

Albert Lortzing 1801-1851

The German Mozart of the 19th Century

German Buffo Operas

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Albert Lortzing 1801-1851

- **Born in Berlin as the only surviving child to a merchant's family, who turned traveling actor's with Albert playing child roles and finally comics and young lovers. He knew 200 roles and had a versatile singing voice ranging from bass to tenor.**
- **He married an actress and had a large family with 11 children, 6 survived.**
- **To support his family, he composed music.**
- **His operas were the most frequently produced operas after Mozart and Verdi in Germany until the 1960s.**
- **After many years of writing incidental music to plays among others his first real success was his**
- **Opera "Zar und Zimmermann" 1838 premiered in Leipzig. He developed the "Spiel Opera", opera based on plays he knew as an actor.**
- **There was no protection of intellectual property at the time. He was unmercifully exploited by the theater directors, who got rich on his operas, and died impoverished in 1851.**

Albert Lortzing

Most popular and important operas in his repertoire

- **Zar und Zimmermann (Tsar and Carpenter) 1838**
- **Hans Sachs 1840. Forerunner of Wagner's Meistersinger**
- **Der Wildschuetz (The Poacher) 1842**
- **Undine. First serious opera 1845**
- **Der Waffenschmied (The Armorer of Worms) 1846**
- **Regina. Freedom opera composed during the 7 months censor free period of the revolution 1848. The only production true to the work was a performance in Gelsenkirchen 1998, director Peter Konwitschny, who earned the honor "Director of the Year" with this production.**

•Albert Lortzing Characteristics of his Operas

- **He wrote in verses; many of his arias and ensemble music show the pattern songs also found in Rossini's, Donizetti's and Gilbert and Sullivan's Operas.**
- **Lortzing was a total "Theatre Man", achieving dramatic theatrical effects in his operas, often by changing subtly the content or the emphasis on a character of the play.**
- **Lortzing's operas are famous for the Buffo Bass roles.**
- **His later operas have famous ensemble scenes that are forerunners in the orchestration of the ensemble singing in Wagner's operas. The characters of his operas are also presented in the orchestration with Leitmotifs.**
- **First composer who wrote his own libretti**

Development of German Buffo Operas

18th and 19th Century

1. Reform of German Buffo operas in the 18th Century from a lowly comic clown like singspiel played in theatres in suburbs of cities for the uneducated masses. These were similar to the variety of low Comedia dell' Arte in Italy
2. The Venetian play write Carlo Goldoni provided a widely imitated model in his sentimental comedies which reformed the Opera Buffo libretti.

Development of German Buffo Operas

18th and 19th Century

1. **Even Comic episodes serve a serious purpose as a yardstick by which to measure the hero or heroine. This is musically called the "middle style", which for example is seen in Mozart's Operas and is a common thread throughout Lortzing's Operas.**
2. **Diderot and Lessing called for a bourgeois and "intermediate" dramatic genre, featuring elevated natural style and recognizable characters. Bourgeois values are uniting the Tsar, the high character, as well as the buffo character Mayor Van Bett, who takes his duty as serious as the Tsar considers his.**

Musical Styles in Buffo Operas

- **There are 6 types of musical styles which have common similarities in late 18th Century Opera Seria and Opera Buffa.**
 1. **The overture (mixed style). The overture contains all genres with its motives and continues these in the arias, duets and ensembles as well as in the spoken dialogue.**
 2. **The march (middle style)**
Example : The marches in Lortzing's *Der Waffenschmied*
 3. **Arias for the seconda donna (playful middle style)**
Example: Gretchen in *Der Wildschuetz*
 4. **The love duet or aria (serious middle style)**
Example: Hugo and Undine in *Undine*

Musical Styles in Buffo Operas

5. **The arias in contrasting styles, starting in one style and going into another style.**
Example: Kuehleborn's arias and recitatives mixing high and middle style in *Undine*
6. **The ensembles in mixed genres. Lortzing is famous to continue Mozart's ensemble style.**
Example: The quintet in *Der Wildschuetz*

Musical styles in Buffo Operas

- Middle and low styles are often found in the dances like minuets and also in pastoral settings.
Example: folk dances like the "Holzschuh Tanz (Dutch wooden shoe dance) in *Zar und Zimmermann (Tsar and Carpenter)* and the dances of the villagers in *Der Wildschuetz (The Poacher)*

Primo Buffo types, 19th Century

1. Buffo types can be found in all social classes. A lower class character is Hans, the wine cellar guardian in *Undine*. Bourgeois Characters are Mayor Van Bett in *Zar und Zimmermann* or Baculus, the schoolmaster in *Der Wildschuetz*. An aristocratic buffo character is Ritter Adelfhof in *Der Waffenschmied*, who is foppish and ridiculous.
2. Buffo Characters have often obsessive desires to increase their social standings.
Example Mayor Van Bett and Baculus

Primo Buffo types, 19th Century

3. Buffo characters can often be blocking a young man's attempt to court a young woman like Bartolo in Rossini's *Il Barbiere Di Siviglia* or Lortzing's Stadinger or Ritter Adelfhof in *Der Waffenschmied*
4. The aria in an Opera Seria sung by a high character has a clear structure of a beginning , a middle and an end. This structure is missing in a Buffo aria.

Primo Buffo types, 19th Century

5. The composer Hans Pfitzner wrote that Lortzing created the best comic characters in German Opera.

Zar und Zimmermann

Libretto based on a French play "The Mayor of Saardam"
by Boire, Roemer and Merle

- Play of comedy and disguise of Tsar Peter of Russia and his fellow Russian Peter Ivanow working in a shipyard in Holland.
- The pompous Mayor Van Bett (a buffo role) is befuddled by the intrigues of the English and French Diplomats who are trying to get the Tsar's favor but mistakenly taking Peter Ivanow for the Tsar.
- The opera contains many wonderful melodies with Van Bett taking the lion's share and the Tsar's cavatina gaining folksong status in Germany.
- The Tsar finally returns to Russia, leaving Peter Ivanow as the Imperial overseer with the permission to marry his love Marie

Zar und Zimmermann Selections

Munich Radio Orchestra, Conductor Heinz Fricke

- **Van Bett** (*Kurt Moll*)
O sancta justitia! It's enough to drive me insane.
I'm on the go from morning till dusk.
I'm overwhelmed with official duties,
The town's welfare will be the death of me.
Plerique hominum (Most men) on this earth
Occasionally rest from their torments and hardships,
But dawn has scarcely peeped into my bedroom
When my files demand my genius
And –o misery!-I am re vera (in truth)
Worked like an ox till evening!

Zar und Zimmermann

- **Van Bett continued**

**No carthorse suffers as much as I do
As chairman and councilor.
Fortunately I understand my duties
And can arrange things sapentissime (most sensibly)
So that , with my gifts, I can scribble down documents
And keep the council on a tight rein.
I know how to bombard people,
How to ration and express myself,
To inspect and complain,
To antagonize and ill-treat others.
I always have the rem publicam (public interest) at heart.
People know that I'm a statute book,**

Zar und Zimmermann

- **Van Bett continued**

**Young and old praise me,
I'm Saardam's greatest luminary.
Oh, I'm clever and wise
And people don't take me in!
These expressive features,
These eyes, like beacons,
Proclaim my mind's victories.
I'm a latter-day Solomon,
Still in good shape,
In a word, very nice.**

Zar und Zimmermann

- **Van Bett continued**

Believe me, I'm never mistaken

Et eo ipso momento (and at this very moment)

I triumph over every crime.

I delve into court cases

And settle them shrewdly and subtly

Oh, I'm clever and wise

And people don't take me in!

These expressive features,

These eyes like beacons,

Proclaim my mind's victories.

I'm a latter-day Solomon,

For I know how to bombard people, how to ration and express myself

Zar und Zimmermann

- **Van Bett continued**

To slander, inspect,

Antagonize, complain, ill-treat

And seethe, adorn, affect,

Lead, scribble, ratify.

In a word, you can see ad speciem

(just by looking) that I'm a real man.

Zar und Zimmermann

- Marquis *Peter Seiffert Marie (Barbara Bonney)*, Chorus

Marquis:

Adieu my Flandrish' girl

Against my will I have to leave you.

But I love you with all my heart, I swear to you.

You are dear to my soul my love!

Nobody else should succeed to tempt me.

If I can gain your heart and love,

I will swear eternal love to you!

I will swear eternal love to you my dear!

Zar und Zimmermann

- **Marie:**

Eternal love will he/I give him

I/he will give eternal love to his beloved.

Marquis:

Please give me your silken curl,

To rest on my heart

My lovely girl from Flandern, I have to

Leave you against my will.

I will remember you in the battle.

But will you think of me, whose heart and mind belong to you?

Zar und Zimmermann

- **Marquis continued**

Will you give me a tear of longing

When I no longer walk about the living?

Are you going to think of me, my dear girl, to whom I belong with all
my heart?

Marie, Marquis, Chorus

Who belongs to you with all your heart,

Will you think of me?

Zar und Zimmermann

- **Tsar Peter (*Wolfgang Brendel*)**

I used to play with sceptre, crown and orb;

Even as a child, ah! I so loved to wave my sword!

My glance cowed playmates and servants;

Happy, I went back to my father's lap

And, dandling me, he'd say: "Dear boy, you're mine!"

What bliss, what bliss to be a child again!

Now the crown adorns me and I bear the orb,

I'd so like to bring happiness to my people, the Russians!

I lead them to greatness, I lead them to light;

But they ignore my paternal ambitions.

Zar und Zimmermann

- **Tsar Peter continued**

Shrouded in crimson, I stand all alone-

What bliss to be a child again!

When this thriving and anguish are over,

A stone monument will be raised to the Tsar.

But he'll scarcely win a place in people's hearts,

For earthly greatness fades away like a dream.

Yet when, all-bountiful God, you call "Pass away in peace!",

Then blessed, I shall be your child once again!

Hans Sachs

Libretto based on a dramatic poem by Johann L. Deinhardstein

- **The shoemaker and poet Hans Sachs leaves his love Kordula to complete his master's degree as shoemaker.**
- **They promise in one year to meet in Nuernberg, where Hans Sachs hopes to open a shoe maker shop and to become a "Meistersinger".**
- **He hopes that as Meistersinger Kordula's father will give him her hand.**
- **Kordula's father wants her to marry the influential patrician Eoban Hesse, who steals what he believes is the "Price Song" from Hans Sachs but cannot deliver it.**
- **Emperor Maximilian and the Nuernberg populace award Hans Sachs after his rendition of his song the title of "Meistersinger" and Kordula will be his bride.**

Price Song Hans Sachs

- **Hans Sachs (*Karl Schmitt-Walter*)**

Riches don't give you a beautiful life nor high honors,

How often do you see them complain

And be without happiness;

The heart alone who is true and honest.

When I understood the heart

I recognized the origin of song,

Love belongs to my dear homeland.

I carry in my soul the birthplace of my songs.

Even if life is dark, here is light.

She whispers to me, I believe in you.

**There is nothing more important than the happiness of love and love
of the homeland.**

Der Wildschuetz (The Poacher)

**Libretto based on a play "Der Rehbock" (The Deer) by
August von Kotzebue**

- **This is considered by many Lortzing's masterwork with famous comic ensemble singing.**
- **Comic opera of disguises leading to a married count pursuing romantically his sister, the baroness; the countess pursuing her brother the baron. The baroness is disguised as Gretchen, the bride of the old schoolmaster Baculus who poached a deer and lost his job on the count's estate. (Famous buffo bass role)**
- **Finally they all find out who they are, the baron gets the baroness formerly disguised as Gretchen and the unhappy Baculus gets his job back since he really only shot his own donkey.**

Der Wildschuetz Selections

Staatskapelle Berlin, Conductor Bernard Klee

- **Baculus** *Hans Sotin* **Gretchen** *Georgine Resnick*

Gretchen

Listen! Just Listen!

Baculus

In this unfortunate case

The only thing to do is to ask.

But I'm not in our master's good books.

If you yourself were to go

And ask our gracious master,

It would work, as he likes seeing

All the pretty women.

Der Wildschuetz

- **Gretchen**

Well, I never! I wouldn't have

Thought you clever enough for that.

Since there is no alternative,

I'll go for your sake.

Baculus

No Gretchen, that would

Ultimately add to my misfortune,

And I'd be left looking very foolish.

Gretchen

Fie, fie! Shame on you!

Der Wildschuetz

Baculus

I'd be completely mad.

Gretchen

I'm faithful to you, upon my word!

Baculus

Till now, it's true.

Gretchen

In fifty years from now

I'll still be just as faithful.

Baculus

Quite right, in fifty years from now

I quite agree with you.

Der Wildschuetz

Gretchen

I'm an honest girl.

Baculus

Aye, child, I know.

Gretchen

Don't question my faithfulness.

Baculus

Aye, child, I know

Gretchen

May I then?

Baculus

May you what, Gretchen?

Der Wildschuetz

- **Gretchen**
Go to the castle.
Baculus
Where?
Gretchen
To the castle
Baculus
No, you'll stay right here.

Der Wildschuetz

Gretchen and Baculus together
Gretchen
To insult me where it hurts most
And to be suspicious,
Wait, I'll not let him forget that,
I'll never be able to forgive him.
Now he'll even keep an eye on me.
What they said will come true:
Such a lovesick old fool
Can never make me happy.

Der Wildschuetz

Baculus

Child, I really don't mean to insult you

But we have to be sensible.

No one will hold it against me,

Although of course you can't see that.

Whether you laugh or cry,

Your virtue is under threat.

If I didn't keep an eye on it

I'd be indeed an utter fool.

Der Wildschuetz

Gretchen

Poor, poor girl that I am

What will become of me!

Baculus

My dearest Gretchen, try to respect me.

Gretchen

I won't

Baculus

Just a little!

Gretchen

I won't!

Baculus

If you do, I'll give you a little kiss

Der Wildschuetz

Gretchen

That's all I need!

I can't stand you any longer,

Keep out of my way from now on,

It's all over between us,

I never want to see you again

Be off with you!

Der Wildschuetz

Baculus

What? Can I believe my ears?

Have you forgotten

That you swore to be true to your Sebastian?

How can you wound my heart like that?

Can you remember when, still little,

You couldn't grasp the alphabet

And I gently drummed it into you?

Your father, mother died while you were young

And I took you in as an orphan,

Gave you shelter, clothing and food.

Oh, Gretchen, do you still remember?

Oh, Margarete, do you still remember?

Der Wildschuetz

Gretchen

I owe you a lot, you took me in,
And so I patiently obeyed you,
And I'll take you as my husband ,
But you mustn't go on
Tormenting me with your jealousy.

Baculus

Why should I keep it from you?
I love you so much
My girl! I'm close to going mad!

Gretchen

I love you too. I know I do!
May I then?

Der Wildschuetz

Baculus

May you what , Gretchen?

Gretchen

Go to the castle

Baculus

Where?

Gretchen

To the castle

Baculus

No, you'll stay right here!

Gretchen **Baculus** together

To insult me Child, I really don't

Where it hurts most mean to insult you.

Der Wildschuetz
Staatskapelle Berlin, Conductor Bernard Klee

Baculus *Hans Sotin*

Five thousand Thalers!

Am I dreaming or am I awake? Why do I tremble and hesitate?

Am I laughing or crying? Ye gods, what shall I do?

Yet it remains a fact: fortune's wheel is round-

Only recently I was a regular tramp,

Little more than a man and a Christian,

But now I am suddenly a capitalist.

It is you I must thank, eternal fate, for my present good fortune.

But what if Gretchen tearfully

Asks me in God's name to keep her?

Der Wildschuetz

Baculus

What if she flatters and sweet-talks me-

Which she has not done before?

What if she wails and clasps me to her,

Dear God, what shall I do then?

If all else fails, I can bump her off,

For five thousand thalers is a lot of dough.

But now I need to think.

What shall I do with God's blessing,

With my capital?

Shall I remain a scholar

Or go into commerce?

Shall I build a palace for myself

Or become a barkeeper?

Der Wildschuetz

Baculus

Shall I buy government bonds

Or serve Bavarian Beer?

Shall I go into economics or built an amusement center

But why waste time now

And torment myself with plans?

Once I have the dough, the rest will follow.

Five thousand thalers! Wonderful!

So voluminous, so numerous,

So pecunious, and so capital!

It's part of God's plan I'll be famous!

There's buzzing and ringing, a humming and throbbing

Der Wildschuetz

Baculus

A flashing and flickering, an itching and twitching

In my body and before my eyes and ears.

It's part of God's plan

I'll be a famous man!

Der Wildschuetz

**Orchester der Deutschen Oper Berlin, Conductor Christian
Thielemann**

Count *Thomas Quasthoff*

**How pleasantly the lovely morning sun shines
Down on me and on this day of joy!
Soon the merry throng of villagers will be here,
Offering me their good wishes of various kinds
" Health, long life,"
Thus the words will ring out on my guests' lips!
But, for myself, I hope for
The finest and most precious gifts of all!
Good cheers and happiness!**

Der Wildschuetz

Count

**Ye Gods of this life,
The aim of all my aspirations
Is to see and treat you!
O lovely bliss that delights our hearts,
I call out in jubilation: never leave me!
O lovely goddess joy,
Be with me always!
Pretty girls and pretty women, I can always see you.
Lovely stars of my life.
You will never , no, never call in vain**

Der Wildschuetz

Count

**But it is not through love alone
That joy will make its home here.
When evening falls
And I am among my brethren,
When Champagne beckons
And they celebrate and drink,
Then my songs will ring out
At the lute's joyful strains:**

Der Wildschuetz

Count

**Good cheers and happiness, etc.
Through love, song and wine
Joy will make its home here.
Through song love and wine
Joy will make its home her.**

Undine

Libretto after a fairy tale by La Motte Fouque

- One of the 16 operas of the 19th Century based on this fairy tale,
- Which goes back to a description of mermaids by Paracelsus. First opera by E.T.A. Hoffmann 1816 and ending with Dvorak's Rusalka at the end of the 19th Century.
- Undines or water sprites have human appearance but no soul, therefore they can not be saved according to Christian's beliefs except when they marry a human who loves them.
- The water prince Kuehleborn sends his daughter Undine to a poor fisher pair and has their daughter brought up at the court as princess Berthalda.
- 15 years later the knight Hugo is sent by Berthalda, who loves him, to explore the mystic forest, where he meets Undine, falls in love with her and marries her before he returns to the court with her.

Undine

continued

- **The true identity of Berthalda is discovered and she is disgraced. Undine kindly gives her shelter but Berthalda woes Hugo, who is frightened when he learns about his wife's identity. He deserts her and marries Berthalda.**
- **Undine's father Kuehleborn swears revenge and Hugo's castle collapses. Undine begs mercy for Hugo and instead of killing Hugo he is allowed to live with Undine in the world of the water sprites.**
- **Hugo's squire Veit and his friend Hans, in charge of the wine cellar at court, are the comic pair opposite the high born Characters like in Shakespeare play.**

Undine Selections

Radio Symphony Orchestra Berlin, Conductor Robert Hager

Duet Hugo *Nicolai Gedda* and Undine *Anneliese Rothenberger*

Hugo

I once entered a grand tournament

In the free imperial city;

Many valiant knights took part,

But the victory was mine alone.

Berthalda offered me this gage of victory

And said, inflamed with ardor:

"You must hurry to the magic forest,

And if you bring me news

Of that wonderful power

You shall be sweetly rewarded."

Undine

Undine (fearfully)

You did not let yourself be let astray?

(tenderly) But otherwise I wouldn't have you.

Hugo

To struggle boldly for a woman's beauty

Is required by honor and knightly duty.

Undine

Will you see her again?

Hugo

Should I not?

Undine

Do you love her?

Undine

Hugo

What do you think?

She is lovely, but proud and severe;

In a word: a woman who can never make a man happy.

The only one who can live happily on earth (embracing her)

Is he who has been granted such a wife.

Both:

O(I) hold fast to this belief,

Remain for ever faithful to the vow.

Never lose the sweet illusion

That I am your happiness, your all.

Undine

Kuehleborn *Herman Prey, Berthalda Ruth Margaret Puetz*

Kuehleborn

On the shore of a lake

There lived a poor fisher couple,

Whose greatest joy

Was a sweet young girl.

On the green shore of the lake

The mother rests with the child,

But suddenly the girl

Sinks down into the water.

But soon an angel comes to save her

And carries it on shore,

Undine

Kuehleborn

**Where a noble duke
Finds the girl asleep.
O poor child, so small and sweet
What will become of you?**

Berthalda

**Sing, if you please another song;
This tune does not inspire gaiety.**

Kuehleborn

**But allow me, noble Princess, to end,
Since the maiden's fate takes such a curious turn**

Undine

Kuehleborn

**The maiden is hailed both near and far
As the duke's daughter.
But her virtue is accompanied
Solely by arrogance.
Her dreams are of splendor and grandeur,
Of scepter and crown..
And indeed, they soon show her
The way to a royal throne.**

Undine

Kuehleborn

But suddenly the veil is torn asunder,

And everyone finds out

That she is a fisher girl

And of lowly rank

(having approached Berthalda at the last words, he point to her)

Chorus

Ah! Scoundrel!

You dare to discredit

Our Princess so insidiously!

Undine

Veit *Peter Schreier*

Father, mother, sisters, brothers

I have none left in this world;

And even if I returned home again,

I would find everything empty and abandoned.

If only one still left alive.

What a joy that would be!

O how sweet and wonderful

Such a reunion would be!

In the imperial city, recently,

I met a fat innkeeper.

"Friend", he called out," why the hurry?

Be so kind and come here to me

Undine

Veit

**You know what I am talking about,
So pay the bill you owe me!"
That was, I must admit,
Not a pleasant meeting!
I've often heard it said
That one will meet each other again up there,
But no one knows what happens there.
If it were a sure and certain thing
That one meets one another again up there,
There would be in those high-up regions
The most wonderful reunion!**

Undine

**Duet and third act Finale: Kuehleborn, Berthalda, Undine,
Chorus**

Kuehleborn

**O come home! My fruitless longing
Is now stilled. O come home! Soon
Your tears will flow more mildly, soon
Peaceful happiness will smile again upon you.**

Chorus

**Swan's song, swan's tune
Resound again for you.
Where perjury no longer dwells,
Where only eternal peace reigns.**

Undine

Undine

**I shall come home! Your fruitless longing
Is now stilled, I will come home!
But never will my tears run dry,
For without him I have no happiness.**

Kuehleborn and Chorus

**Swan's song, swan's tune
Resound again for you,
Where perjury no longer dwells,
Where only eternal peace reigns.**

Undine

**O come home, your fruitless longing
Is now stilled, O come home!**

Undine

**For where sorrow dwells in the heart,
Never can peace reign there again!
I'm coming home , coming home!**

Chorus

O come home, come home!

Der Waffenschmied
(The armorer of Worms)
based on a comedy by Friedrich Ziegler

- Master Stadinger doesn't like to forge weapons, but instead loves to take of all the animals in town as a veterinarian.
- He raises his only daughter Marie with the help of the spinster Irmentraut and is afraid Count Liebenau will turn Marie's head.
- Count Liebenau works in disguise as Konrad, an apprentice in Stadinger's shop. Marie and he are in love. The Count's squire also works in disguise as the apprentice Georg.
- The Swabian Knight Adelhof, buffo secundo, brings chaos into the Master's house with his wrong advice.
- Count Liebenau finally gets Marie and Master Stadinger grudgingly gives his consent

Der Waffenschmied Selections
Munich Radio Orchestra, Conductor Leopold Hager

Irmentraut *Ursula Kunz*

World, I don't like you,

You turned up site down.

None of the men are worth any longer.

**I approach them with shyness, but the impolite man looks at me, as if
I was old and ugly.**

I tell him about our special sites,

But he doesn't thank me and runs away.

O my dear sister: is this respect for our sex?

Der Waffenschmied

Irmentraut

In times passed

A man would approach a lady politely,

**One would talk about the weather and then little by little a small
word of endearment would slip in.**

One would give the hand, face averted,

And he would press it and kiss it and then and then..

Repetition of word I don't like you

Der Waffenschmied

Georg *Kjell Magnus Sandve Chorus*

Georg

I was once a young tear away

Who wanted to travel around.

I wanted honor and riches and the world.

Goodbye, my love don't cry

I will come back soon.

She said:" Don't leave, stay home,

You often get hurt during your travel."

The chorus repeats

Der Waffenschmied

Georg

He went to sea to Mexico,

He wanted Gold but pirates came and did him harm.

He lamented: "Why didn't I stay home,

That is what you get when you travel".

He finally got saved and returned back to his homeland and his love,

**But "oh je" she introduced him to her husband and whispered: "
that's what you get when you travel".**

Der Waffenschmied

Marie *Ruth Ziesak*

We poor, poor girls

We a bad lot.

I wished, I was not a girl

I wished, I was a man!

Our reputation is easily tarnished

One can't foresee everything.

If one looks at a man, it's said:

"She has an eye for him".

Did God make a man, so we can't look at him?

Der Waffenschmied

Marie

A man can do what he wants

And nobody criticizes.

But every one criticizes us.

We poor girls!

If we go to Church on Sundays,

Neatly dressed and wear by

Chanced a ribbon on the dress,

The nasty tongues claim we are vain

All the aunts and cousins are wrinkling their noses:

Der Waffenschmied

Marie

" She has too many ribbons

And doesn't go to pray in the holy halls.

This vain girl just wants to flirt with men, just look

How she is moving and flutters her eyes."

Der Waffenschmied

Marie

A man can do what he wants

But we poor girls have

Such a bad lot.

I wished I was not a girl

I wished I was a man

I wished, I had a.....

I wished I was a man.

Der Waffenschmied

Waffenschmied Master Stadinger *John Tomlinson*

I too was a curly –headed lad

With courage and full of hope.

I was a master in my trade

And worked very hard.

I loved fun, dance and singing.

I kissed many girls with rosy cheeks

And many gave me their heart.

This was a wonderful time

Der Waffenschmied

Master Stadinger

**Girls used to swear when
Their love went to battle
They swore they would not take
A man, if he died.
Now they think, where do I
Get another one, if he dies.
That was a wonderful time**

Der Waffenschmied

Master Stadinger

**There used to be riches watched
Over by spirits,
And many daring young man
Came back with them in his hand.
The spirits had gold in the house
And lend it without interest.
The spirits were not poor as in our present time.
That used to be a wonderful time.**

Der Waffenschmied

**Your handshake and word
Sealed a contract, no written
Document was signed.
If a couple married, a cross on
The paper was all that was needed.
That was a wonderful time
If the time comes back, where a sword would only be lifted for
the right courses, the evil
Would be conquered.
That would be a wonderful time.**

Regina

Lortzing's Freedom Opera reflecting the spirit of 1848

- **This is Lortzing's only "Opera Seria"**
- **First opera dealing with a strike of factory workers.**
- **The manager of the factory Richard in love with the Chef's daughter Regina, brings peace and reconciliation to the workers, promising fair treatment.**
- **The rebel Stephan, who turns in the present day sense into a terrorist, kidnaps Regina.**
- **Richard tries to rescue her and when Stephan threatens to blow them all into the air by inciting the powder magazine, Regina shoots him.**
- **This is the only death in Lortzing's operas and only occurs to gain freedom.**

Regina Selection

**Berlin Radio Orchestra, Conductor Walter Schartner
Historical Recording**

Stephan *Heinz Fricke* Recitative Death of Stephan

We are lost, they are storming the hill from all sides.

Are you ready to receive your future husband.

The last bullet is for him.

I don't deserve you

Since I don't rob the blood must flow

I seek revenge

I will detonate the powder magazine

**(Regina shoot him to safe the Richard, the man she loves and the
other rescuers.)**

PLAYLIST
Albert Lortzing 1801-1851
The German Mozart of the 19th Century
German Buffo Operas

A. Zar und Zimmermann, (Tsar and Carpenter), Comic Opera in Three acts, premiered 1838.

Munich Radio Orchestra, Conductor Heinz Fricke 1988, EMS 7493692

1. "O Sancta justitia", buffo bass aria of Mayor Van Bett: Bass *Kurt Moll*.
CD 1, Act 1, Track 8, 6'44".
2. "Lebe wohl, mein Flandrish Maedchen", lyric romanze. Marquis von Chateauneuf : Tenor *Peter Seiffert*, Marie: Soprano *Barbara Bonney*, Chorus.
CD2, Act 2, Track 3, 4'53".
3. "Sonst spielt ich mit Szepter, mit Krone und Stern", Tsar: Baritone *Wolfgang Brendel*.
CD2, Act 3, Track 14, 4'33".

Total play time 16'10"

B. Hans Sachs, Comic Opera in two acts, premiered 1840

Chorus of Nuernberg, Franconian Provincial Orchestra, Conductor Max Loy 1950, Historical Recording.

Digital Remastered Living Stage TKM Records, Slovenia LS347.22-A

1. Prize Song of Hans Sachs:" Nicht Reichtum macht das Leben schoen"
Lyric bass aria. Hans Sachs: Bass *Karl Schmitt-Walter*.
CD2, Act 2, Track 4, 3'10".

Total playtime 3'10"

Play list continued

C. **Der Wildschuetz (The poacher), Comic Opera in 3 acts, premiered 1842.**

Staatskapelle Berlin, Conductor Bernard Klee, 1984
Digital Remastered 1995, LC6203 Berlin Classics

1. **Buffo Duet Baculus, Bass *Hans Sotin* and Gretchen, Soprano *Georgine Resnick*.**
“Lass Er doch hoeren”
CD 1, Act 1, Tracks 7, 8, 9. 8’05”
2. **Buffo bass aria, Baculus: Bass *Hans Sotin***
“ Fuenf tausand Thaler”
CD 2, Act 2, Track 12. 5’33”
3. **Der Wildschuetz, selections from a recording by Bass-Baritone *Thomas Quasthoff*’s recording: Evening Star.**
Orchester der Deutschen Oper Berlin, Conductor Christian Thielemann.
“Wie freundlich strahlt die holde Morgensonne”
Lyric Bariton aria of the middle style in Buffo Operas.
Act 3, Track 6. 4’49”

Total play time

18’27”

D. **Undine, Romantic Fairy Tale Opera in 4 acts, premiered 1845**

Radio-Symphony-Orchestra Berlin, Conductor Robert Heger, 1967
Digital Remastered EMI 1986/1995, 0777 763208 23

1. **“Ich ritt zum grossen Waffenspiele”**
Lyric Romanze and Duet, middle style
Hugo, Tenor *Nicolai Gedda* and Undine, Soprano *Anneliese Rothenberger*
CD 1, Act, Track 6. 4’4”
2. **“Es wohnt am Seegestade”**
Lyric Baritone Aria.
Kuehleborn: Baritone *Herman Prey*, Berthalda: Mezzo-Soprano *Ruth Margaret Puetz*.
CD 2, Act 2, Track 8. 3’14”
3. **“Vater, Mutter, Schwester, Brueder”**
Lyric Buffo Tenor Aria
Veit: Tenor *Peter Schreier*
CD2, Act 3, Track 12. 3’29”

4. "Oh kehr zurueck!-Schwanensang, Schwanenklang"

Duet and third act Finale

Hugo, Berthalda, Undine, Kuehleborn, Chorus

CD2, Act 3, Track 17. 5'21"

Total play time

16'16"

E. **Der Waffenschmied (The Armorer of Worms), Comic Opera in Three acts, premiered 1846.**

Chorus of the Bavarian Radio, Munich Radio Orchestra, Conductor Leopold Hager.

Profil, Calig Classic, 2004

1. "Welt, du hast mir nicht gefallen"

Buffo Mezzo-Soprano aria

Irmentraut: Mezzo-Soprano *Ursula Kunz*

CD1, Act 1, Track 7. 3'43"

2. "War einst ein junger Springsinsfeld"

Buffo Tenor aria.

Georg: Tenor *Kjell Magnus Sandve*

CD 2, Act 2, Track 11. 4'28"

3. "Wir armen, armen Maedchen"

Marie: Soprano *Ruth Ziesack*

CD 2, Act 3, Track 15. 4'48"

4. "Auch ich war ein Juengling mit lockigem Haar."

Waffenschied Stadinger, Bass: *John Tomlinson.*

CD 2, Act 3, Track 19. 5'19"

Total play time

18'17"

F. **Regina, Freedom Opera in 3 acts. Composed during the 1848**

Revolution, not premiered during Lortzing's life time, first premiere 1898

Berlin Radio Orchestra, Conductor Walter Schartner, 1951, Historical

Recording Digital Remastered 2004

Walhall Eternity Series WLCD 0055

Stephan: *Heinz Friedrich* CD 2, Act 3, Track 11. 1'41"

Recitative during the decisive moment when Regina frees herself by shooting

The rebel and her kidnapper Kilian who threatened to blow up the powder

Tower and to take everybody with him. This is the only death in Lortzing's

Operas. Lortzing was a pacifist.

Total Playtime

74'01"