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"Good Friday": A Guide to the Chamber Opera of Luigi Zaninelli.

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**GOOD FRIDAY:
A GUIDE TO THE CHAMBER OPERA OF LUIGI ZANINELLI**

A Written Document

**Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Doctor of Musical Arts**

in

The School of Music

by

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**For Jonathan, David and Jay.
You are my heart and inspiration.**

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Abstract

Compositions by Mississippi composer Luigi Zaninelli, born in Raritan, New Jersey, on March 30, 1932, have recently reached seven and one-half million copies sold by music publisher Shawnee Press. Although Zaninelli's chorus, band, vocal, and orchestra compositions have received international acclaim, he has only recently begun to compose operatic works. The composer began to explore the world of opera at the urging of his former teacher, the famed Italian-American composer Gian Carlo Menotti. Zaninelli's three operas, *Snow White-The Opera* (1996), *Mr. Sebastian* (1997), and *Good Friday* (1998) represent his first forays into this complex musical idiom. It is the object of this paper to address aspects of his third opera, *Good Friday*. More specifically, the thesis examines the conception of the libretto, the musical ideas unique to this particular work, the relationship of musical motive to the characters, and the integration of jazz idioms within the musical score.

The young Zaninelli studied with Menotti at the Curtis Institute of Music in Philadelphia, Pennsylvania. Later he was sent to Italy to study with the esteemed composer, Rosario Scalero (teacher of both Samuel Barber and Menotti). Both Menotti and Scalero molded the gifted, young Zaninelli into a sensitive and lyrically astute composer. Zaninelli's lyrical writing and beautiful melodies are particularly well-suited for the voice, and his musical gifts and craftsmanship are clearly demonstrated in his operas.

This thesis contains a biographical sketch of the life of Zaninelli, and subsequent chapters discuss the conception of *Good Friday*. Chapter one details Zaninelli's early musical training and compositional influences. Chapter two discusses the libretto and outlines the story while drawing

comparisons to the life of the composer. A character analysis of the principal characters sheds light on the parallels between the libretto and the real-life acquaintances of the composer. Chapter three explores musical ideas presented in the opera. *Good Friday* marks a milestone in Zaninelli's compositional style in that this opera incorporates elements of his "classically trained" writing techniques and his improvisational skills. This combination of elements is previously unseen in his vocal music or his two other operas. The composer has made available the use of the unpublished manuscript of *Good Friday* for this thesis.

Chapter One-Introduction and Biography

"So the restless adventuresome ear of the composer causes the evolution of music to occur. Evolution, not progress. There is no progress."¹

For Luigi Zaninelli, the last four years have been a time of reconciliation as he has finally come to terms with his alter ego. Lou Hayward, the pseudonym used by Zaninelli when composing some of his more popular and jazz-based works, was always seen by the composer as his somewhat less serious side. With the completion of his latest compact disc, *The Other Me*, Lou Hayward is unmasked and Luigi Zaninelli revealed. *The Other Me*, a collection of jazz improvisations on popular tunes, shows a newly innovative and adventurous side of the composer. The compact disc liner notes read, "This recording celebrates the reuniting of the two personas on a unique musical double bill: Luigi Zaninelli and Lou Hayward, together again."² Was there an event that initiated this reconciliation?

Zaninelli has been a versatile composer of works for band, chorus, solo voice, orchestra, and numerous solo instruments, and these works show a musical craftsmanship that can be traced to both a well trained and gifted composer. That a composer of Italian-American descent avoided composing opera seems curious. His training at the Curtis Institute of Music with Gian Carlo Menotti, one of the premier composers of twentieth-century American opera certainly should have provided him with the tools and skills to compose a first-rate opera.

¹ Luigi Zaninelli, *Encounters-Lectures on 20th Century Music*, transcribed from lectures given to a 20th Century Harmony Class (1985), 7.

² Luigi Zaninelli, *The Other Me*, compact disc with program notes by Richard Hodges (Hattiesburg, Ms. Vestige Recordings, 2000)

It would not be until 1995, and with Menotti's urging, that Zaninelli would begin composing his first opera, *Snow White*. In 1997, Zaninelli would complete his third opera and second chamber opera, *Good Friday*. With the completion of *Good Friday*, we see the beginning of Luigi Zaninelli's reconciliation with Lou Hayward. This reconciliation would reach its apex with the release of *The Other Me*. With *Good Friday* we finally hear qualities representative of the traditional conservatory training of Luigi Zaninelli, and the innate improvisatory skill of Lou Hayward.

Luigi Zaninelli was born in Raritan, New Jersey, on March 30, 1932. His mother, Catherine Pesci, a native Italian born in Valentano, Italy, had been a seamstress and church soprano before the birth of young Luigi. Following his birth, Catherine decided against working and stayed home to raise her young son. Zaninelli's father, Luigi "Gigi" Zaninelli, born and raised in Raritan, was the son of Italian immigrant parents who immigrated from the province of Verona. "Gigi" had been, at one time, "a semi-professional baseball player and a loom repairman in the Raritan woolen mills."³ However, once he married Catherine, he embarked on a more practical career as a storekeeper.

In his early years, Zaninelli found himself listening to popular music on the radio. His favorite radio program entitled *Piano Playhouse* (1940s) featured three pianists, Stan Freeman, Teddy Wilson, and Cy Walters. These pianists were given popular songs and asked to provide an improvisation. The climax of the program featured a classical pianist, who was asked to join the other pianists in a four-piano improvisation of a children's tune such as

³ Pamela Jones, *The Songs of Luigi Zaninelli* (Ann Arbor: University Microfilms International, 1992), 1.

Pop Goes the Weasel or *Twinkle, Twinkle Little Star*.⁴ Zaninelli and his mother would also listen to broadcasts of Italian soap-operas that featured classical music and opera excerpts, as well as weekly Texaco Metropolitan Opera broadcasts.

It was also the music of the Catholic Church that deeply affected Zaninelli in his younger years. Gregorian-like liturgical chant provided Zaninelli with early exposure to modality. "Most of us who were trained in the United States were fed an extremely heavy diet of functional harmony, but I was fortunate and did not realize that at a very young age I was fed a very strong diet of modality." However, Zaninelli will quickly tell you that this form of Gregorian chant was nothing like chant of the sixteenth-century Catholic Church. The St. Anne's Roman Catholic Church choir in Raritan would often sing harmonized versions of Gregorian masses and other Latin masses that many times imitated the styles of Italian opera.⁵ Zaninelli noted that chant accompaniments in the style of Italian bel-canto composer, Gaetano Donizetti, seemed to be a favorite choice of the music director.⁶

After noticing the young Zaninelli's early interest in music, his mother decided it was time for piano lessons and arranged for Luigi to study with Sister Maria Rodelia, a nun and teacher at his school. Luigi's predilection to change everything, such as rhythms and pitches, drove his early piano teacher to distraction. His mother, undaunted by this early setback with Sister Rodelia, decided to send him to study with Hazel Sutphen, a respected area piano teacher. During his study with Ms. Sutphen, young Luigi was required to learn and memorize piano pieces for an obligatory annual recital.

⁴ Jones, *The Songs of Luigi Zaninelli*, 5 and 6.

⁵ Jones, *The Songs of Luigi Zaninelli*, 2.

⁶ Luigi Zaninelli, Interview, December, 2000.

This task proved unpleasant for Zaninelli as any small distraction while playing caused him to lose his place in the music, and this provided the perfect opportunity for him to find an alternative, improvised solution. This talent was viewed as a "character failing" by his teachers, who would berate him with the same question, "Why do you have to change it?" "Won't you play it as written?"⁷ Despite this, Zaninelli managed to memorize his music and suffered through the recitals.

It was during Luigi's eighth grade year that he was asked to become a member of his cousin's dance orchestra. Zaninelli played his first dance orchestra job at the Somerville Jewish Recreation Center and it would be on this night that Luigi would discover the exhilaration that this once-hidden, and now newly discovered improvisational gift could provide. He was asked to improvise freely several bars of music during the night and was a big success. This would be the first time in his life that "it occurred to him that he was musically talented..."⁸

While attending Somerville High School, Zaninelli met the music educator who would have a profound impact on his life, Claude Shappelle. Mr. Shappelle gave Luigi an opportunity to display his improvisational talents weekly in front of the student body. During the student assemblies Zaninelli, or "Louie" as Mr. Shappelle called him, was seated at the piano and students were asked to call out the names of popular tunes. Zaninelli would select a song he knew, such as "Stardust" and "Embraceable You", and would improvise on that particular tune. These improvisations always elicited an enthusiastic response from the students. In addition to these weekly performances, Mr. Shappelle would remove Luigi from his study hall classes

⁷ Zaninelli, Interview.

⁸ Jones, *The Songs of Luigi Zaninelli*, 4.

and have him practice in the assembly hall area. The added benefit of practicing in this area was that teachers and students heard his playing ability, as the classrooms of the high school surrounded the assembly area.⁹

In his late teens, Zaninelli continued his piano lessons with Ms. Sutphen and learned works of Bach, Mozart, Beethoven, Brahms, Chopin and Rachmaninoff. However, it was the works of French Impressionistic composers that affected him the most. "He began to compose for himself rhapsodic piano pieces strongly influenced by Impressionism."¹⁰ It was in these pieces that Zaninelli's gift for melody first revealed itself.

It was during his sophomore year that Luigi made the decision to leave high school and pursue a career as a professional jazz pianist. Zaninelli contacted Barbara Carroll, a famous jazz pianist, and asked if she would consider taking him as a student. Ms. Carroll arranged to meet Zaninelli in New York, so young Luigi purchased a bus ticket. Upon arriving at the agreed upon club for his audition, Zaninelli discovered that the establishment had burned to the ground the night before. Luigi returned, by bus, to Raritan and continued with his high school studies.

Zaninelli decided to pursue music as his area of study following high school, and arranged to audition for the prestigious Eastman School of Music in Rochester, New York. While his audition went very well, his average math scores, earned during his misspent sophomore year, kept him from being accepted. His one-year diversion had kept him from a place at Eastman.

It would be an unlikely sequence of events that would lead Zaninelli to a meeting with Gian Carlo Menotti. Zaninelli decided to send some of his completed pieces to the Edward Marks Publishing Company in New York.

⁹ Zaninelli, Interview.

¹⁰ Jones, *The Songs of Luigi Zaninelli*, 6.

These works were returned to Zaninelli unopened, prompting a letter from Zaninelli to Edward Marks editor, Felix Greisel. Zaninelli asked Greisel, "How can a young composer know if his work is good or bad, if a publisher will not take the time to look at his work?"¹¹ This letter obviously impressed Greisel, who invited the young Zaninelli to New York. During his meeting with Zaninelli, Greisel, who was the son-in-law of Arnold Schoenberg, learned of Luigi's rejection by Eastman and promptly recommended that he study with Gian-Carlo Menotti. Menotti listened to several of Zaninelli's works at an audition in the offices of Ricordi Publishing and was greatly impressed with the young composer's talent. Menotti would later recall, "I thought Luigi was a very personal, melodic talent. His music was extremely sincere, and he was not trying to ape any fashion. It really was his own inner voice, which is what moved me and made me accept him as a pupil."¹²

It was at the Curtis Institute of Music that Zaninelli would begin his training. Menotti, while encouraging Luigi's gift for improvisation also tried to caution him from depending on this unique improvisational "gift." Zaninelli's studies included a great deal of counterpoint. In 1951, the founder of the Curtis Institute, Mary Curtis Bok Zimbalist, became worried that Zaninelli's studies were being neglected. Since Menotti was traveling a lot following the publishing of *The Consul* it was decided that Zaninelli would be sent to Italy to study with the famed teacher and composer, Rosario Scalero. Scalero, who taught Menotti, Samuel Barber and film composer, Nino Rota, proved to be a challenging mentor. Zaninelli was required to provide Scalero with eighty contrapuntal examples each week with no mistakes. This was

¹¹ Jones, *The Songs of Luigi Zaninelli*, 7.

¹² Leslie R. Myers, "Zaninelli strikes the right chord," *The Clarion Ledger*. Monday, April 2, 1990, "Southern Style Section," 1D.

substantially more challenging than Menotti's requirement of thirty musical examples each week with a minimum number of mistakes. Of his time with Scalero, Zaninelli later recalled, "It was unbelievable. Scalero lived in a castle in the Italian Alps. He was eighty-four and lived with his twenty-six year old wife. While I was learning from him, his great dog would follow me around the castle...It was frightening."¹³ Frightening indeed as Zaninelli would spend the next five months writing counterpoint, note-against-note counterpoint, progressing to two-voice and then six-voice double choir examples.

One singular bad lesson for Zaninelli came as a result of a misunderstanding due to the language barrier causing the nineteen year old composer to incorrectly interpret Scalero's instructions. Scalero spoke in three languages, English, Italian and German. His English was unintelligible and Scalero would juxtapose the three languages during his conversations. It was in this manner that Scalero gave Zaninelli instructions regarding his writing of suspensions. Scalero told Zaninelli not to resolve a suspension in an inner voice until the upper voice suspension had resolved. Misunderstanding this, Zaninelli made the same suspension resolution mistake numerous times. At the close of this lesson Scalero related to Zaninelli, "My dear young man, I shall send you back to America disgraced and see to it that Mrs. Zimbalist and everyone at the Curtis Institute knows that you are a worthless scoundrel unworthy of the attention and help that has been bestowed upon you."¹⁴ Zaninelli resolved himself to not only correct the eighty examples, but to produce eighty more mistake-free examples. After

¹³ Jeff Cox, "Shawnee composer writes music you can see through," *The Daily Record-Stroudsburg*, Pennsylvania. April 11, 1964, 1B.

¹⁴ Jones, *The Songs of Luigi Zaninelli*, 10.

completing this he begged Scalero to see him once more and presented Scalero with the new examples. Zaninelli's time with Scalero was difficult, but invaluable as the pedagogue molded the young Zaninelli into a sensitive, well-trained composer. At the close of his time in Italy, Scalero asked Zaninelli to stay and continue his studies with him. However, it was Mrs. Zimbalist who insisted that the young Zaninelli return to the Curtis Institute.

While continuing his studies at the Curtis Institute, Zaninelli needed to earn extra income and decided to work as a free-lance jazz pianist and accompanist for a modern dance company. Working at jobs such as these were against official policy at the Curtis Institute and was forbidden without the permission of Director, Efrem Zimbalist. To avoid repercussions, Zaninelli resumed the use of the earlier created pseudonym, Lou Hayward.

This alter ego was established quite by accident, while playing in a club in 1949, just prior to his attending the Curtis Institute. During a break in the music, the announcer decided that the audience would play *Name That Tune*. The announcer turned to ask Zaninelli his name so that he might introduce him. When Zaninelli responded, "Luigi Zaninelli," the announcer asked, "What kind of a name is that?" "Don't you have some sort of a stage name?" Luigi looked out the window of the club, thinking. Across the street from the club was a movie theatre that happened to be playing the movie, "*The Count of Monte Christo*" starring the actor, Louis Hayward. Zaninelli turned to the announcer and said, "Yeah, it's Lou Hayward."¹⁵

One of the jobs Zaninelli had while a student at the Curtis, was playing piano in a hotel cocktail lounge called The Viennese Room. During his time at the piano, Zaninelli had the opportunity to develop his improvisational

¹⁵ Zaninelli, Interview.

techniques and even learned which songs certain guests preferred. Zaninelli states that he had special music suitable for many circumstances, the illicit liaison, couples on a first date, married couples, and music for friends enjoying a simple social outing. The people Zaninelli encountered in this hotel cocktail lounge became the basis for his characters in the opera *Good Friday*.

With Menotti's growing fame, it became increasingly difficult for Zaninelli to receive regular lessons. Eventually Menotti left the Curtis Institute and was replaced by Bohuslav Martinu. Martinu, who appreciated Zaninelli's improvisational jazz piano skills, was at the Curtis for only a short amount of time. He was later replaced, just prior to Zaninelli's 1955 graduation by Vittorio Giannini. At the time of his graduation, Zaninelli had published a ballet, *The Enchanted Lake*, with Ricordi Publishing and had been the recipient of a Steinway Prize for a piano sonatina written in 1953. Zaninelli finished his studies at the Curtis Institute of Music a well trained and publishing composer.

Following his graduation, Zaninelli was appointed to the faculty of the Curtis Institute. The years between 1955 and 1958 proved productive for Zaninelli as he gained experience in teaching counterpoint, solfeggio, and harmony. In 1958, Zaninelli resigned his position at the Curtis Institute to enter the world of professional music, in order to become resident composer, arranger, pianist and conductor for Shawnee Press. This relationship with Shawnee Press continues to be active as the total number of his published works sold has now reached over seven and one-half million.

In 1964, the composer returned to Rome for the first time since his studies with Scalero in order to "compose film music for RCA Italiana."¹⁶ The highlights of his second trip to Rome included completing his first major film score, *Una moglie americana*, released in the United States as *Run For Your Wife*, and being hired as the conductor/arranger for Metropolitan Opera soprano, Anna Moffo. In 1966, Zaninelli returned to the United States and resumed his duties at Shawnee Press. It was at the urging of Dr. David Foltz, director of choral activities at The University of Southern Mississippi, that Zaninelli began to seek a composer-in-residence position for himself. In 1968, Zaninelli was appointed composer-in-residence at the University of Calgary in Alberta, Canada and remained there five years, composing a total of sixty-five works while teaching and conducting. It was also during his time in Calgary that Zaninelli was appointed composer-in-residence at the Banff School of Fine Arts and served as a music critic for CBC Radio.¹⁷

In 1973, Zaninelli received an offer to return to the United States to become a Composer-in-Residence/Professor of Music at The University of Southern Mississippi. This position included teaching classes as well as the supervision and guidance of young composers. While in Mississippi, Zaninelli has actively continued to compose, and has composed over two-hundred works since beginning his tenure at The University of Southern Mississippi. He has received numerous commissions which include *A Bevy of Beasties* for the Seattle Symphony, *Peter Rabbit* for The New Orleans Symphony, and *For Spacious Skies* for the Metropolitan Opera Ballet. In addition Zaninelli has written *A Musical Banquet for the Young* for the

¹⁶ *Luigi Zaninelli*, The University of Southern Mississippi School of Music Web site (Hattiesburg, Ms., August 29, 2000) , 1.

¹⁷ Jones, *The Songs of Luigi Zaninelli*, 12.

Kennedy Center for the Performing Arts. Zaninelli has composed many television scores including music for the PBS documentaries *The Islander*, *Passover*, and *The Last Confederates*, and recently became the first five-time winner of the Mississippi Institute of Arts and Letters Music Award.

In 1990, Gian-Carlo Menotti was a guest of the Mississippi Opera as he conducted his opera *The Consul* in Jackson, Mississippi. Zaninelli decided to visit his former teacher and spend some time with him. It was during a conversation with Menotti that Zaninelli was asked by his mentor why he had never composed an opera. Zaninelli knew that he had successfully composed works for solo voice, and could compose the set pieces, arias, duets and ensembles that opera required with little difficulty. The problem, Zaninelli told Menotti, was with composing recitative.¹⁸ Zaninelli felt uncomfortable setting spoken text to music. He had always thought of himself as a composer capable of writing beautiful melodies, but Zaninelli wondered if his style of writing was suitable for recitative. After spending several weeks pondering the issue of writing recitative, Zaninelli looked back at one of his earlier works, *The Battle for Vicksburg*. This piece, composed in 1978, for soprano, piano, and narrator, reflected the suffering and resilience of women living during the American Civil War, and is considered a theatre piece by Zaninelli. Much of the text sung by the young woman is recitative-like and there is, many times only doubling of the voice by the piano or accenting by a single melodic line in the accompaniment. The transparency of the accompaniment, along with an almost chant-like vocal line can be compared to secco recitative. Zaninelli suddenly realized he had been writing recitative style for years, but had not seen the connection

¹⁸ Zaninelli, Interview.

between his treatment of text in his solo works and how this could work to his advantage in opera. As a result of this 1990 conversation with Menotti, Zaninelli decided to compose an opera. He chose a popular story as his first subject. *Snow White-The Opera* was based on the original fairy-tale version by the brothers Grimm, a much darker version than the familiar story told by Disney.

In *Snow White-The Opera*, Zaninelli composed arias, duets, and ensembles that once again showcased his gift for writing beautiful melodies. He also successfully composed recitative using techniques employed in his solo vocal works, such as *The Battle for Vicksburg* and *Joseph Songs*. Following *Snow White-The Opera*, Zaninelli began composing his first one-act opera, *Mr. Sebastian*, which contained the second libretto written by the composer. *Mr. Sebastian* featured Zaninelli's technique for writing stunning melodies and contains a beautiful "Alleluia" sung by the soprano.

After the premiere of *Snow White-The Opera* in 1996, Zaninelli began work on his third opera, *Good Friday*. *Good Friday* would represent an enlargement of his compositional life. He would, for the first time, integrate his past compositional style, developed after years of intense study, with his improvisational "gift." After many years, Zaninelli's "gift" would be reconciled with his trained ability, and Lou Hayward would emerge to join Luigi Zaninelli in the composition of *Good Friday*.

Chapter Two-Libretto and Conception

Good Friday is the second chamber opera written by Zaninelli in which he serves as both composer and librettist. The story for this work, as well as his first chamber opera, *Mr. Sebastian*, was inspired by individuals known to the composer. As stated earlier, in 1950 Zaninelli took a job playing piano in the cocktail lounge of The Bellevue Stratford Hotel in Philadelphia, Pennsylvania. This lounge, called The Viennese Room, was no ordinary club or hotel bar. The clientele of this establishment included wealthy members of the socially elite. This type of establishment would employ talented pianists who could play a wide variety of repertoire, including jazz improvisation. The Viennese Room was an intimate salon type lounge with a small bar area, tables, and a grand piano. Many couples would retreat here to avoid the noise and bustle of the main hotel bar. Zaninelli was familiar with the clientele and knew many of their musical preferences.

In *Good Friday*, the principal characters Carlo and Sarah Coleman are based on people Zaninelli met while playing in The Viennese Room. The real-life bartender of The Viennese Room, Carlo, was characterized by Zaninelli as uneducated, rough, and unsophisticated as compared to the clientele he served. He seemed “uncomfortable in his own skin” and spoke very little.¹⁹ Carlo was a man from working-class South Philadelphia who just happened to work in the most magnificent hotel in Philadelphia. A “confirmed bachelor,” Carlo was in his fifties and still lived with his mother. Zaninelli also said of the real Carlo, “ Though unsophisticated, he tried to mimic the sophisticated mannerisms and gestures of his clients, but always

¹⁹ Luigi Zaninelli, Interview.

seemed ill-at-ease doing so.”²⁰ Many of these same characteristics are imbued into the operatic character of Carlo. In the story Carlo is seen as a jovial, good-natured and ordinary man, who spends many hours listening to the problems and stories of his clients, while rarely displaying his own feelings or opinions. He listens attentively, but rarely speaks, as Sarah tells her story. It is only in the final duet that we get the sense that Carlo is longing for a love as passionate and devoted as Sarah. Yet, he knows in his heart that he will never, like her, find the love of his life.

Sarah Coleman, the principal character of the opera, is a woman in her forties who has returned to the Bellevue Stratford Hotel cocktail lounge every year since her twenty-first birthday. In the real Viennese Room, young Zaninelli would often see an elegant, stylish woman enter the cocktail lounge, alone. She appeared sad and wistful as she sat at her table and enjoyed her drink. He always wondered what circumstances had occurred in this beautiful woman's life to leave her sitting alone and melancholy in the cocktail lounge. It was clear to him that she was upper-class, yet it seemed unusual that such a woman was never seen with an escort. Many times Zaninelli would imagine possible stories about her life and why she might have appeared so sad and lonely. It was this fantasy scenario that became the basis for the libretto of *Good Friday*.

When Zaninelli finally met the real-life woman at a party, he found that the imagined life he had fashioned for her was changed following the introduction. It seems that meeting the woman left Zaninelli feeling as though the idea of the imagined life of “Sarah Coleman” was much more exciting than reality. Years later Zaninelli found that this woman had married the heir

²⁰ Zaninelli, Interview.

to the Smuckers fortune, but died a tragic and early death. It would be forty years before Zaninelli would put pen to paper in an effort to tell the story of "Sarah Coleman" and the scenario that he created in the opera which left her alone and sad during her yearly visits to the Bellevue Stratford.

In *Good Friday*, Sarah Coleman is an elegantly dressed, beautiful upper-class woman. Her mother, a strict and sometimes harsh woman, regularly inflicted upon Sarah her grim and fearful view of men. Many years before, Sarah's father had unexpectedly passed away. Perhaps it was this event that left Sarah's mother with the sense that she had been abandoned. Whatever the cause for her mother's rancor, she instilled in Sarah a fear and loathing of men. It is with this emotional "baggage" that Sarah first encounters Frank Conti at the Bellevue Stratford Hotel. While Sarah hesitates at first, recalling her mother's warnings, she falls rather easily for this man whom she has just met. By the end of the opera, Sarah reveals to the audience her complete love and devotion to the memory of this man.

The pianist in *Good Friday* is not the traditional unseen accompanist, but rather plays an integral role in the story. He is not only seen on stage and heard playing the piano, but also sings. This pianist, of course, is representative of the composer himself. While we do not get a sense of his character and background from the story, he is nevertheless an actual character in the opera. His role is to provide the emotional momentum through the music which elicits specific responses from both Carlo and Sarah. Zaninelli said of his time in the cocktail lounge, "It was not my job to draw attention to myself. I was there to perfume the room, or provide the right atmosphere for the moment with music."²¹ Similarly, the pianist in *Good*

²¹ Zaninelli, Interview.

Friday remains in the background and provides apt music for a fitting situation. "I was very quiet, and played the appropriate music, but I was always watching and listening."²² Over the years, Zaninelli collected many interesting stories of the patrons of The Viennese Room. At the end of each evening, Zaninelli would keep the real Carlo company. Carlo, who was obviously lonely, would ask Zaninelli to remain after closing and try new drink concoctions. Many times during these after-hour visits Carlo and Luigi would sit wordlessly and stare at each other. It seems companionship was all that Carlo really desired, and Zaninelli did not mind sitting with the forlorn older man.

The opera *Good Friday* is set in this same cocktail lounge of The Bellevue Stratford Hotel sometime in the 1950s. It is the evening of Good Friday, two days before Easter Sunday and the cocktail lounge is empty. This lounge, a petite drawing room with a bar and small round tables, provides an intimate and quiet setting for its patrons. Carlo, the bartender, dressed in black pants and a red jacket, is preparing the buffet table and singing to himself. Alone in the lounge and absorbed in his work, Carlo gets quite carried away and begins to prance around the bar as he sings "Oh, Them Golden Slippers." This song, a popular choice for the gaudily dressed marchers in the annual Mummers' Day Parade held each New Year's Day in Philadelphia, is a favorite of his. Just as he finishes his a capella rendition of this tune, the pianist enters the bar and begins to help himself to the buffet, without a plate, of course. After a few appetizers, the pianist seats himself and begins to play. It is at this point that the character Sarah Coleman enters the room.

²² Zaninelli, Interview.

Miss Coleman is an annual visitor at The Bellevue Stratford Hotel cocktail lounge. She has been coming here once a year ever since the night of her twenty-first birthday. It was on that night, some twenty years before, as Sarah recalls later in the opera, that her mother had promised to take her to the Bellevue Stratford for dinner and her first champagne cocktail. She recalls her excitement and anticipation at the prospect of visiting the beautiful hotel. But, at the last moment Sarah's mother announced that they could not go, as she was suffering from a migraine headache. Sarah, quite upset demanded that she be allowed to go alone.

Upon entering the hotel she was in awe of the elegantly designed and appointed lobby. Being unfamiliar with the hotel, she mistakenly entered the cocktail lounge instead of the dining room. Embarrassed by this mistake, she turned to leave the lounge, but was stopped when she heard a voice from one of the tables say, "Bring the young lady a champagne cocktail, waiter, and put it on my check."²³ This first encounter with the unseen character, Frank Conti, would change her life.

As she returns to the hotel on this Good Friday evening, Sarah is now a woman in her forties. Carlo is not surprised when she enters, as he expects to see her every year on this night. He prepares her "usual" champagne cocktail and listens as she again relives her first meeting with Frank Conti. Once again Carlo shares these memories with Sarah as he has done so for many years. This scenario is permanently imprinted on his memory. Sarah seats herself at one of the small round tables and begins to lose herself in the memories of her evening with Frank Conti. Frank asked if he could join her for a drink. Sarah recalls that Frank was tall and handsome,

²³ Luigi, Zaninelli, *Good Friday*, unpublished opera score used with permission of composer. (Hattiesburg, Ms. 1997), 14.

wearing a Navy officer's uniform. Looking into his dark eyes, Sarah felt a spark of excitement and wondered what her mother would think of such a meeting. She recalls, for Carlo, how strict her mother had been in Sarah's youth. "She would recite a litany of things that a good girl never did."²⁴ At the top of her mother's list of things to avoid were boys. Sarah's mother thought them "deceitful and treacherous."²⁵ It would be the course of Sarah's early life that her mother would find fault with all of the men whom Sarah would come in contact. Would she ever meet a man who would love her? Sarah sincerely thought her life might end without ever finding the man of her dreams. "But that was before the Good Friday I met Frank," she muses.²⁶

Sarah recalls that Frank, a Captain in the Navy, asked her to join him for dinner in the hotel's dining room, and he listened attentively as she explained why she was alone on her birthday. Their conversation was interrupted by the hotel orchestra, which began playing a waltz. Suddenly, Frank took Sarah in his arms and they began to dance. Sarah, so happy and content in his arms, secretly hoped the music would never end. After dinner they walked to a park in Ritten House Square and began to talk. This park, just down the street from The Bellevue Stratford, was a popular romantic meeting place. Sarah now revisits, some twenty years later, this conversation and first kiss with Carlo, who secretly longs for a love of his own. It was on that night that Frank had asked her, "Will you wait for me?" "Yes, my darling," was Sarah's reply.²⁷ Returning to the hotel, they ordered two champagne cocktails. Frank asks Sarah to make him a promise. "Let's promise to come here every Good Friday and celebrate our first meeting."

²⁴ Zaninelli, *Good Friday*, 24.

²⁵ Ibid, 25.

²⁶ Ibid, 27.

²⁷ Ibid, 37.

This is a vow that Sarah would keep faithfully for the next twenty years. Sarah, retreating from her memories for a moment, asks the pianist to play her favorite waltz, the tune played by the orchestra as Sarah and Frank had danced that first night. As she listens now, it brings back bittersweet memories for her. In the final moments of the opera, Sarah recalls the dance, as Carlo secretly longs for a love as passionate and devoted as the memory of what once existed for Sarah. Slowly, and with resignation, Sarah turns to Carlo and says, "See you next year, Goodbye."²⁸ Sadly, Carlo watches her go and then returns to his work, as the pianist plays a gentle melody. He knows she will return and once again relive her first and, perhaps, only night of true love.

Frank never returned to the cocktail lounge after their first meeting, and we are left to wonder why. Did Frank leave to join the Korean War, only to be killed in the line of duty? Were these hollow promises made by an insincere man? Was Frank still living, having forgotten about that special night some twenty years ago? The question is left unanswered and the audience is given the opportunity to draw their own conclusion. And what of Carlo? After many years of listening and watching Sarah, does he have feelings of longing and love for her? Their bittersweet duet at the end of the opera certainly gives the audience an idea that Carlo might care deeply for Sarah, and that he looks forward with anticipation to these yearly encounters. In an interview published before the premiere of the opera, Zaninelli says, "It's not that the opera ends inconclusively, but it leaves room for speculation by the audience." However, one cannot help but feel a sense of sadness for Sarah, yet we know she is not bitter because of this experience. She looks back on

²⁸ Zaninelli, *Good Friday*, 43.

these memories with a bittersweet wistfulness that comes from meeting and losing the only love of her life. Although Frank has not returned to The Bellevue Stratford, she has known, for one fleeting moment, the passionate love her mother tried to deny her, and we see the depth of Sarah's loyalty and devotion to the ideal of true love.

Chapter Three-The Music

"You have this ability with a melodic gift to engage them and arrest them in a way that is so compelling. Few composers have this. This is what these rare birds have and the others are just composers."²⁹ Zaninelli feels that with composition there is no substitute for the gift of melody. He recalls a conversation with Samuel Barber over dinner one evening in which Barber stated, "The real gift is melodic; everything is minor compared to this."³⁰ Those who perform Zaninelli's music always mention his ability to write a superb melody as one feature that they admire. Zaninelli's colleague at The University of Southern Mississippi, Dr. Stanley Waldoff, stated that one of the things he admired about Zaninelli was, "that he never sold out to the dodecaphonics, who were against writing beautiful melodies."³¹ Waldoff states that he considers Zaninelli's three most significant characteristics to be rhythmic diversity, tightness of structure and melodic gift. Among these he finds his beautiful melodic writing to be the most meaningful to both performers and listeners. It is the combination of beautiful melodies, rich harmonies, with the introduction of notated improvisational-like jazz passages that, in my opinion, gives *Good Friday* a distinctive character, and sets it apart in the compositional life of Zaninelli.

The opera opens with Carlo, the bartender, singing the tune, "Oh, Them Golden Slippers." Zaninelli is very careful to differentiate between a tune and a melody. He sees the melody as having a living quality, blooming like a flower, reaching its apex, and then tapering off to a conclusion.

However, a tune according to Zaninelli, is a compact phrase designed to be

²⁹ Luigi Zaninelli, Interview.

³⁰ Ibid. Zaninelli's recollection of a conversation with Samuel Barber.

³¹ Stanley Waldoff, Interview (Hattiesburg, Ms. January 2, 2001)

"digested by the listener fairly easily."³² He believes that when most people hear a melody, such as the folk melody, "Shenandoah," they cannot sing it after just one hearing. The phrases in the tune do not have the same growth, climax and ending that a melody has. Therefore "Oh, Them Golden Slippers," is classified by Zaninelli as a tune. Each phrase encompasses four bars and is easily remembered by the listener.

Example 3.1

Carlo (♩ = 80) With Spirit

f Oh, my gold - en slip-pers are laid a - way 'cause I
An my long whote robe that I bought last June I'm -

don't spect to wear 'em till my Wed - dia' day And my
gon - na get it fixed 'cause it fits too soon, And the

This song, or tune, is of special significance to the character of Carlo and the city of Philadelphia. "Oh, Them Golden Slippers" is a favorite song of marchers in the Mummers' Day Parade held in Philadelphia each year. This New Years Day tradition, started in 1901, is similar to the Mardi Gras parades held in New Orleans, Louisiana each year. Marchers dress in all types of costumes, while singing, playing kazoos, banjos and tenor saxophones. The men who take part in the parade often dress in feather boas and high heels.

³² Zaninelli, Interview.

Zaninelli said that while living in Philadelphia he realized that no one of any consequence attended these parades and they were an embarrassment to most Philadelphians. When Zaninelli heard "Oh, Them Golden Slippers" he would, like many in Philadelphia, associated it with people of lower social stature. When Zaninelli began composing *Good Friday*, he found this tune perfectly fit the character of Carlo, who working in the most magnificent hotel in Philadelphia, would have been embarrassed if anyone had heard him singing such a "gauche" tune.³⁴ In the opera the pianist, who witnesses Carlo's rendition of the song, teases him mercilessly by playing the tune throughout the action. The first rendition of "Oh, Them Golden Slippers" is sung a capella by Carlo.

Example 3.2

Carlo (♩ = 80) With Spirit

f Oh, my gold - en slip-pers are laid a - way 'cause I
An my long whote robe that I bought last June I'm -

don't spect to wear 'em till my Wed - din' day And my
gon - na get it fixed 'cause it fits too soon, And the

long - tail'd cost that I love so well I will
old gray horse that I used to drive I will

(Ex. continued)

³⁴ Zaninelli, Interview

wear up in the char - iot in the mom.
hits up to the char - iot in the mom.

Oh them gold - en slip-pers Oh. them gold - en slip-pers

Gold - en slip-pers I'm gon - na wear be - cause they look so neat.

Oh. them gold - en slip-pers Oh. them gold - en slip-pers

(Kiss me X)

Gold - en slip-pers I'm gon - na wear to walk the gold - en streets

One of the most interesting musical characteristics of *Good Friday* is the use of notated improvisational jazz passages. This idiom had been, until *Good Friday*, exclusive to the compositions of Zaninelli's alter ego, Lou Hayward. Several of the solo piano sections in the opera actually began as improvisations played by the composer. While in his studio, Zaninelli taped these improvisations and subsequently notated what he had played.

"I ripped it off in a day," Zaninelli says of the speed with which he composed these sections.³⁵

³⁵ Zaninelli, Interview.

It was the pianists of the 1940's that Zaninelli had tried to emulate as a young musician. Of these pianists Zaninelli says, "We are talking about pianist musicians all over America that could do this (improvise) at the drop of a hat... People played with ten fingers and two hands and had a harmonic vocabulary beyond three chords."³⁵ It is obvious to Zaninelli that accomplished jazz pianists of the 1940s not only had the ability to improvise on certain themes, but they also had great facility. In the text, *Music: A Living Language*, the author, Thomas Manoff lists some basic features of jazz music. "Jazz requires a high level of competence. Jazz musicians must have considerable technical ability on their instruments, as well as a highly developed control of melody, harmony and form."³⁶ The notated jazz piano solos in *Good Friday* reflect the marvelous innate ability that Zaninelli possesses with regard to jazz improvisation. They also require the skill of a facile accompanist. Zaninelli infuses his jazz style compositions with what he calls "body rhythms."³⁷ "Jazz relies on body based rhythmic patterns created within a strong, forceful meter. Rhythmic complexity is an essential feature of all jazz style."³⁸ This opera is, according to Zaninelli, propelled by the rhythms of the body and not from an "intellectually musical point of view."³⁹ This he attributes to his early experiences as a dance accompanist. "Rhythm for me was always dance. If it (rhythm) is not generated by body movement it is false."⁴⁰

³⁵ Zaninelli, *Encounters-A Series of Lectures on 20th Century Music*, 5.

³⁶ Thomas Manoff, *Music: A Living Language* (New York: W.W. Norton and Company, 1982), 391.

³⁷ Zaninelli, Interview.

³⁸ Manoff, *Music: A Living Language*, 391.

³⁹ Zaninelli, Interview.

⁴⁰ Ibid.

When reviewing Zaninelli's past jazz influences, dixieland and be-bop jazz are mentioned. Bebop, a new form of jazz, had become popular in the 1940s. Bebop jazz featured smaller groups of musicians who were able to improvise more extensively than those artists in earlier jazz forms such as dixieland. New harmonic colors and faster tempos, "facilitated a freedom of expression difficult in the big bands of the swing era."⁴¹ For many years Zaninelli's concept of jazz would be solely based on his experiences with the form of bebop. That is until 1964, when Zaninelli moved to Rome, Italy.

While in Italy, Zaninelli began playing in a dixieland jazz group opposite Fatha Earl Hines, a famous jazz pianist of the 1940s, 50s and 60s. "A New Orleans jazz style developed in the early 1900s, dixieland is characterized by group improvisation over a steady two beat rhythm ragtime rhythm."⁴² In the United States, Zaninelli remembers that most musicians felt Dixieland jazz was "cornball."⁴³ Zaninelli found that in Italy there was still an appreciation for the idiom of dixieland jazz. He too gained appreciation and respect for dixieland, and it was this Rome experience that, "changed my whole approach to American jazz."⁴⁴ His jazz influenced compositions and his improvisations began to swing in two, a hallmark characteristic of dixieland. "Much of my music has a two swing to it."⁴⁵ The "two swing" is a predominant characteristic of the piano solo sections in *Good Friday*.

⁴¹ Billy Taylor, *Jazz Styles*, (web site: http://town.hall.org/cgi-bin/nph-channel/Archives/radio/Kennedy/Taylor/bt_bop.html, 2000), 1.

⁴² *Pocket Music Dictionary*, (Milwaukee, Wisconsin: Hal Leonard Publishing, 1993), 41.

⁴³ Zaninelli, Interview.

⁴⁴ Ibid.

⁴⁵ Ibid.

In this first solo we see an example of the “two-swing” Zaninelli incorporates into his improvisatory style. This solo shows both the flair and training of the pianist, and of it Zaninelli states, “This is quite sophisticated.”⁴⁷

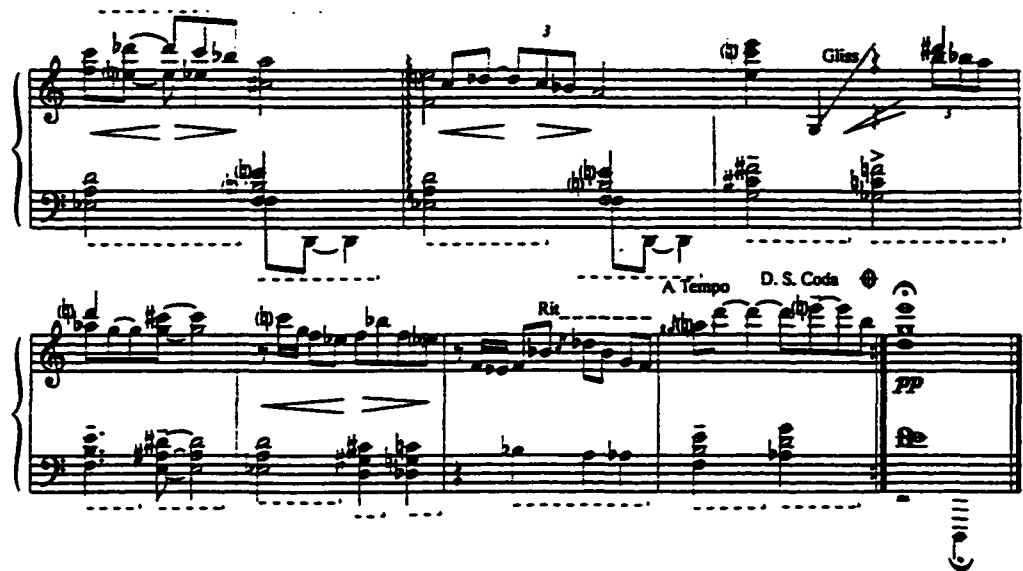
Example 3.3

Piano Solo

(Jazz Like)

(Ex. continued)

⁴⁷ Zaninelli, Interview.



A variation of "Oh, Them Golden Slippers" appears in the second piano solo. The pianist wishes to tease Carlo in front of Sarah Coleman, and eventually goads him into a dance. The music progresses from a slow two-beat swing to more flamboyant and a faster paced improvisation. The flamboyant, cheerful music succeeds in drawing the bartender into a raucous two-step with an imaginary partner. Zaninelli intends for this section to show that the pianist not only plays well, but has conservatory training. Of this pianist Zaninelli says, "this kid sounds like he is from the Curtis."⁴⁸ In this second solo there is another example of Zaninelli's notated improvisational technique, and mirroring his dixieland influence, he composes it using a two-beat swing.

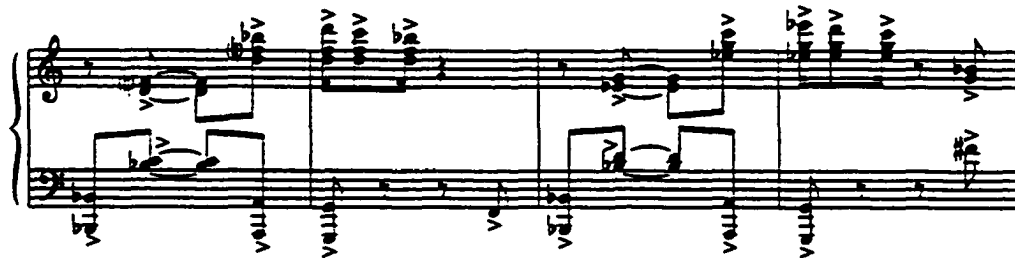
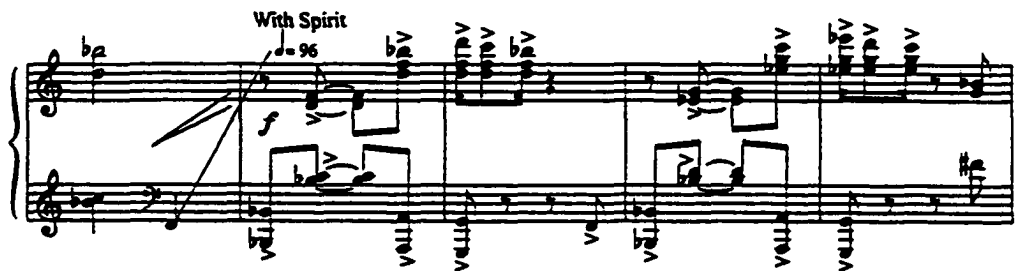
Example 3.4



(Ex. continued)

⁴⁸ Zaninelli, Interview.

Carlo, being of good nature, goes right along with it and enters into the spirit of the music. M.C. and the pianist are delighted with his performance. After much prancing and strutting, he finally delivers the cocktail to M.C. on the last note of the piece.



M.C. and the pianist applaud. Carlo bows gallantly.

At several places in the score it appears that Zaninelli is trying to melodically paint pictures of the surroundings in the lounge. However, upon asking him that question, Zaninelli was quite emphatic that he is not a text painter. "Painting of the text suggests something too literal. The leaves rustle and the music rustles. I prefer the music to rustle and the singer be still, or conversely, the singer to rustle and the music, representative of the atmosphere, to remain placid."⁴⁹ Instead of using the music to paint a literal picture of the surroundings, Zaninelli prefers to paint emotional pictures. "I am driven by the emotions," he says.⁵⁰ One such musical example of this emotional "painting" occurs when Sarah recalls her first glimpse of Frank. This example reflects the often changing emotions of Sarah, as she recalls that Frank's, "eyes were dark, and his hair was black and wavy."⁵¹ The accompaniment is, according to the composer, very sensuous, perhaps mirroring the sensuality she felt as this handsome man stood before her.

Example 3.5

M.C.

Rit. Hushed A Tempo

His eyes were dark, and his hair was black and

Rit.

Hold Ped. down

(Ex. continued)

⁴⁹ Zaninelli, Interview.

⁵⁰ Ibid.

⁵¹ Zaninelli, *Good Friday*, 21.

growing intensity

M.C. wav - y. He was so tall and e - le - gant in his Nav - y - of - fi - cers

Suddenly the sensuality is displaced as rhythmically square chords, an evidence of Sarah's pride appears as she describes Frank's Navy officers uniform.

Example 3.6

growing intensity

M.C. wav - y. He was so tall and e - le - gant in his Nav - y - of - fi - cers

M.C. un - i - form.

As Frank seats himself next to Sarah, he brushes her arm. At his touch, Sarah's surge of emotions is represented by a rapidly ascending chromatic scale and an octave leap in the vocal line. At this point she is clearly overcome by the emotion of the moment.

Example 3.7

The musical score for Example 3.7 consists of two systems. The first system shows the vocal line (M.C.) with the lyrics "un - i - form. When he sat next to me, I could feel our". The piano accompaniment features a series of chords and a chromatic scale. The second system shows the vocal line with the lyrics "arms touch. Oh, I - al - most". The piano accompaniment includes a *p cresc.* marking and a strong accent (*f*) on the final chord.

Almost triumphantly, Sarah thinks of her mother and wonders what she would think of such an encounter. Her triumph marked by strong accented chords in the accompaniment.

Example 3.8

The musical score for Example 3.8 consists of two systems. The first system shows a vocal line (M.C.) and a piano accompaniment. The vocal line is marked 'Strongly' and includes the lyrics 'faint-ed-ed What would Mom-ma think? What would Mom-ma'. The piano accompaniment features a 'ritard' (ritardando) marking. The second system shows the vocal line continuing with the lyrics 'say - ?' and the piano accompaniment featuring a 'fz' (forzando) marking.

Another example of Zaninelli's emotional melodic painting is seen when Sarah recalls her childhood. There is a short piano solo marked "child-like," followed by Sarah's vocal line. This melody in the piano is representative of the sound of a child's toy piano. Sarah's vocal line, "When I was a little girl, Momma was very strict," is accompanied by a series of somewhat dissonant chords.³² In singing the bright little melody, it seems that Sarah is desperately searching for a happy childhood memory in the midst of the bitterness that had been inflicted upon her by her mother. Here,

³² Zaninelli, *Good Friday*, 23.

in the music Zaninelli wishes to draw an emotional picture of Sarah's tortured memories of her childhood, represented in the somewhat dissonant accompaniment, juxtaposed with the carefree happiness she longed for. After remarking, "But at the top of her list, of things that a good girl should resist,"⁵³ Sarah has an emotional outburst that is also reflected in the music.

Example 3.9

Strongly

M.C. faint-ed-ed What would Mom-ma think? What would Mom-ma

A Tempo

M.C. say - ?

Childlike ♩ = 76

M.C. When I was a lit-tle girl, Mom-ma was ver-y strict.

Rit.

Rit.

(Ex. continued)

⁵³ Zaninelli, *Good Friday*, 24.

A Tempo

M.C. She would re-cite a lit-an-y of things that a good girl nev-er did.

Rit

A Tempo

M.C. But

Rit

M.C. at the top of her list. of things that a good girl should res-ist were

Rit

The chant of "Boys, boys, boys," is much like the taunting chant of a child, but the dissonant accompaniment reflects the underlying angst Sarah felt when listening to her mother. Zaninelli notes that this section should be sung with "mock fury."⁵⁴ While Sarah appears to be offering a casual and comic account of her childhood memories, the underlying accompaniment reflects the real pain of the encounter.

Example 3.10

The musical score for Example 3.10 consists of two systems. The first system is for the vocal part, marked "M.C." (Mezzo Contralto) and "A Tempo With much fury!". The melody is in G major, starting on a half note G4, followed by quarter notes A4, B4, and C5, then a descending eighth-note scale: B4, A4, G4, F#4, E4, D4. The lyrics are "Boys, boys, boys! de - cisi - ful treach - er - ous boys!". The piano accompaniment is in G major, marked "A Tempo". The right hand plays a series of chords: G4-B4, A4-B4, B4-C5, and then a descending eighth-note scale: B4, A4, G4, F#4, E4, D4. The left hand plays a series of chords: G4-B4, A4-B4, B4-C5, and then a descending eighth-note scale: B4, A4, G4, F#4, E4, D4. The piano part is marked with a forte "f" dynamic.

⁵⁴ Zaninelli, *Good Friday*, 25.

Her painful emotions become more apparent as Sarah recalls being asked to her first dance. At this point, Sarah does not try to hide her dismay as her mother forbade her to go to the dance. Dissonant chords marked “forzando” accompany the line, “Momma said, no!” Her pain and anguish are palpable, and further accentuated by the accented marking placed over the word, “no!”⁵⁵ Descending chords and a similarly descending vocal line are representative of Sarah’s capitulation to her mother’s wishes.

Example 3.11

The image displays two systems of musical notation for a vocal and piano piece. The first system is marked "A Tempo Languido" and features a vocal line (M.C.) and a piano accompaniment. The vocal line includes the lyrics "When I was thir - teen, a -". The piano accompaniment consists of two staves with various chords and melodic lines. The second system is marked "Piu Mosso" and also features a vocal line (M.C.) and a piano accompaniment. The vocal line includes the lyrics "boy asked me to my first dance. Mom - ma said,". The piano accompaniment consists of two staves with various chords and melodic lines. The tempo markings "A Tempo Languido" and "Piu Mosso" are placed above the vocal lines. The piano accompaniment includes various musical notations such as chords, stems, and beams.

(Ex. continued)

⁵⁵ Zaninelli, *Good Friday*, 25 and 26.

M.C. *Meno mosso*
p
 "no! Oh, how I plead - ed with her. But as us - ual.

M.C. *A Tempo* *A Tempo Piu mosso*
p
 Momm - ma had her way. And so it

These various examples support Zaninelli's desire to paint an emotional picture rather than a literal one. Further, it is clear that Zaninelli should not be described as a "text painter." Although he considers the text very important, his first priority is the music. "Nothing is more important than the music. I can change the text. This is why I wrote the libretto."⁵⁵ When discussing text painting in regards to great *lieder* composers such as Franz Schubert, Robert Schumann, or Hugo Wolf, Zaninelli says that he can more closely identify with Wolf. "Wolf gets under the skin of the text and I like to do the same."⁵⁶ Zaninelli does not believe it is the composer's role to "reinforce

⁵⁵ Zaninelli, Interview.

⁵⁶ Ibid.

what the text says."⁵⁷ With *Good Friday* it is not the literal atmosphere of The Bellevue Stratford that we are aware of, as much as the atmosphere of intense emotions felt by Sarah.

To contrast with the working-class station and song of Carlo's character, Zaninelli has chosen a memorable melody to depict Sarah and her remarkable night with Frank. This melody, a waltz, was actually written by Zaninelli a number of years before the opera for one of his movie scores. He was so fond of this melody that he decided to use it a second time in *Good Friday*. The first appearance of the waltz occurs as Sarah recalls her dinner with Frank. She hears the orchestra begin to play as Frank suddenly takes her in his arms. The waltz melody, with its simple arpeggiated chordal accompaniment, seems to serve as an accompaniment itself to Sarah's vocal line. Her vocal line is now a beautiful countermelody to her first dance with Frank.

Sarah's countermelody contains an element of interest for the singer. Zaninelli has chosen several places during her melody to rhythmically break from the waltz pattern. This takes the form of tied notes, over the bar line, in three different places. While preparing this role, I attributed these tied notes to the hesitancy Sarah must have felt as Frank held her in his arms for the first time. These contrasting rhythmic figures give the feeling of pulling against the three pattern of the waltz.

⁵⁷ Zaninelli, Interview.

Example 3.12

M.C. *Rit* *A Tempo*

Bel - vue Strat - ford.

A Tempo Waltz-like

Rit (R.H.) *p Gently*

30

M.C. *p*

All of a sud - den, the or - ches - tra - - - start - ed to

M.C.

play. Frank - took me in his arms - - - He held me

The musical score consists of three systems. The first system shows a vocal line (M.C.) and a piano accompaniment. The vocal line has the lyrics 'Bel - vue Strat - ford.' and is marked with 'Rit' and 'A Tempo'. The piano accompaniment has a 'Rit' marking and a '(R.H.)' marking. The second system shows the vocal line with the lyrics 'All of a sud - den, the or - ches - tra - - - start - ed to' and a piano accompaniment. The vocal line is marked with 'p'. The third system shows the vocal line with the lyrics 'play. Frank - took me in his arms - - - He held me' and a piano accompaniment. The piano accompaniment has a 'p' marking.

Eventually Sarah's last resistance gives way and both the waltz, and her melody fall into sync. The arguments with her mother and the warnings issued by her are all Sarah has known until now. As she slowly gives in to her feelings for Frank, she feels the memory of her mother's harsh words fade.

Example 3.13

Piu Movimento
mf

M.C.

Rit.

M.C.

(Ex. continued)

M.C. *A Tempo* *p*
 him. One, two, three, One, two, three, I re-mem-ber think-ing.

A Tempo *p*

M.C. *Rit.*
 If-on-ly the mus-ic would nev-er, ne-ver end.

Rit.
 R.H. *pp*

The waltz appears once more at the end of the opera. It is the basis for the final duet between Sarah and Carlo. Sarah, who is again lost in her memories, sings a melody quite similar to her first waltz obligato. Carlo, watching her, is overcome by her intense love and devotion to Frank. His descending melodic lines portray not only a longing for love, but also his own realization that the love of his life may never materialize. He, like Sarah, will continue to remain alone.

Example 3.14

205 $\text{♩} = 120$

M.C. *p* Oh - - that

Waltz-like

M.C. love - ly tune - brings it all back a - gain. Frand - took me

Carlo *p* See - ing her,

M.C. in his arms. - - - He held me close my head be - gan to

Carlo year af - ter year breaks - my heart. Yet. I - - -

The musical score is written for three parts: M.C. (Male Chorus), Carlo (Soloist), and Piano. The tempo is marked as 120 beats per minute. The key signature has one sharp (F#). The score is divided into three systems. The first system shows the M.C. part with the lyrics 'Oh - - that' and a piano part with a 'Waltz-like' tempo. The second system shows the M.C. part with the lyrics 'love - ly tune - brings it all back a - gain. Frand - took me' and the Carlo part with the lyrics 'See - ing her,'. The third system shows the M.C. part with the lyrics 'in his arms. - - - He held me close my head be - gan to' and the Carlo part with the lyrics 'year af - ter year breaks - my heart. Yet. I - - -'. The piano part provides accompaniment for all three systems, featuring a waltz-like melody in the right hand and a bass line in the left hand.

(Ex. continued)

mf

M.C. swim. Round and round and round - - - we went. I was - so -

mf

Carlo know love like this is ver - y rare. How I

Rit *p A Tempo*

M.C. hap - py to be danc - ing with him. One, two, three, one, two, three.

Rit *p A Tempo*

Carlo wish that I had some - one for whom to care. May - be

Rit *loco* *A Tempo*

Rit

M.C. I re-mem-ber think - ing if - on - ly the mus - ic would

Rit

Carlo some - day, may - be some day, I - will find such a

Rit

(Ex. continued)

M.C. rises. She leaves money for the check and slowly moves toward the exit.

The musical score consists of three systems. The first system features vocal lines for M.C. and Carlo, and piano accompaniment. M.C.'s line includes the lyrics "nev - er. nev - er end. Nev - er. nev - er end." with performance directions "A Tempo" and "Rit". Carlo's line includes the lyrics "love some - - - day. May - be. some - day. some - day." with "A Tempo" and "Rit". The piano accompaniment includes a "Rit" marking. The second system continues the vocal lines with lyrics "Till - next year. Good - - - bye." and "Till - next year. Good - - - bye." for both M.C. and Carlo. M.C.'s line is marked "Slowly" and "p", while Carlo's line is marked "Freely To M.C." and "p". The piano accompaniment includes a "Slowly" marking and a "Freely" marking. The third system shows the piano accompaniment concluding with a "Slowly" marking and a "Freely" marking. The score ends with a double bar line and a repeat sign.

M.C. rises. She leaves money for the check and slowly moves toward the exit.

M.C. *A Tempo* *Rit* //
nev - er. nev - er end. Nev - er. nev - er end.

Carlo *A Tempo* *Rit* //
love some - - - day. May - be. some - day. some - day.

A Tempo *Rit* //

Slowly *p* *pp* *M.C. Exits.*
M.C. Till - next year. Good - - - bye.

Freely To M.C. *p* *pp*
Carlo Till - next year. Good - - - bye.

Slowly *Freely* *p* *pp* *with* *slide* *slide* //

The last appearance of "Oh, Them Golden Slippers" is found in the final piano solo. Here Zaninelli brings back the tune accompanied by descending groups of chords. The descending chords, inferring sadness, is juxtaposed against the once cheerful melody. The indications given by Zaninelli are that the section is to be played gently and sadly. This now well established tune, first presented as a boisterous celebration of the New Year, now reminds us of the bittersweet memories of both Sarah and Carlo. As the years will continue to pass, and Sarah and Carlo will, each year, relive the night of their first acquaintance.

Example 3.15

The musical score for Example 3.15 consists of three systems of piano music. The first system is marked "A Tempo" and "Gently, Sadly *ppp*". It features a melody in the right hand with slurs and descending chords in the left hand. The second system is marked "meno mosso" and continues the melody and chordal accompaniment. The third system is marked "Rit Molto" and "ppp", showing a final, more expressive section of the piece with a fermata over the final chord.

Utilizing a cogent gift for melody, elements of improvisation which capitalize upon foundations of bebop and dixieland jazz, the music of *Good Friday* eloquently paints a picture of a woman who has experienced loss in her life, but refuses to allow that loss to make her bitter. Zaninelli's music provides a vivid portrait of the powerful, and often bittersweet emotions that make up the life and person of Sarah Coleman. The emotional coloring of the music is only accentuated by the beautiful, and at times heart wrenching melodies that bring to mind memories of a sweet, past encounter. At the operas end, Carlo and Sarah sadly bid "goodbye" for another year, when once again they will share together a moment for remembering.

Conclusion

Good Friday is a benchmark in the compositional life of Luigi Zaninelli, in which the composer has, for the first time, allowed his sophisticated jazz sound to permeate one of his "serious" compositions. The keyboard facility and improvisational gift have always come easily to Zaninelli, and thus may be a reason why he was reluctant to incorporate his jazz style, associated with his innate ability, in any of his earlier compositions. His colleague, Dr. Stanley Waldoff states that Zaninelli was embarrassed by his "fatal facility."⁵⁸ However, Dr. Waldoff notes that it is this keyboard facility and improvisatory gift that makes Zaninelli such a talented and prolific composer. "He composes mostly from the piano, and he composes very quickly. I attribute this to his improvisatory gift. He is not a tortured composer and doesn't suffer from compositional blocks."⁵⁹

With *Good Friday*, Zaninelli gives the compositional style formerly associated with Lou Hayward a legitimate place in his music. Some who listen to his music say that Lou Hayward has always been a part of Zaninelli's compositions. As Dr. Stanley Waldoff acknowledges that it is the traits of Lou Hayward that make Luigi Zaninelli a special composer, Dr. Theresa Sanchez also states, "His compositions have an improvisational quality to them and he composes using the entire keyboard."⁶⁰ Perhaps the musical traits of Lou Hayward have been present in Zaninelli's music all along. However, it is the presence of American jazz influenced writing that sets *Good Friday* apart from Zaninelli's other operas.

⁵⁸ Waldoff, Interview.

⁵⁹ Ibid.

⁶⁰ Sanchez, Interview.

In *Good Friday* we continue to hear examples of Zaninelli's beautiful melodic writing. It is the presence of these beautiful melodies that, I believe, will make this opera appealing to singers. Zaninelli is a composer who writes sensitively and beautifully for the voice, without placing unattainable or extremely difficult demands on the instrument. While his music is challenging, it is singable. Combine the unusual jazz improvisatory writing with Zaninelli's beautiful and memorable melodies and it becomes clear that *Good Friday* deserves a prominent place in the compositional catalogue of Luigi Zaninelli.

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Waldoff, Stanley. Interview by Maryann Kyle, December 20, 2000. Hattiesburg, Mississippi.

Zaninelli, Luigi. Interview by Maryann Kyle, November 21 and December 20, 2000. Hattiesburg, Mississippi.

Zaninelli, Luigi. *Encounters: A series of lectures on 20th Century music*. (Archival copy). Archives Library, The University of Southern Mississippi, Hattiesburg, Mississippi.

Zaninelli, Luigi. *Good Friday*. Score. 1997. The University of Southern Mississippi, Hattiesburg, Mississippi.

Zaninelli, Luigi. *The Other Me*. Produced by Vestige Recordings. 2000. Compact disc.

Appendix A

Discography

- Zaninelli, Luigi. "Dance Variations," in *The American Woodwind Quintet Plays Contemporary American Music*. Golden Crest CR-4075.
- _____. "For Spacious Skies," *The Battle for Vicksburg*, performed by The University of Southern Mississippi Symphonic Band and Chorus with Green, soprano and Waldoff, piano. Mullins, conductor. Spectrum SR-122.
- _____. "Winter Music," "Night Voices," "The Turn of the Screw," "Fantasma," in *Contemporary Chamber Music for Dance*, for soloists and chamber orchestra. Zaninelli, conductor. Spectrum SR-123.
- _____. "Skip to my Lou," and "The Nightengale, in *Kallen Esperian: American Treasure*. Kallen Esperian with the Memphis Vocal Arts Ensemble. Machen, conductor. Pro Organo CD 7047.
- _____. *The Music of Luigi Zaninelli*, performed by The University of Southern Mississippi Wind Ensemble. Nail, conductor. Valentano Music LI-01.
- _____. *The Music of Luigi Zaninelli*, performed by The University of Southern Mississippi Wind Ensemble with Kyle, soprano, Jones, soprano, and Waldoff, piano. Fraschillo, conductor. Vestige Recordings GR 00-0903.
- _____. *The Other Me*. Jazz improvisations performed by Luigi Zaninelli. Compact disc. Vestige Recordings.
- _____. "Three Infinitives," in *The Piano in America*, performed by Waldoff, piano. Musical Heritage MHS-3808.
- _____. *The Tale of Peter Rabbit* for Narrator and instruments, performed by The University of Southern Mississippi Chamber Ensemble. Zaninelli, conductor. Valentano Music LI-02.

Appendix B

Published Vocal Works

"Ave Verum." Voice/Piano, 1981.

***The Battle for Vicksburg*, Soprano/Piano/Narrator, E.C. Kerby, 1982.**

***Beginnings*, Voice/Piano, optional orchestral accompaniment., Shawnee Press and Schirmer Rental, 1993.**

"Clouds." Voice/Piano, 1988.

***Five American Gospel Songs*, Soprano/Piano, Shawnee Press, 1986.**

***Five American Revival Songs*, Soprano/Piano, Shawnee Press, 1990.**

***Five Folk Songs*, Soprano/Piano, Shawnee Press, 1979**

***Five Infinitives*, Mezzo-Soprano/Piano, optional orchestral accompaniment., 1985.**

***Good Friday*. An opera in one act. 1998.**

"Her Love Is No More." Voice/Piano, 1991.

***Joseph Songs (Revised)*, Voice/Piano/Percussion, 1987.**

"Laudate Dominum." Voice/Piano, 1991.

***Mr. Sebastian*. An opera in one act. 1995.**

***Seven Sanctuary Songs*, Soprano/Piano, Shawnee Press, 1987.**

"She's Like the Swallow." Voice/Piano, 1978.

***Snow White-The Opera*. An opera in two acts. 1991.**

***Three Folk Songs of Stephen Foster*, Soprano/Piano, Shawnee Press, 1991.**

***Three Wedding Songs*, Voice/Piano, Shawnee Press, 1995.**

***Veni, Creator Spiritus*, Voice/Piano, 1991.**

The Voice of the Sea, Voice/Piano, 1984.

***The World is So Full, Voice/Piano, a cycle of nine songs. Shawnee Press
and Schirmer Rental (choral version) 1993.***

Appendix C
Letter of Consent



THE UNIVERSITY OF SOUTHERN MISSISSIPPI

February 28, 2001

I hereby give my permission for the use of the unpublished score to my opera, *Good Friday*, to Maryann Kyle. This is to be used for the purpose of her thesis on this subject.

Sincerely, ~

A handwritten signature in cursive script, reading 'Luigi Zaninelli'. The signature is fluid and elegant, with a prominent flourish at the end.

Luigi Zaninelli
Professor of Music
The University of Southern Mississippi

Vita

Maryann Kyle, a native Mississippian, has sung leading roles with the Chattanooga Opera, the Southern Arts Festival Opera, the University of Illinois and The Opera at U.S.M. She recently appeared as Micaela in *Carmen* opposite internationally known mezzo-soprano, Denyce Graves. She has toured extensively with the John Wustman Studio in *The Songs of Franz Schubert* Recital Series, which were performed nation-wide. In addition, she has been engaged on many occasions to appear as a soloist with many orchestras and wind ensembles, and has sung numerous leading opera roles. Recently Miss Kyle presented a program of French music in a ceremony presided over by the French Consul General and honoring Mr. Jack Kyle with France's highest civilian honor, the Chevalier des Ordres de Art et Lettres. In addition, Maryann Kyle was the winner of the St. Louis Symphony Young Artist Competition in 1992, and a semi-finalist in the Naumberg Competition in 1994. She is also the first recipient of the Baton Rouge Opera Guild Career Grant for 1998-2000 and has been a Metropolitan Opera National Council Auditions Regional Finalist. The role of Miss Coleman in the opera *Good Friday* was written for Miss Kyle and premiered in 1998. Currently the author holds the position of Assistant Professor of Music at East Tennessee State University in Johnson City, Tennessee, is a member of Music Teachers National Association and the Tennessee Music Teachers Association, and is an active adjudicator.


DOCTORAL EXAMINATION AND DISSERTATION REPORT

Candidate: Maryann Kyle

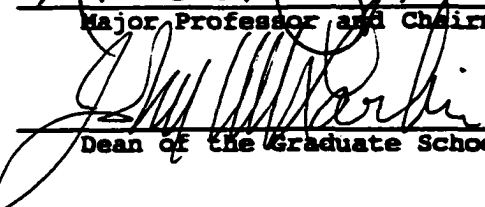
Major Field: Music

Title of Dissertation: Good Friday: A Guide to the Chamber Opera
of Luigi Zaninelli

Approved:

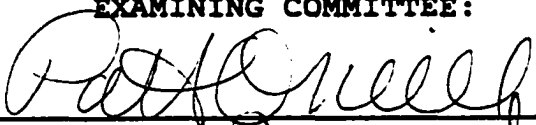


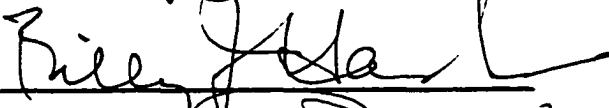
Major Professor and Chairman

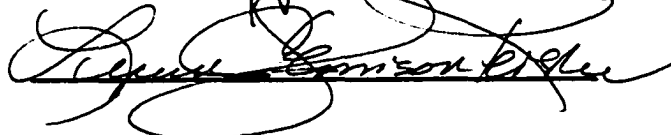


Dean of the Graduate School

EXAMINING COMMITTEE:







Date of Examination:

March 5, 2001