



UNIVERSITY OF OREGON

SCHOOL OF MUSIC AND DANCE

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.



Recording of UO concerts and events without prior permission is prohibited.

Performances sponsored by the UO School of Music and Dance are sometimes video recorded and photographed for a variety of uses, including both live simulcast and digital archive on the UO website, or for publicity and publications. Images of audience members may be included in these recordings and photos. By attending this event, audience members imply approval for the use of their image by the UO and the School of Music and Dance.

**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!