td>Opera New England (NH, MA), <em>touring production</em></td>
<td>1980</td>
<td>Brent Ellis</td>
<td>Presented as <em>Tales of the Vampyre</em> – cut, edited, rearranged and translated</td>
</tr>
<tr>
<td>Encompass, The Music Theater (NY)</td>
<td>1980</td>
<td>David Evitts, Richard Gratton</td>
<td>English music and dialogue by Feingold, with additional dialogue by Rhodes and Petersen</td>
</tr>
<tr>
<td>Centenary College Opera Workshop(^{216}) (LA)</td>
<td>1981</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Central Missouri State University(^{217}) (MO)</td>
<td>1981</td>
<td></td>
<td></td>
</tr>
<tr>
<td>University of Michigan, Ann Arbor(^{218}) (MI)</td>
<td>1984</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Opera of Southern California(^{219}) (CA)</td>
<td>1985</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Voicebox Opera in Concert (Toronto, Ontario)</td>
<td>1994</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lyric Opera of Los Angeles (CA)</td>
<td>2002</td>
<td>Christopher Holloway</td>
<td>Pfitzner edition</td>
</tr>
</tbody>
</table>

\(^{216}\) performance reported by Opera America; no further details obtained  
\(^{217}\) Ibid.  
\(^{218}\) Ibid.  
\(^{219}\) Ibid.
<table>
<thead>
<tr>
<th>Florida State University Opera (FL)</th>
<th>2002</th>
<th>Scott MacLeod</th>
<th>Pfitzner edition, German</th>
</tr>
</thead>
<tbody>
<tr>
<td>Westminster Choir College Opera Theater (NJ)</td>
<td>2003</td>
<td>Gilberto Gomez</td>
<td>German</td>
</tr>
<tr>
<td>Festival de Lanaudière (Joliette, Quebec)</td>
<td>2011</td>
<td>Phillip Addis</td>
<td>German</td>
</tr>
<tr>
<td>Liederkranz Opera Theatre (NY)</td>
<td>2011</td>
<td>Nathan Bahny</td>
<td>Pfitzner edition, sung German and German dialogue with English supertitles</td>
</tr>
<tr>
<td>American Symphony Orchestra, Vanguard Series @ Carnegie Hall (in concert)</td>
<td>2013</td>
<td>Nicholas Pallesen</td>
<td>Pfitzner edition, sung German, English spoken dialogue</td>
</tr>
<tr>
<td>New Orleans Opera (LA)</td>
<td>2013</td>
<td>Nicholas Pallesen</td>
<td>Sung in German with English supertitles; set in contemporary New Orleans</td>
</tr>
</tbody>
</table>

220 Upcoming performance, October 11 & 13, 2013, Mahalia Jackson Theater for the Performing Arts
WORKS CITED

Articles


Books


**Dissertations and Theses**


Burke, Kevin Robert. "Propagating a National Genre: German Writers on German Opera, 1798--1830." University of Cincinnati, 2010. 


Interviews


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Scores

