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Trouser Roles in Opera: Finding the Boy Within

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SENIOR PROJECT - APPROVAL

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PROJECT TITLE: Trouser Roles in Opera: Finding the Boy

Within

I have reviewed this completed senior honors thesis with this student and certify that it is a project commensurate with honors level undergraduate research in this field.

Signed: ______________, Faculty Mentor

Date: ______________

Comments (Optional):
Trouser Roles in Opera: Finding the Boy Within

Kimberly L. Burger
College Scholars Project

May 5, 1999

Defense: May 11, 1999
UT Music Hall
Including scenes from Mozart’s Le Nozze di Figaro
Prologue and Abstract

On February 23, 1999, my life as a singer-actress was turned upside-down. I was in the middle of preparation for my Senior Voice Recital, and on that day I sang a hearing of my recital for Elizabeth King Dubberly, my voice teacher; Professor Dolly Davis, the head of the voice department; and Professor Carroll Freeman, director of UT Opera. I was well prepared for my hearing. I knew my music; I had everything memorized; I knew the translations and the diction--I was ready to do it and to proceed with my recital. I did not perform my best, but I assumed it was good enough to pass.

After an unusually long period of deliberation, the hearing committee left the room, and Mrs. Dubberly pulled me aside and said four dreaded words: "We need to talk." My heart sank, as I had no idea what I was about to be told. She and I sat down, and what follows is a paraphrase of what she said:

Kim, we are giving you a conditional pass for your hearing. Here is what happened. Everything was there. You know your music and your words. Your diction is perfect. You know exactly what you are saying. You are very expressive. The problem is with the voice. We [the committee] just do not feel that your voice is where it needs to be right now. The conditional pass means that you can postpone your recital or you can continue as planned, but if we do not notice substantial improvement, you cannot expect to receive an "A" on your recital.
With those words, my world was shattered, as I had just been told that my voice wasn't good enough. After a few hours in tears, I spent some time with Professor Freeman. He and I discussed the hearing and where he thought my problems were. He proposed that my vocal technique is fairly solid, but he also believed that somewhere I am holding back and not allowing my voice to truly connect with my emotions. Physically speaking, he and Mrs. Dubberly proposed that my singing was happening from my sternum up. There was no depth (physically or emotionally) to my singing. He suggested that, since I am an honors student and so very analytical, I am constantly editing and analyzing myself while I am singing. Professor Freeman added that, because I am so critical of myself, my singing does not have any forward momentum. For instance, while I am singing a note, I am always thinking back to previous notes and how they sounded.

He also suggested that I lack a lot of vulnerability that is required of really convincing singers. He said that I was not allowing myself to emotionally connect with a character and his/her/its emotion. My singing was all about proper technical presentation. I painted on emotion rather than truly experiencing it. My expressiveness was a convincing tool that I was using to mask my own lack of vulnerability.

I could go on and on about all of the discoveries we made about my personality and my voice. So many issues were related to self-worth and my own self-esteem. I am so thankful to be
somewhat intelligent, but, for my purposes as a vocalist, my intelligence often hinders my ability to sing freely. Therefore, I have spent this entire semester trusting my technique and focusing on singing every note with very real, genuine, and vulnerable emotion.

This discovery and process of finding more depth in my singing has spilt over into the development of my thesis. My thesis began as a historical and literary overview of trouser roles throughout the history of opera. Since my hearing, however, and through my search to find this new vulnerability in my singing, my project has evolved into a very personal study of one trouser role: Cherubino from Mozart's *Le Nozze di Figaro*. This project has been a new and difficult experience for me, because it is not a typical research paper or project. I am very good at spitting out research papers right and left. There is very little traditional historical or even musical analysis in this paper. This project has led me into deeper waters. The goal of this project is to find Cherubino within me, Kimberly Louise Burger. I want to do everything that I can to find every vulnerable aspect of this adolescent boy and allow those vulnerable characteristics to become my own. This project may never be published or displayed, but it is the evidence of my process. It is my very personal application of all that I have learned over my four years at UT. It is the process in which I enter uncharted dramatic and emotional levels. It is the process of letting go of
An Overview of Trouser Roles

Although this paper is not an in-depth historical examination of trouser roles, a brief historical outline is needed to better understand the context in which trouser roles were performed. In the seventeenth century, because of papal decree, women were not allowed to perform onstage. Therefore, castrati became the premier performers in opera. Near the end of the seventeenth and during the eighteenth century, the supremacy of the castrati in opera declined and women began to take the stage. Not only did women perform; women began performing male roles. Many composers still desired the treble voice for a young boy; therefore, women began to wear pants onstage to play male characters. During that time period, however, women in society traditionally wore long dresses, and they were never to show their ankles. Therefore, the appearance of women in pants was initially difficult to accept.

For a performer, much study and discipline must go into fully preparing a role. A singer must find some way to transform him/herself into the character he/she portrays. When one walks out on stage, one must eat, drink, and breathe the character. One
genre of characters within the world of opera that presents an interesting challenge to play is that of "trouser roles." When a woman chooses to accept a trouser role, she agrees to find within herself the boy or man she must play. How does a woman in general exchange genders for a three-hour performance? How does western culture then look upon the woman who willingly chooses to play a boy? In order to investigate this topic, I took a few different steps that allowed me to understand trouser roles from many different perspectives. First, I interviewed singers Elizabeth Dubberly and Karen Nickell in order to understand what they have done to prepare the trouser roles they have played onstage. I also interviewed director Carroll Freeman about what he looks for in the initial audition to find the woman to play a male. I also spoke with him concerning how he coaches and directs a trouser role. Additionally, I viewed three operas with well-known trouser roles: Humperdink’s Hansel und Gretel, Strauss’ Die Fledermaus, and Mozart’s Le Nozze di Figaro. I studied the characters, how they move, sang, and interacted with each other. To try to understand how society reacts to trouser roles, I talked to a variety of people in and outside of the opera world to gather opinions and reactions. Through my research, I found that a successful performance of a trouser role involves no vocal alterations, thorough research and observation, and a willingness to dig deep to find the boy rather than merely putting on stereotypes. Within the context of culture, I found many mixed
reactions to the idea of a woman playing a male character. For those who understand the history and tradition of trouser roles within opera, the concept of a female wearing pants is a non-issue. For those, however, who walk into a theater with no knowledge of trouser roles, the exchange of genders is often an awkward experience. It is not understood unless the context is understood. In the world of music, context is key.

A woman who plays a trouser role should not alter the technique or any other facet of the voice production. Actually, I was surprised that the people I spoke with concerning this topic unanimously agreed that one should not alter the voice in any way. I assumed that one should try to make the voice deeper or possibly place the resonance further back in the head to give it a more stereotypically masculine sound. According to both Elizabeth Dubberly and Karen Nickell, one should trust the vocal technique to carry the role. Trouser roles are to be played by women; therefore, the qualities of a female voice are expected. If a male voice is needed, a male will play the role. As I viewed performances of various trouser roles, I found some facets of the performance of Orlofsky in Die Fledermaus rather contrived and vocally dissatisfactory. I believe that the main reason I was displeased with the performance is because the woman playing the role lowered her voice and made it very deep even when speaking. She tried to create Prince Orlofsky by assuming stereotypically male vocal characteristics. The end result was an unrealistic and
rather superficial attempt at becoming a male.

The quality of one's voice will often determine whether a woman is suited to play a trouser role. I was surprised to learn what Carroll Freeman listens for while auditioning women to play a trouser role. After really thinking through what he had to say, however, I found that his views made perfect sense. If one looks at standard trouser roles, one will realize that most characters are pre-adolescent or adolescent boys. Therefore, according to Freeman, he tends to hire women who have a nice, even, healthy vibrato. He wants a voice with a lyrical sweetness that could suggest a boy. He does not hire women who have a noticeable "wobble" in their vibrato or who have a particularly large voice. A heavy voice cannot be hired and expected to change to suit the role. The quality or color of the voice, then, is a factor that often determines whether a woman will ever have the chance to wear pants.

To successfully perform a trouser role, one must undergo a large amount of research and observation. When asked how they prepare trouser roles, singers Elizabeth Dubberly and Karen Nickell spoke first of research and observation. As with any character within any opera, one must research the time period, the social context, relationships between the characters, the libretto, and more. One must understand the context of the character and the events that occur. When preparing a trouser role, however, one must research more than just the opera. One
must research what it is like to be a boy. Karen Nickell, when
developing her trouser roles, spent large amounts of time
watching men and especially pre-adolescent and adolescent boys.
She also spent much time watching male actors rehearse or
perform, because she wanted to get to the root of how men move
and act onstage. The actions of men in real life differ from the
actions men engage in onstage. That statement seems insultingly
simple, but it is a truth that performers often forget. Through
careful and thorough research and observation, a woman will gain
much insight on how to become the boy or man she is to play.
Without proper research, the role will be underdeveloped and
lacking depth.

Although much research and observation will add to the
success of a trouser role, one may encounter problems if one
applies stereotypes to one’s movements rather than allowing
oneself truly to become the boy. According to Freeman, an
extraordinary actress and communicator is needed to play a
trouser role. Since the fact that a treble voice is coming from
one wearing pants and playing a boy, a suspension of disbelief
exists. An actress, therefore, must adequately communicate that
she is, in fact, a boy. Adequate communication, then, will come
through organic facial expressions and movements rather than
stereotypical movements. Freeman suggests that a performer must
first know a character emotionally in order to become the
character. Boys will be boys; therefore, stereotypical movements
are often true to how a boy will move. The stereotypes, however, often get in the way of the very heart of the character. Stock movements such as walking with a wide, stiff swagger overtly led by the pelvis will look so fake that the movements will only be seen as actions rather than movements of a real character. Carroll Freeman commented on the use of stereotypes: “The danger that women might run into...the pitfall of trying to act like a boy is that very thing—trying to act like a boy.” If one tries to act like a boy, one will create a very superficial facade. The character will have no depth. Karen Nickell added that she does not appreciate actresses who tend to gloss on male characteristics as something extra. She considers “how [movement and gesture] stems internally.” If one emotionally relates to and connects with the boy, one will truly walk out on stage not as a girl playing a boy but as the boy himself.

Overall, I found that, from a performer’s perspective, trouser roles can be some of the most exciting roles to play. For Karen Nickell, it is her favorite thing to do. It is an opportunity to do something really different and to become the farthest thing from who she originally is. In essence, it is the opportunity for a woman to exchange genders for a three hour performance. For Nickell, she also enjoys the opportunities trouser roles present to do things she would not normally get to do onstage as a woman. For instance, she, as Stéfano in Romeo et Juliet, had the opportunity to be in a fight scene. Personally, I
think that I enjoy the escape that playing a boy can provide. I enjoy the escape that I gain as I play any character. I do, however, consider playing a boy to be the furthest thing from myself. Therefore, I long for the challenge and, again, for the escape.

From a cultural perspective, the performance of trouser roles is not always as exciting for the audience as it often is for the performer. Instead of doing a survey or interviews about social reactions to trouser roles, I spoke with people who know me well and who know about my love for opera. I talked with them very casually and observed their initial reactions. As I expressed my interest in trouser roles, I realized a lot about American (probably mostly Southern) culture and how certain prejudices and uneducated assumptions about people exist even in the world of opera. Historically, trouser roles, from the beginning, caused some amount of argument and controversy. During the classical period, women in society did not wear pants. When a woman, therefore, walked onstage wearing men’s pants, showing her ankles and calves, and playing a man, much confusion and dissension arose. Today, even as women in society are commonly found in pants, women playing trouser roles are not always accepted. For those who do not understand the history and the tradition of trouser roles within opera, much confusion often leads to scorn. As I have spoken to friends and family about my love for characters such as Cherubino, Orlofsky, and Hansel, they
often look at me and reply rather matter-of-factly: "Why would you want to play a boy?" It has been interesting to watch people question me as a person for wanting to play a boy. I truly believe that as such hype has arisen over sexual preference and cross dressing, people have questioned my morals or even my sanity for wanting to put on a pair of pants onstage. People have looked at me like I was truly a freak for dreaming to someday play an adolescent Count-in-training or a Russian prince. Performances and reactions become even more heated when the audience realizes that the woman playing the boy is hitting on other women. Karen Nickell commented that she has received many negative reactions when she, as Orlofsky or another trouser role, has put her arm around a woman or even kissed a woman. Nickell added that she often tires of working with opera choruses who do not understand the context of trouser roles. She says that she often sees the fear in a young lady's eyes when she, as Orlofsky, moves to give her a kiss. The opera world, however, knows controversy will arise with these kinds of roles. Nickell has even played Orlofsky as a bisexual, and she said that the audience was shocked and confused throughout the show. Understanding the history and core idea behind trouser roles will obviously affect one's perception of those types of roles within the context of opera. If one does not understand the tradition of women in pants in opera, one will more than likely not appreciate the performance. I now realize that the understanding of context
is a key factor in almost every facet of music, art, and life.

The transformation process for a woman to develop into a male character is, without a doubt, intricate and difficult. One must dig deep to find the boy emotionally within herself. While trying to create the boy, one cannot alter her voice. Through careful research and observation, however, one can become the boy. A character can truly live if he is organically created and not contrived by stock movements and characteristics that are glossed on. Overall, one will find the process very involved yet very rewarding, as one will always learn something about herself through it. The process will be rewarding, but the cultural reaction may not always be pleasant. Only with proper understanding of the context of trouser roles within opera can one fully appreciate the transformation process of a woman into a boy. Therefore, as always in the world of music, one must perform for the love of the art, for no one may understand the art form or the artist...especially when she comes in pants.

Interviews

In order to obtain more concrete information concerning the emotions and feelings of an adolescent boy, I wanted to talk to someone who had experienced it. Of course, a young boy in the midst of adolescence or even just out of it will not be able to verbalize what his experience is or was like. Therefore, I did
the next best thing and interviewed three male friends in their early twenties whom I thought mature and open enough to adequately verbalize feelings and emotions they encountered throughout adolescence. The first interview was with a young man named Jimmy whom I have known for two years. He is twenty-three years old, and we are close friends. I felt certain that he would provide accurate, authentic, and vulnerable insight concerning his experience during adolescence. Interestingly, an unplanned, informal interview ensued near the close of my time with Jimmy as Mark, a mutual friend, sat down with us. Mark is a twenty-four year old married man who has one baby boy. Mark asked what we were discussing. Jimmy briefed him on our conversation, and, after Jimmy left, Mark volunteered some of his own information about his middle school experience. The next interview was with Donny, a twenty-two-year-old whom I have known for eight years. We are also very close friends, but he is more shy than Jimmy, so I did not expect a high level of vulnerability, but I knew he would share stories which would reveal a lot about his experience as an adolescent boy.

*The question with which I began each interview was as follows: Tell me what it was like to be an adolescent boy around girls. From that question, a wealth of information flowed.

When I called Jimmy to ask him if he would allow me to
interview him about his experience as an adolescent boy around girls, his reaction was priceless and spoke volumes about the task I am undertaking in playing trouser roles. He said, "Kim, I'll be happy to do it, but I'll tell you...you don't want to go there, and once you're there, you are never going to be able to come back." Despite the warning, we met, and his interview opened worlds for me concerning how I approach trouser roles. The interview was truly more of an encounter of two completely different worlds. He truly smacked me across the face with truth that I think I already knew but had somehow not faced during my entire examination of playing a boy. His first sentence was this: "It's all about erections." My eyes opened wide and my hands went straight to my face to hide my blushing cheeks. Here it was--the truth I have needed since the first day I decided to find Cherubino within myself: erections. Suddenly, my task to play a boy became so much greater. Jimmy also commented on always being aware of his body and constantly wondering if anyone was watching him. He said that nervousness and paranoia were defining characteristics of his adolescent years. If the wind changed directions, he said, he would have to worry about how his body would react. When I asked him about how he felt or acted around girls, he did not have as concrete an answer. It was as if he couldn't remember quite how he reacted around girls. It seemed that he was so conscious of his body and what people were thinking about him that he didn't have time to think of how he
acted around girls. Being in very public places, namely gym class, lunch, and in the hall, were horrifying experiences everyday for Jimmy during his middle school days. Overall, Jimmy commented that the years of 13 and 14 years old for a boy are "hell." He jokingly asserted that if he died, his hell would be to live as an adolescent boy forever.

My time with Mark was short but very intriguing. Mark, it seemed, began with a moment of reflection, released a deep breath, and stated: "Those are horrible, horrible years." We did not talk for long, but I did glean two very valuable concepts. The first concept was that every boy, upon reflection, considers those years to be horrible. Second, Mark said that in almost every situation throughout the ages of 13-14, he could honestly look back and say: "What was I thinking?" He really was baffled by many of his thoughts and actions during that age. His main stories about girls concerned kissing. He recounted a time when he had his entire school bus chanting: "Kiss her! Kiss her!" as he stood at the school bus door saying farewell to his girlfriend. Encounters like that truly led Mark to wonder what in the world he was thinking as an adolescent.

Donny gave me a very interesting interview. He was, as expected, somewhat hesitant to be overly vulnerable, but his stories and expressions were priceless for my research. Donny did comment on the physical awkwardness of puberty, but he spoke of his bodily growth. He shared his feelings about waking up one day
and feeling as if he had shot up a foot overnight. He said that he went though a time when he truly wondered: "Whose body I am in?" He said that adolescence was so bizarre, because he felt so totally out of control in his very own body. His body changed so rapidly over such a short period of time that his thirteen-year-old mind and emotions did not have enough time to catch up. Therefore, the unfamiliarity and awkwardness were definitely difficult for Donny.

Donny also commented on being an adolescent boy and liking a girl who was older. He shared a story from his freshman year in high school. It was very simple. He had a crush on a young lady who was a senior. The senior girl spoke to him one day, and Donny's reaction even seven years later was very intriguing. As he was recounting his reaction, his eyes widened, and he opened his mouth as if he was searching for the words to describe his feelings. Words did not come for a few seconds, and then Donny shared his reaction: "Wow, that like made my week." It was really bizarre. This was one of those special times when I really felt like he was reliving his experience right in front of me. His facial expressions and the nervousness in the tone of his voice were so very real and so vulnerable. It was a glimpse of him returning to those days of adolescence.

A few concepts resounded as truth for all three guys. First, they all remember the ages of 13 and 14 with utter anguish. They all recounted stories from that age as if they lived a completely
different life. For all, there was a feeling of being out of control, self-conscious, and awkward. These general feelings challenge me as an actress, because I now realize that I am dealing with perhaps the most mysterious years of a boy's life. I need to find those out of control feelings. After pondering the interviews, I determined that I (as Cherubino) am in anguish at this age but not in total anguish. Most of the anguish from the interviewees came from reflecting upon those years. Cherubino, in the midst of the anguish, also enjoys every new feeling he experiences. Only when he is in his early twenties will Cherubino realize the horror of those years. For the interviewees, there was a true sense of awe with each memory. I need to find emotions and actions for Cherubino that would cause me, in eight years, to look back with the same sense of awe and will someday cause me to wonder: "what in the world I was doing or thinking?" I want to be twenty-two years old and recollect that time when I stole the Countess' ribbon and spilled my guts to Susanna about how I was in love with everyone in the palace.

One of the most interesting things I found in my interviews was that none of the men could put into words what they really thought about or what their emotions were around girls. They all said that, to some extent, they were so clouded with feelings such as awkwardness or self-consciousness that they never thought much about how to act around girls. Their inability to verbalize what they thought about or felt when they were around girls
actually provided a wealth of information. I assumed that I (as Cherubino) would need to consider what exactly I was thinking about while singing to Susanna and/or the Countess. I realize now that I will need to think more about being consumed by my own uncontrollable body and emotions. My emotions need to be so strong that, in the end, I won't remember a thing that I have said or how I have felt. This realization has completely opened a new door concerning my approach to Cherubino.

From Jimmy's interview I am most challenged to find the emotions and paranoia of the constant threat of erection. I have absolutely no experience with this aspect of being a boy in adolescence. Again, this phenomenon draws a lot from the fact that he felt as if he had no control over his body or his emotions. I want to know the fear of having no control over my body or emotions. As a girl, I can relate to these out of control and embarrassing feelings, but I seldom had to fear the threat of an outward sign (such as an erection) of my inward turmoil. I will, however, be able to draw from my own adolescent feelings of arousal and the accompanying paranoia. To be very specific, I remember instances in which I was aroused by a movie and wondered if my friends and/or parents could tell. I think my own adolescent paranoia would have been similar to that of a young boy. I, as a girl, did not have to worry about physically showing evidence of my state of arousal.

Donny provided much inspiration for how to find Cherubino
physically. I had forgotten how quickly my friends in middle school grew physically. I have never thought about how awkward it must be to adjust to a body that is growing and changing so rapidly. Actually, girls' bodies change rapidly, but the awkwardness is less severe compared to the experience of the adolescent male. I need to find the use of my arms and legs as if they are moving in ways over which I have no control. Donny laughed as he remembered his flailing long arms that grew like a limb overnight. I need to find the awkwardness not just in my emotions but also in my physical presentation. Cherubino feels everything but, in a way, wonders whose body he is in and where these feelings are coming from. I want my feelings and physical movements to appear as if they have hit me overnight.

Donny's story about the senior girl talking to him gave me amazing insight on how Cherubino might feel around Susanna and especially the Countess. As mentioned before, Donny's facial expressions said much more than his words. He was completely speechless while remembering his encounter with that senior woman. This portion of my interview with Donny sent me to Cherubino's scene in the Countess' chamber. I want to have that same sense of speechlessness and awe so that, when I leave, I will be able to say as Donny did: "Wow, that like made my week."

The most ironic thing that I am realizing is that my experience in her bedroom chamber will have made my week not because I was able to perform my canzonetta for her. It will make my week
because I was in her presence and she paid attention to me. I will probably not remember a word that I said or how my song sounded. I will remember the exhilaration of being in the presence of her with whom I have been enamoured for so long. As a singer, I, of course, want to sing well, but I am learning more and more how much it is not about the voice. For Cherubino, it is about experiencing every emotion to the fullest.

Observations

On Friday, April 9, 1999, I spent four hours at Vine Middle School in Knoxville, Tennessee, observing Ms. Jill Hobby's music classes. I observed a keyboarding class of seven students, a general music class of six students, and a show choir rehearsal of fifteen students. Keyboarding and show choir contained an even number of boys and girls, but the general music class contained only one boy and five girls. All of these classes were conducted with the children sitting in chairs (choir style) without desks.

As a visitor in the class, I attempted to remain as casual and as natural as possible in order to make the students feel comfortable around me. Realistically, I knew that I was a new face and that not all of the reactions I observed would be completely natural. I was uninvolved in the keyboarding and general music class, but I participated in the show choir rehearsal after sitting and observing for fifteen minutes. My
goal in these observations was twofold. First, I wanted simply to be reminded of what it was like to be 12 or 13 years old. Second, I wanted to observe the physical and social mannerisms of the boys in these classes.

Keyboarding class was perhaps the most interesting, because it was a class in which the children were performing for each other in a discipline with which they were not comfortable. My first observation was that the boys sat on one side of the room while the girls occupied the other side. There did not seem to be awkwardness between the boys and the girls. The awkwardness, however, existed within the boys apart from any apparent surrounding circumstance. As the boys sat in class, they all were crouched over in what looked like a very uncomfortable position. Their shoulders pushed forward, and they bent at the waist over their books with their spines dramatically curved. Throughout the class, they kept their faces down looking in their books. Even when called upon by the teacher, they looked up maybe for two seconds, but then their eyes would return to the pages. Overall, the boys were timid, tense, and awkward.

After the class moved from the lecture room to the keyboard lab for further practice, a student named Bailey entered. Ms. Hobby introduced me to Bailey and told me that he is an advanced piano student and is their accompanist for the show choir. He is twelve years old. When I saw Bailey, I was transported nine years back to the halls of my middle school. He walked into the
classroom with a bookbag that was almost bigger than he was. He was wearing a plain t-shirt, long shorts, and tall socks. Bailey's most prominent features were his arms and legs. They were long and seemed almost too long to fit the rest of his body. His arms were flailing as if they were unattached. There seemed to be a lack of control in his arms. It was interesting to see incarnated the characteristics of which I was told in my interviews. Bailey, similar to the other boys, held his body in a crouched position even when walking. His hands were very large as well, and his fingers were equally as long. I was amazed that he could play the piano as well as he did. Overall, Bailey helped me reflect on my own years of middle school and helped me remember the disproportionate bodies of my male friends. He also gave me a perfect picture of the flailing, out of control physicalities of boys at this age. I saw Bailey as one who, when he is twenty, will reflect upon this time in his life and wonder whose body he was in.

One last boy in the keyboarding class caught my attention when he was playing the piano for the entire class. He struggled through the piece he played, and, as Ms. Hobby was helping him, she made the comment: "Your hands are just so big." That comment reminded me of the lack of coordination that boys so often have at this age. His lack of coordination is caused mainly because his body is growing faster than his mind can adjust. The interesting part of his interaction with Ms. Hobby was that he
did not get overly frustrated. It seemed as if he merely accepted his lack of coordination.

During the general music class, I observed one boy while he danced to the music Ms. Hobby played for the class. Dancing/movement, according to Ms. Hobby, is an integral part of their curriculum. As this boy danced, it seemed that he had a sense of rhythm, but his arms swayed in an uncontrollable fashion. His arms did not flail as much as those of Bailey, but they were very loose. It was intriguing to watch, because his body moved in rhythm, but his arms did not follow the same rhythmic motion. Even his body was relaxed, but it did not seem that the relaxation was a choice. The looseness seemed to be a result of the fact that he did not have control over his limbs.

The show choir was interesting, but the most interesting interactions occurred after the rehearsal ended. The children were waiting for school to be dismissed for the day, and the boys were simply running up to each other and colliding over and over. There did not seem to be a point to their horseplay. They were not playing a game. It was so fun to see how they did not care one bit about what they were doing. They were simply exerting pent-up energy.

Overall, these observations were key in achieving my goals of rekindling memories of my own middle school experience and observing how adolescent boys act and interact in real life situations. I was intrigued to observe many characteristics that
had been described in the interviews. The observations allowed me to see real examples of boys enduring puberty just like Cherubino.

Cherubino

Cherubino is the adolescent page of Count Almaviva in W.A. Mozart's Le Nozze di Figaro. He experiences all of the feelings and emotions of an adolescent boy but must remain in the proper attitude of the court. He is hopelessly in love with every woman in the palace, but he is especially enamoured with the Countess. To Cherubino, she is the ultimate conquest. Many sources introduce Cherubino as a Don Giovanni in training, but there is opinion that he is too young and innocent in his schoolboy crushes to truly be seen as a Giovanni. Overall, he is overwhelmed by his own lovesickness and by his own plight with adolescence.

Donald Grout, in his book A Short History of Opera, introduces Mozart's characters in Le Nozze di Figaro poignantly: "No characters in any opera give more strongly the impression of being real persons than do Figaro and Susanna...Cherubino, and even the lesser figures of this score" (329). Cherubino's foundation as a character lies in the very fact that he is a real person and not a stock character or stereotype. Grout continues his examination of Mozart's characters by characterizing them as
...human beings, each feeling, speaking, and behaving under certain vital circumstances very much as any other human being of like disposition would under similar conditions, whether in the eighteenth century or the twentieth. (329-330)

The feelings of adolescent boys of today are the very same that Cherubino feels. The context of his environment may be different from that of the twentieth century, but the emotions and physical changes are the same. Mozart ensured that Cherubino would be a very real and vulnerable young page with very real and genuine emotions, feelings and experiences.

Although Cherubino's feelings and experiences are genuine, there seems to be something very universal about them. Within Cherubino lies a lovestruck and innocent young teen who is bewildered by the process of puberty and adolescence. C.S. Lewis in *The Allegory of Love* characterizes Cherubino as "that boy-like blending...of innocence and sensuousness which could make us believe for a moment that paradise had never been lost" (135). There is a mysterious collision within Cherubino in which one can simultaneously find intense lust interacting with endearing innocence. Beaumarchais comments on his own Chérubin: "The basis of his character is an undefined and restless desire" (Schmidgall 99). Cherubino is constantly tormented by the pangs of love and adolescence. He never rests or escapes from the incessant throbbing of his heart or his hormones. He is a boy being controlled by an unknown force. He is a inexperienced adolescent
experiencing feelings of love and infatuation for the first time. Hofmannsthal, while describing characteristics of Octavian from Strauss' *Der Rosenkavalier*, refers to Beaumarchais' Chérubin:

This love-yearning figure, the personification of young men, who awaken to love, not coolly calculating, not knowledgeable through experience, not saturated, but unexperienced. A singer becomes a loving being. Her body, disguised in the clothes of a man, possesses a concealed but strong allurement. (Pörnbacher 63)

The youthful passions of Cherubino are strong, but along with those passions remains an inexperienced adolescent who is equally as frightened by a lady as he is set on fire. This complex paradox is a challenge for any actress, but the complexity leads to an amazing opportunity for thorough character development.

Cherubino, as with all adolescent boys, endures the physical changes that accompany puberty. Therefore he, in the presence of Susanna, the Countess, and all the other women of the palace, must deal with many forms of physical, mental, and emotional awkwardness. Along with this awkwardness, however, comes the subtle eroticism of a boy overcome by fresh love and passion. Singer Frederica Von Stade, who is one of the foremost Cherubino performers of the twentieth century and perhaps of all time, comments on Cherubino's struggle with passion:

One of the things I love about [Cherubino] is the way he shows us the conflict between following our desires and doing what is expected of us...It's such a joy to play someone who just won't behave, who gets into constant trouble because he simply follows his
instincts (257).

There is something deeply attractive about a youth driven by uncontrolled emotion. Søren Kierkegaard, in his discussion of eroticism in music, returns to the comparison of Cherubino to Don Giovanni (Kierkegaard 60). Brigid Brophy, however, asserts his own opinion as he refers to the opinion of Kierkegaard:

Søren Kierkegaard made a charming remark when he described Cherubino as Don Giovanni [Don Juan] as a boy: but the truth about Cherubino, who lives on the perpetual point of being ravished, is that he is as much seduced as seducer. He has none of Don Giovanni's active and deliberate character, and not a touch of Don Giovanni's brazenness. Intellectual self-justification in the enlightenment manner would never enter his head. He is himself the victim of the influence which through him disturbs everyone else. He is the adolescent whose sexual tension has involuntarily attracted a poltergeist into the Almaviva household. (Brophy, 105)

Perhaps this sexual tension is what leads to the Countess' affair with Cherubino in the third play of Beaumarchais' trilogy, La mère coupable. Again, there is something magnetic about sensual yet innocent youth. Cherubino is the perfect embodiment of the paradox.

In conclusion, Cherubino, as a literary and operatic character, is a perfect example of adolescent passion and desire. Along with his passion comes the awkwardness of youth and the uncontrollable feelings of his heart or body. Every frantic, lovestruck emotion can be found in just one glance at Cherubino. The complexity is maddening to him yet quite endearing and often
erotic to an audience (including the Countess). George R. Marek, in his book Opera as Theater, best encapsulates the spirit of Cherubino: "The figure has become one of transcendental beauty, the very posture of youth, the delicate embodiment of the state of being in love with love" (11). Adolescence is a difficult stage for all, and Cherubino serves as a universal picture of that strange yet blissful period of life.

**Cherubino's Music**

Although this paper will not provide an in-depth analysis of Cherubino's music, an overview of the music is necessary to understand more of Cherubino's character. Cherubino's first aria, "Non so piú," is a perfect musical and poetic declamation of Cherubino's character. During the preceding recitative, Cherubino tells Susanna that he is jealous of her, because she gets to dress the Countess everyday. Then Cherubino takes one of the Countess' ribbons from Susanna in exchange for a "canzonetta" that he has written (which he later sings as "Voi, che sapete"). After the recitative, Cherubino immediately begins his aria. It is very interesting how the distinction between recitative and aria is blurred. There is no elaborate orchestral introduction. The aria is simply a verbal declamation of all of Cherubino's feelings. He is breathless and relentless in his expression. The accompaniment beneath his vocal line is agitated similar to his body and emotions. The repetition of phrases such as "ogni donna"
(every woman) and "un desio" (a desire) are poignant examples of Cherubino's out of control hormones and emotions. He cannot keep his thoughts straight and becomes fixated on the objects of his affection (the women) and on the heart of his emotion (his desire). At the end of the aria, he stops abruptly and reenters the recitative style to express that he will talk to himself if no one will listen to him. Similar to the personality of an adolescent, lovestruck boy, this aria is relentless and, for a singer, never seems to end. This endless feeling is perfect for Cherubino, because his feelings constantly and simultaneously torment and exhilarate him.

Cherubino's second aria, "Voi, che sapete," is very different from "Non so più," because, instead of freely emoting, he is performing his canzonetta for the Countess. Luckily, Cherubino is afforded a long orchestral introduction for his "performance" in which he can settle his adolescent emotions. The aria begins with crisp melodies, harmonies and accompaniment which suggest the courtliness of Cherubino's status as a page, and it also is an indication that Cherubino has been able to pull himself together for his "performance." As one examines this aria, however, one will realize that Cherubino loses himself in his emotions and feelings. The vocal line of the aria evolves from its initial rhythmic, orderly pattern to a less systematic vocal line. Even in examining what Cherubino is saying, one will see that his initial plea is for the ladies to see if what he is
feeling is truly love. That initial plea, however, of "Voi, che sapete" (You who know) turns into Cherubino making more personal reflections such as "Quello ch'io provo" (That which I feel), and he finally loses his composure in a hormonal frenzy during lines such as "Sospiro e gemo" (I sigh and I moan). In the end, he regains his composure and returns to the original melody and stately rhythms. His raging emotions and hormones distract his "performance". One can easily understand why Cherubino cannot hold his composure. He is in the presence of the woman he has admired above all: the Countess. Not only is he in her presence—he is in her bedroom which is her most personal and intimate space. This aria is Cherubino's chance to impress the object of his affection. The impression that he makes, however, is one of unquenchable impulse and passion.

As I worked on "Voi, che sapete" I learned how truly difficult yet how fun it is to play a boy. The entire process made me realize much about how I perform naturally as a woman. A high level of control is required for a woman to adequately play a man. I constantly had to restrain many hand and even finger gestures that I often used to make my performance a bit more flowery. I even had to control how I sang parts of the aria. Vocally, I was not changing my technique. I did, however, tend to slur some of the runs and intervals. Freeman, during a coaching, constantly reminded me of the lightness and clarity of an adolescent boy's voice. Therefore, my rhythms and intervals had
to be very crisp. What I found most interesting, however, was that I was never coached or directed on how to make specific boyish moves. Freeman and I poured the majority of our time into getting to know Cherubino emotionally. As I thought more about Cherubino and where he was in life, I better understood how to perform the aria. His hormones are raging, and he simply does not know what to think about all of the physical and emotional changes that he is experiencing. In light of those facts plus the fact that he is singing this aria for the Countess and Susanna, I was able to experience the nervousness and excitement that Cherubino must have felt while singing this aria. My performance of this aria (and all of Cherubino’s music) is founded through the understanding of Cherubino and then allowing the movement and expression to come from an overflow of that understanding.

Kim as Cherubino

Before the completion of this project, I need to examine how I, as Kim, become Cherubino. I have proposed many emotional and physical connections that I can make in order to understand him better. I have also technically looked at the words and music that he says/sings. Before I go any further, however, I need to look at what will potentially hinder my portrayal of this young page.

Mainly, I will have to work through walls of protection that
I often put up to avoid embarrassment and failure. I need to find the vulnerability within myself to play this boy. I need to allow myself to let go. Honestly and accurately playing an adolescent boy is not comfortable for me. I am requiring myself to enter the state of paranoia and even arousal that Cherubino experiences. I want to feel the real emotions that Cherubino feels. I don't want simply to paint on stereotypes. That would be very easy for me to do. Although I cannot experience an erection, I can draw from past feelings of arousal. Even now, this is uncomfortable for me to write about, and I am amazed, anxious, and excited that I will experience it in front of an audience. I am working for the day when I can perform Cherubino so that an audience and my "Susanna" and "Countess" really believe that I am experiencing raging hormones and the accompanying paranoia.

Throughout all of his scenes, Cherubino verbalizes, as well as he can, exactly what he is feeling. I want to feel everything that I express as Cherubino. This goal is going to require me to experiment in silliness and vulnerability. From what I understand, it is often embarrassing to be an adolescent male. It is awkward and uncomfortable. I need to allow myself to feel and experience that awkwardness and embarrassment. For me, a girl who likes to have all her ducks in a row and impress those around her, this level of vulnerability is a huge challenge. Basically, I need to expose myself in ways I never have before. I need to be embarrassed and awkward. I need to be highly unimpressive and,
most of all, horny. For a girl who is fairly modest and somewhat "proper," this challenge is one I look forward to tackling.
Bibliography


Appendix
The following pages include the first methodical steps that are taken to prepare Cherubino’s arias. A word-by-word translation is included along with a phonetic transcription of the arias (using the International Phonetic Alphabet). This method is essential in a singer’s initial understanding of what the character is saying and how to say it accurately.
Non so più cosa son

from LE NOZZE DI FIGARO

Allegro vivace

Wolfgang Amadeus Mozart

Non so più cosa son, cosa faccio; or di non sap: piu ko za son ko sa (fat) tso or di:

fire now I am ice.

Each woman to change color

fo-co-ra so-nò di ghiaccio.

(me) Ogni donna cambia di colore

Each woman makes palpitate each

lo-re,

(Sus) Ogni donna mi fa palpitar.

(Out) Ogni donna fa palpitar
woman makes me palpitate each woman makes me palpitate

makes palpitate Only at the names of love of death

light me itself disturbs me itself alters the breast

and to speak me strains of love

donna mi fa palpitare, ogni donna mi fa palpitare.

So...lo ai nomi d'amor, di dio, si turbamia s'altera il petto.

e a parlare sforza d'amore
a desire a desire that I not can explain a desire a desire
un desir o, un desir o ch'io non posso spiegare, un desir o
Sire that I not can explain Not I know
un desir o, un desir o, ch'io non posso spiegare.
more who I am what I do
Non s'è fire non m'amo io
più cosa son, cosa faccio; or di foco, ora sono di
Each woman to change of color each

ghiaccio. Ogni donna can-giar di colo-re, ogni

woman me makes palpitare each woman me makes palpitare

donna mi fa pal-pin-tar, ogni donna mi fa pal-pin-tar.
I speak the love while wakening.

gliando,
Parlo d'amor sono.
do.

I dream the water to the shadow to the mountains to the flowers to the grass to

gnan-do, all' acqua all'ombriai monti, ai fiori all'erbe ai
non ci al: l'ak kwol: lom brai non ti ai: fio ria: le direi ai:

the fountains to the echo to the air to the winds which the sound is useless
fon-ti, all' eco all'aria i ven-ti, che il suon de' vani ac-
fon-ti al le kaai la ria: all' ke:il suon de va nia:

words carry away with them -- carry

cen-ti, porta-no via con se, porta-no

cresc. colla voce
away with them  I speak of love while walking
via con se.  Par-lo d'amor vegliando,
via kon se.  par-lo da mor ve lan do

I speak of love while dreaming to the water to the shadow
par-lo d'amor sognando, all' acqua all' ombra,
par lo da mor so nan do al: leta: twili: lorn bra

To the mountains to the flowers to the grass to the fountains to the
ai mon-ti ai fiori, ai erbe, ai fonti, all'
ai mon ti ai: fio ri ai: le: er: be ai: fon: ti all:

echo to the air to the winds which the sound of the useless words
eco all'aria ai venti, che il suon de' vani accenti,
eco all'aria ai ven ti che il suon de' va ni ac cen ti,
carry away with them

carry away with

And if not I have (me) who me hears

Adagio

E se non ho chi m’o-da, e

I speak 6 love with

Tempo I

se non ho chi m’o-da, par-lo d’amor con

myself with myself

I speak 6 love with myself

me, con me, par-lo d’amor con me.

*Appoggiaturas are optional here.
Voi, che sapete
from
LE NOZZE DI FIGARO

Andante con moto

You who have knowledge, what is love

Voi, che sapete, che è cosa è amore,

You who know, what thing is love

Voi, che sapete che è cosa è amore,

You who have knowledge, what is love

Ladies see and tell me.

done, vede te, s'io l'ho nel cor,

ladies see—

done, vede te, s'io l'ho nel cor.
I'll do it
I don't
done, we
to it
and tell me
if it is mine

lo ch'io
That which I

Kwel: lo Ki: o
vi ri di ri

It's for me
different

Ep: per me

Ka pir

I feel an emotion

Sen to un af fet, to pien di desir,

Sen to naf fet: to pien
di de sir,

To know

Get I can't

That which I experience
to you I will repeat
Now it is pleasure
ch'ora è di-le- to, which now is delight
ko-raedi let: to

Freeze and then I feel
I freeze and then I feel
the soul blazing

Then in a moment returning to
and in a moment — I return to freezing

Seeking a treasure uplifted from me

Ricercare co' mm be ne furo ri di my me
che cos'è amor, donne, vedete,
What thing is love, ladies see.

s'io l'ho nel cor, donne, vedete,
if I it have in the heart, ladies see.
The following excerpts from the score of Le Nozze di Figaro contain Cherubino's two arias: "Non so piú" and "Voi, che sapete." I chose a non-traditional way to analyze these arias. There are no roman numerals or traditional forms of musical analysis included. This analysis is an attempt to find the dramatic meaning of these two arias. As with any opera, the character speaks, but his words take the form of music. Therefore, both the vocal and accompanying lines are the character's thoughts and emotions. The music serves a greater purpose than simply to be beautiful. The music is evidence of the characters thoughts and motives. This analysis is my proposal of what emotions create Cherubino's music.
No. 6. Non so più cosa son, cosa faccio

I can't give you a good explanation

Aria
Cherubino

Allegro vivace

Confusion / Lack of control

Cherubino’s internal hormonal agitation

Non so più cosa son, cosa faccio, or di new and confusing sensation. Ev’ry lady I see makes me

fo-co, o-ra so-no di ghiac-cio, O-gni don-na can-giar di co-

new and confusing sensation. Ev’ry lady I see makes me

lo-re, O-gni don-na mi fa pal-pi-tar, O-gni
trem-ble, makes me tremble with pleasure and pain, makes me
Donna mi fa palpitar, ognì donna mi tremble with pleasure and pain, makes me tremble with

Reflection on his love

Solo ai nomi d'amor, di diversi pleasure and pain. When love there is merely a

[ a bit more lyric - a bit more control for Cher.]

Letto, mi si turbà, mi s'altera il petto, I am spell-bound and rapt with attention.

E a parlare mi sforza d'amore

I weave romances and day-dreams together,
Un desidero, filled with longing,
Un desidero ch'io non posso spiegare, filled with longing.
Posso spiegare, un desidero, cannot explain, filled with longing.
Sì o ch'io non posso spiegare, but I can't explain.
Un desidero ch'io non posso spiegare, filled with longing.
Non so what it is or if it was so...
ghiaccio, 
press it, yet I know that it always excites me, that it

Ogni donna can-giar di color, 

Ogni donna mi fa pal-pitar,
Thrills me again and again, that it thrills me again and again,

Donna mi fa palpitar, 
gain and again, that it thrills me again and again,

Ogni donna mi fa palpitar, 
gain and again, that it thrills me again and again,

[Reflection fixation on his] 

Fantasies of lust and lust

Parlo d'amor ve- 

Love is my inspi-
[The fantasies do not disappear]

glian-do, par-lo d'amor so-
ration, on-ly con-sid-er-

[evidence of the insanity of his youthful lusts]

gnan-do, all' ac-qua,all'om-bra,ai mon-ti, ai fio-
a-tion. In riv-ers,woods, and flow-ers, I feel its mag-

[pounding heart + hormones]

[fump]

[Love is slipping from his fingers - He cannot grasp]

fon-ti, all'e-co,all'aria,ai ven-ti, che il suon de' va-ni ac-
stream-ing, a-wake, a-sleep, and dream-ing. In gen-tle winds and

[Some release]

[what he is experiencing]

some re-lea-se

[A bit of hopelessness]

cen-ti, por-ta-no via con se, por-ta-no
show-ers, I hear its me-low tone, I hear its

cresc. f colla voce p
But then it all comes back in the
blinks of an eye — no rest for his
raging body and emotions — they control him.

Parlo d'amor vegliando,
love is my conversation.

Parlo d'amor sognando,
all' acqua, all' ombra,
them without variation,
I tell my love song.

[frustration combined with languishing]
ai monti, ai fiori,
to glens and mountains,
to erbe, ai fonti,
to rivers and fountains,
to

Same thing — it slips out of his fingertips
almost a teasing game going on

eco, all' aria, ai venti, che il suon de' vani accenti,
moon and stars in heaven. The gentle breezes echo

[continuation of musical notation]
No. 11. Voi, che sapete
You know the answer

Arietta
Cherubino

* Courtly introduction which allows Cherubino to compose himself.

Andante con moto (Susanna plays the Ritornello on the guitar.)

Stately + crisp rhythms

Nervous but "performing"

Cherubino

You know the answer, you hold the key,

Love's tender secret—share it with me,
Donne, vedete, sia l'ho nel cor.
Ladies, I beg you, share it with me.

Candid yet baffled by his feelings
Quel ch'io provo, vi ridirò,
This new sensation I undergo,

acc. remains stately, but Cherubino loses some of his crisp, stately rhythms for the sake of reflecting and emoting

E per me nuovo capir no so.
It is so different from all I know.

It is so different from all I know.

Lyric+honest  intense + horny
Sentounaffetto pien di desir,
Filled with excitement, walking on air,
Now returns to the ladies to plead again for answers

Ricerco un bene fuori di me,
I am pursuing some sunny ray,

small bit of frustration (perhaps because he enjoys the flames of passion more)

Gaio e poi sento l' alma avvantar,
Now I am chilly, next time a flame,

not exaggerating

Ricerco un bene fuori di me,
I am pursuing some sunny ray,

Reacts to his body and its strange yet pleasurable feelings

Ch’orae dilletto, ch’orae martir. — exaggerating
First I am happy, soon I despair, but to him it’s

pleasurable + natural uncertain, out of control

Ch’orae dilletto, ch’orae martir. — exaggerating
First I am happy, soon I despair, but to him it’s
Helplessness

Non so ch'il tiena, non so cos'è. So-spi-ro e
But it eludes me, try as I may. I can't stop

OUT OF CONTROL

gemo senza voler, Pal-pito e tre-mo sen-za sa-
sigh-ing, hard as I try, And then I trem-ble, not knowing

Crying for help and "release" — but he loves these

per. Non tro-vo pa-ce not-te, nè di, Ma pur mi pia-ce why. From this di-lem-ma I find no peace, And yet I want it

He realizes how much
he has revealed and
returns to his canzonetta with shock and intimacy

lan-guir co-si. Voi, che sa-pe-te never to cease. You know the an-swer,
Really seeking answers but also seeking the passion

To the ladies

s'io l'ho nel cor,  Donne, vede te,
share it with me,  Ladies, I beg you,

s'io l'ho nel cor,  Donne, vede te,
share it with me,  Ladies, I beg you,

s'io l'ho nel cor.  Donne, vede te,
share it with me.