Doctoral Lecture

HARRY BAECHTEL
Baritone

assisted by

Michael Seregow, piano

This lecture is presented in partial fulfillment of the requirements for the Doctor of Musical Arts
In Voice Performance

Harry Baechtel is a student of Milagro Vargas

SOMD Rm. 178
Friday, May 28, 5:30 p.m.
A CULTURAL ANALYSIS OF GUSTAV MAHLER’S EARLY DES KNABEN WUNDERHORN SETTINGS

1. Introduction

2. The German Folk Tradition
   a. Johann Gottfried Herder (1744-1803)
   b. Achim von Arnim (1781-1831) and Clemens Brentano (1778-1842)

3. Mahler, Folk Influences, and being Jewish in Late 19th-Century Bohemia, Austria, and Germany

4. Analysis and Performance Considerations in Um schlimme Kinder artig zu machen

5. Conclusion

6. Questions

Harry Baechtel is completing his doctoral studies in voice performance and musicology at the University of Oregon. He holds a performers certificate from Boston University’s Opera Institute, a master’s degree in vocal performance from Northwestern University, and a bachelor’s degree in voice from Chapman University.

Mr. Baechtel is an active performer in the Opera, Oratorio, and art song repertoires. Upcoming performances include Schubert’s Die Winterreise (June 4th, 6pm, Beall Hall), and Mahler’s Lieder eines fahrenden Gesellen with the Oregon Music Festival in Portland, Oregon (June 21st, 7:30pm, First Baptist Church). In January 2015 he will perform the role of Belcore in Donizetti’s L’elisir d’amore with the Eugene Opera.

Dedication
I would like to thank Milagro Vargas for her patience, dedication, and wonderfully insightful and musical contributions to this project as well as many others. I would also like to thank Eric Mentzel and Steve Rodgers for their careful reading, and thoughtful suggestions. Most importantly, I am eternally grateful to my beautiful wife Lindsay for her graceful support, and undying belief in me through thick and thin!