GRADUATE VOICE RECITAL
BY THURADEE AREEROB

THURADEE AREEROB

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FACULTY OF GRADUATE STUDIES
MAHIDOL UNIVERSITY
2008

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Graduate Recital Document
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Was submitted to the Faculty of Graduate Studies, Mahidol University
for the degree of Master of Arts (Music)

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ABSTRACT

The objectives of this graduate voice recital are to learn how to organize a voice recital and to develop voice performance ability. The pieces in this study were selected from the Baroque, Classical, Romantic and 20th century periods since the performer would like demonstrate different technical skills from each as a source of data for future reference.

The graduate voice recital was given at the Music Auditorium, College of Music, Mahidol University on Tuesday, April 1st, 2008 at 7:00pm.

The concert lasted approximately 60 minutes, without intermission.

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CHAPTER I
INTRODUCTION

1.1 Importance and background of Graduate Voice Recital

A voice recital is a good way to show comprehension of a singer. In order to perform a song, the singer needs to understand its period style and has suitable interpretation and vocal techniques. To have effective interpretation, the singer has to possess knowledge of history, theory and form. These are important for analyzing the whole structure of the pieces and also the understanding the background of the song. These factors help the singer to understand composers in different period, different styles of songs such as lieder, art songs, and aria. Moreover, the singer does not merely perform in melody but also has to sing the text, thus understanding of the text is also necessary.

For a student who studies voice performance, the aim of the whole education is to be a professional performer. The student needs to practice seriously to gain proficiency, techniques and skills. Practice helps student to develop his techniques, music expression and interpretation.

To achieve the goal of studying, fifteen pieces are chosen for the voice recital. They are chosen from different period with various technique characteristic and style. These fifteen pieces are from the Baroque, Classic and Romantic. They are also in every kind of songs such as cantata, lieder, art songs, recitative and aria.

For Graduate Voice Recital, compositions by composers contrasting in style, and compositional techniques were presented as followed:

Sich Uben im lieben (And This is Good Fortune) from “Hockzeits-Kantate” by Johann Sebastian Bach. This piece is one of the cantata from the well-known “Wedding Cantata”.

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The ensemble with oboe, *Bid the Virtues* from "Come ye Sons of Art", by Henry Purcell.

Let Me Wander, Not Unseen by Georg Friederich Handel.

Schelm, Halt' fest!, the duet piece from The German opera "Der Freischutz" or "The Magic Bullets," one of the most famous operas by Carl Maria Von Weber

Ah! Non credra mirarti from "La Sonnambula" or "The Sleep Walker" by Vincenzo Bellini. This opera has been successful since Bellini's era.

Lieder from Romantic period, *Er, der Herrlichste von allen* from The song cycle "Frauenliebe und Leben", Op.42 by Robert Schumann and *Die Lorelei* by Franz Liszt are chosen to present the style and interpretation of lieder in German.

Mandoline by Gabriel Faure and *Mandoline* by Claude Debussy are chosen. Although sharing the same text, both were composed by different composers using different melody, rhythm, and style.

Je dis que rien ne m'epouvante from the opera "Carmen" by Georges Bizet

Ach, neni tu and *Ej, mam ja kona faku* are the song No.3 and No.4 of "In Folk Style ", Op. 73 by Antonin Dvorak.

Vocalise from "Fourteen Songs", Op. 34 by Sergei Rachmaninoff. This song reflects intimate feelings.

The Singer by Michael Head. There is a rare beauty in this remarkable song which is only intensified when sung without accompaniment.

The last piece *Stridono lassu* is selected from opera "Pagliacci" by Ruggiero Leoncavallo. It is one of the most famous recitative and aria in this opera.

These fifteen pieces are selected for their variety and contrasts in order to display different types of songs and to show unique character, techniques and appropriate interpretation of each song.

1.2 Objectives

1. To study and work on different compositions from Baroque to Romantic periods and different types of songs. To get to know the structure, style and compositional techniques of each piece.
2. To develop and acquire techniques required to perform each piece.

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3. To present these pieces which have been carefully studied and refined by giving a professional recital, project proper musical expressions, styles and interpretations.

1.3 Scope

To perform and present professionally the selected compositions, to supply a concise biography of composers and the proper program note for each piece. Details as followed:

1.3.1 *Sich Uben im lieben (And This is Good Fortune)* from "Hockzeits-Kantate" by Johann Sebastian Bach

1.3.2 *Bid the Virtues* from "Come ye Sons of Art" by Henry Purcell

1.3.3 *Let Me Wander, Not Unseen* from "L'Allegro" by Georg Friederich Handel

1.3.4 *Schelm, Halt' fest!* from "Der Freischutz" by Carl Maria Von Weber

1.3.5 *Ah! Non credra mirarti* from "La Sonnambula" by Vincenzo Bellini

1.3.6 *Er, der Herrlichste von allen* from "Frauenlieber und leben", Op.42 by Robert Schumann

1.3.7 *Die Lorelei* by Franz Liszt

1.3.8 *Mandoline* by Gabriel Faure

1.3.9 *Mandoline* by Claude Debussy

1.3.10 *Je dis que rien ne m'epouvante* from "Carmen" by Georges Bizet

1.3.11 *Ach, neni tu* and *Ej, mam ja kona faku* from "In Folk Style", Op. 73 by Antonin Dvorak

1.3.12 *Vocalise* from "Fourteen Songs", Op. 34 by Sergei Rachmaninoff

1.3.13 *The Singer* by Michael Head

1.3.14 *Stridono lassu* from "Pagliacci" by Ruggiero Leoncavallo

1.4 Expected benefits from Graduate Voice Recital

1.4.1 To understand music from different periods and to be able to perform them professionally in proper style, expression, and interpretation.

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1.4.2 To develop and acquire different techniques necessary for performing these pieces.

1.4.3 To be able to write and present a professional program note.

1.4.4 To know how to organize a recital in all processes.

1.4.5 To provide information for those who are interested in studying.

1.5 Process of presenting Graduated Voice Recital

1.5.1 Discuss with the advisor

1.5.2 Select and study the pieces.

1.5.3 The selected program is approved by the advisor.

1.5.4 Study and collect the information for Graduated Recital Document.

1.5.5 Submit the outline of Graduated Recital Document.

1.5.6 Take private lessons with the advisor one hour per week at College of Music, Mahidol University. Practice approximately three to four hours per day, starting from January 2006 to November 2006

1.5.7 Propose for hearing examination

1.5.8 Give Graduate Voice Recital.

- *Sich Uben im lieben (And This is Good Fortune)* from Hockzeits-Kantate by Johann Sebastian Bach
- *Bid the Virtues* from "Come ye Sons of Art" by Henry Purcell
- *Let Me Wander, Not Unseen* from "L'Allegro" by Georg Friederich Handel
- *Schelm, Halt' fest!* from "Der Freischutz" by Carl Maria Von Weber
- *Ah! Non credra mirarti* from "La Sonnambula" by Vincenzo Bellini
- *Er, der Herrlichste von allen* from"Frauenlieber und leben" Op.42 by Robert Schumann
- *Die Lorelei* by Franz Liszt
- *Mandoline* by Gabriel Faure
- *Mandoline* by Claude Debussy
- *Je dis que rien ne m'epouvante* from "Carmen" by Georges Bizet
- *Ach, neni tu* from "In Folk Style", Op. 73 by Antonin Dvorak
- *Ej, mam ja kona faku* from "In Folk Style", Op. 73 by Antonin Dvorak

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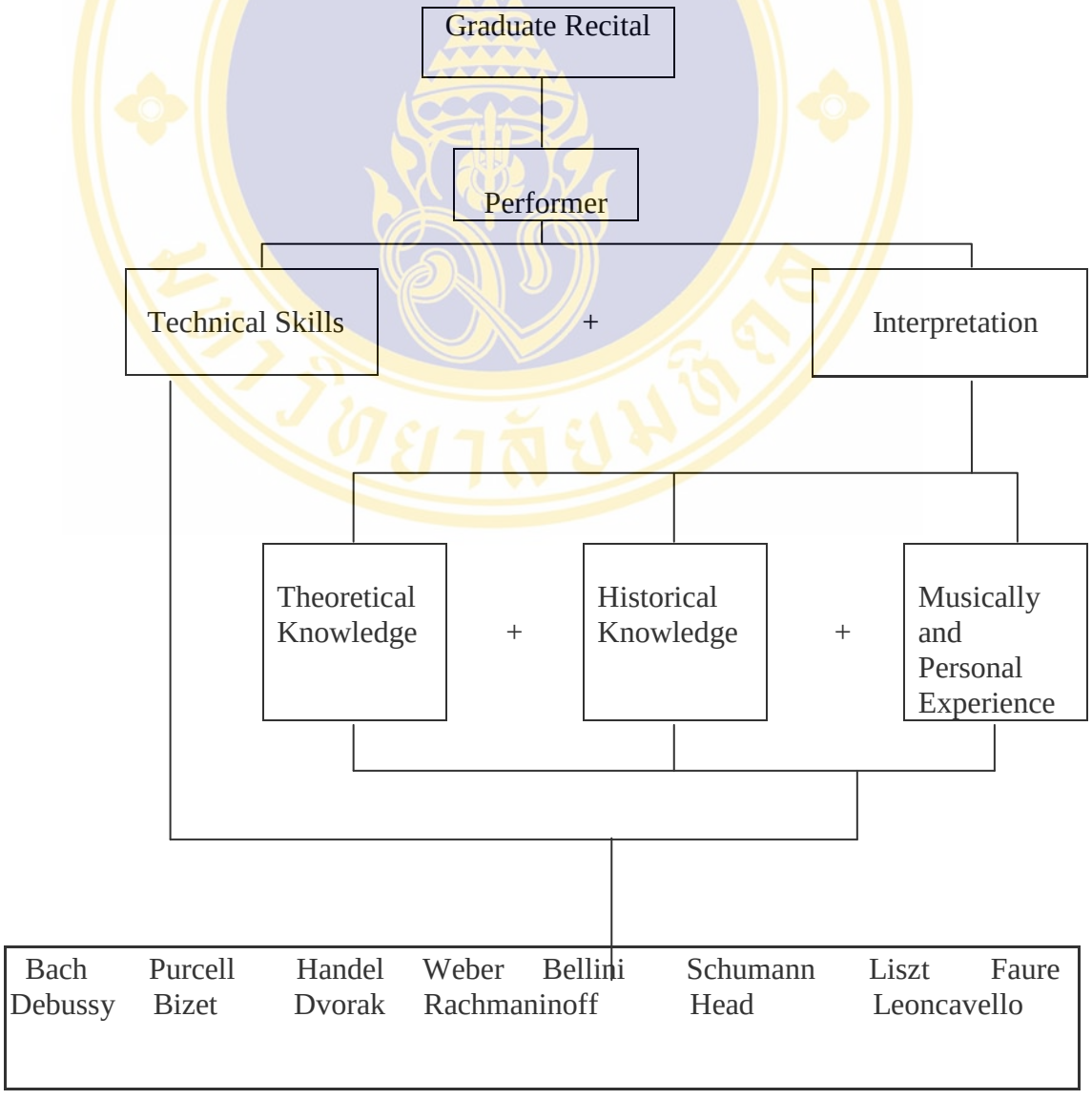
- *Vocalise* from “Fourteen Songs”, Op. 34 by Sergei Rachmaninoff
- *The Singer* by Michael Head
- *Stridono lassu* from “Pagliacci” by Ruggiero Leoncavallo

1.5.9 Submit Graduate Recital Document which contains

1. Printed document
2. DVD recording of the performance
3. CD recording of the performance

1.6 Conceptual Framework



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CHAPTER II
REVIEW OF RELATED LITERATURE

2.1 Explanatory Notes for *Sich Uben im lieben (And This is Good Fortune)* from "Hockzeits-Kantate" by Johann Sebastian Bach.

Johann Sebastian Bach (1685-1750) is considered the great composer who brought Baroque to the highest point of its development. Bach spent most of his working life in a Lutheran church located in Leipzig, as both organist and music director. Much of his music is apparently religious, while many of his secular works admit religious interpretations on some levels.

Bach wrote a number of "secular" cantatas, conceived for everyday occasions rather than church use. "Hockzeits-Kantate" or the "Wedding Cantata" is one of these, written as music to be performed during a wedding feast. He gave its text depicting scenes appropriate to the birth of love and the start of a new life. The only thing we know for certain about the origins of "Wedding Cantata", (*Weichet nur, betrübte Schatten*) is that it comes from a score in the collection of the music publisher Peters of Leipzig labeled Johannes Ringk, Anno 1730, much remains mysterious about this delightful wedding cantata. It may have been composed during Bach's time at Cöthen**.**

Wedding Cantata is composed of:

Adagio: *Weichet nur, betrubte Schatten*

Recitativo: *Dei Welt wied wieder neu*

Aria: *Phobus eilt mit schnellen Pferden*

Recitative: *D'rem sucht aauch Amore sein Vergnugen*

Aria: *Wenn die Fruhlingslufte streiche*

Recitativo: *Und dieses ist das Glucke*

Aria: *Sich uben im lieben*

Recitative: *So sei das Band der keuschen Leibe*

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Gavotte: *Sehet in Zufriedenheit*

The ensemble of soprano and oboe *Sich Üben im Lieben* is a da capo aria from J.S. Bach's Wedding Cantata. Formally structured by three sections of which the last is a recapitulation of the first, this aria can be labeled as a ternary-form piece. To interpret this piece, oboist and singer have to follow the lively mood of melodic style, its harmony and also the text. Here is a translation of the German original:

To practice loving, hug and kiss in sport.
Is better than Flora's perishable pleasure

Here fountains splash, have victorious palms laugh
And keep vigil on lips and heart.

The first two stanzas are the text of section A, and the other two, the text of section B. In section B, musicians should interpret the less predictable character. This section, in particular, deviates from the musical patterns established in section A, as the playful part of love which "runs" freely and "laughs". The text of section B. normally affects of the A and B sections of a da capo aria and help to articulate differences in the meaning of the poetic texts.

The voice and oboe free in their relationship can work together melodically and harmonically, without being tied down. They are free in love and free to return to each other. From all those ways to interpretation for this piece, the singer needs strong technical skills to sing all the fast jumping and running notes accurately with the lively mood (Excerpt 1.).

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Excerpt 1. *Sich uben im lieben*, Bach

2.2 Explanatory Notes for *Bid the Virtues* from "Come ye Sons of Art" by Henry Purcell

As a young boy, Henry Purcell (1659-1695) was trained as chorister at the Chapel Royal. After that, he succeeded John Blow as organist at Westminster Abbey, and was one of the organists of the chapel Royal. During his short life, Purcell wrote innovative chamber, church and court music, as well as highly successful stage-work. In his operatic masterpiece "Dido and Aeneas", Purcell wrote four popular semi-operas (operas which include speech) "Dioclesian", "King Arthur", "The Fairy Queen" and "The Indian Queen". Although he died at only 36, Purcell was regarded as one of the greatest composers Britain has ever produced, and became known as the "English Orpheus".

He also composed ceremonial music for the coronations of James II and William III and Marry, as well as music for the funeral of Mary and various odes for royal birthdays and other court occasions. Among the ceremonial occasions for which Purcell continued to write after the departure of the Stuarts in 1688 were royal

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birthdays, particularly those of Queen Mary. *Bid the virtues* is taken from "Come Ye Sons of Art", the sixth of such odes composed by Purcell, was written for her 33rd birthday in 1694. The author of the words is probably Nahum Tate. Purcell composed this work of celebration, with vigorous writing particularly for the counter-tenor duet in the third movement, for trumpet, and for oboe, which joins the soprano in a duet in the seventh movement. There are eight movements:

1. *Overture*
2. *The day that such a blessing gave*
3. *Sound the trumpet*
4. *Come, come, ye Sons of Art*
5. *Strike the viol, touch the lute*
6. *The day that such a blessing gave*
7. *Bid the Virtues, bid the Graces*
8. *These are the sacred charms*

This *Bid the Virtues* has to be sung with strong and firm voice but in easy, light, pure tone and flow. Most of the time there are some long phrases with largo in tempo (Excerpt 2.), there fore, well-use of breath and the right place to take breath are needed. In the same time the singer has to control the line and phrasing while oboe will always come in to imitate. Both performers should be able to communicate and are involved in the song together to produce good mood and harmony.

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Excerpt 2. *Bid the Virtues,* Purcell

2.3 Explanatory Notes for *Let me Wander, Not Unseen* from "L'Allegro" by Georg Friederich Handel

Georg Friederich Handel (1685-1759) was a German composer who spent most of his life in Britain. Though his father had intended him for the law, his own musical passion seemed always clear to him. When he was 17, he was appointed organist of the Calvinist Cathedral, but a year later he left for Hamburg. In Hamburg, he played violin and harpsichord in the opera house where his first opera "Almira" was given at the beginning of 1705, soon followed by his "Nero".

Handel composed a lot of works, such as opera, oratorio, and instrumental music. He composed operas such as, "Rinaldo", "Berenide, "Julius Caesar", "Orlando" and "Xerxes". His oratorios are popular such as "Saul", "Israel in Egypt", "Solomon" and the most famous "Messiah". His suites "Water music" and "Music for the Royal Fireworks" and concerto grosso are also very famous.

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Handel composed this delightful English choral work “L’Allegro” which is a pastoral Ode, the beginning of his text came from the poem composed by John Milton in 1740. Later, Handel let Charles Jennens write a poem for his second section. The charm of this work lies in alert response to the many images drawn from an idealized view of English life by Handel. The poem reflects human activities and also some beautiful descriptions of the English countryside.

This version of *Let me Wander, Not Unseen* is the combination of aria no.19 and no. 22 of “L’Allegro” This piece reflects the lark at dawn, the sounds of the hunt, the view of a broad landscape, “dancing in the chequer’d shade”, populous cities, pageantry, and stage comedy. For all of these images, Handel created music, which is just for the right mood by setting the tempo as siciliana, pastoral dance in moderato, with time signature $\frac{12}{8}$.

The first theme of the song and motive of the first section are introduced within first two bars and repeated by vocal line. Then the rest of the first section uses development rhythm of the motive above along with the text which describes a scene of England countryside. In harmony, this section slightly sounds in dark mood because Handel composed this section in D minor but when the harmony and melody go along together, beauty comes surprisingly especially when second section in D major starts with the faster tempo and some running notes in piano line (Excerpt 3.). This song sounds more interesting and moving forward from the scene of beautiful landscape to the populous city, joy and dancing party scene because of the contrast between the two sections.

Due to reasons above, the performer has to really describe the atmosphere of the piece. This piece requires the accuracy of the pitch and rhythm to get the dancing mood and also needs the full and bright tone color to show the all the happiness and joy.

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Excerpt 3. *Let me Wander, Not Unseen*, Handel

2.4 Explanatory Notes for *Schelm, Halt' fest!* from "Der Freischutz" by Carl Maria Von Weber

Carl Maria Von Weber (1786-1826) was a German composer and opera director during the transition from Classical to Romantic music. He came from a family that had long been devoted to arts. His father, Baron Franz Anton von Weber, a military officer in the service of the Palgrave Karl Theodor, was an excellent violinist and his mother once sang on the stage.

Weber was one of the prominent figures as the composer who established a German opera in his native land and successfully broke the chains of Italian traditions.

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He accomplished this in a variety of ways such as the use of spoken dialogue in place of the Italian recitative, the use of German myths and folklore, with an emphasis on nature, for the subjects of his operas and his remarkable use of the instruments of the orchestra, rather than just the voices to tell the story. The overtures of his operas are dramatic renderings through music of the stories that are about to unfold, as in the overture to his most famous opera, "Der Freischutz".

"Der Freischutz" is a three-act opera by Weber to a libretto by Friedrich Kind. Its plot was taken from German folk legend and many of its tunes were inspired by German folk music. This opera is about a hunter who, in order to marry the girl he loves, becomes pawn in a bargain with the devil so that he may win a shooting contest of a marksman. After first performance in Berlin, "Der Freischutz" quickly became an international success with some fifty performances in the first eighteen months.

Throughout the opera, the orchestration is notable for its dark, rich colors, a startlingly original use of the clarinets and horns and the tendency to use the lower register of the strings and wind. The famous piece from "Der Freischutz" is an exquisite prayer aria which placed at the start of act III, *Und ob die Wolke sie verhulle*. The song is a show piece for lyric soprano, its slow tempo and beautiful long line. In the third act, choruses are also of outstanding interest, the bridesmaids and huntsmen sound authentically rustic and big sound. In the Wolf's Glen scenes, the opera breaks all the rules. The hellishness of the scene is depicted musically by the chord of diminished seventh, shuddering tremolos, screeching piccolos and the use of a purely speaking voice for Samiel. Such energy and power of this scene happened, it made greatest impact to international music society at that time.

Schelm, halt' fest! (*Rogue, hold fast, I will teach you*) is a first duet from second act with the setting in chamber of Agatha, a leading lady in a play. Agatha is filled with sadness. She sings about her meeting with a hermit in the forest, who told her that in some danger which menaced her, she would be protected by her bridal wreath. At the same time when Max, the groom of Agatha, shoots the magic bullet, the picture of ancestor of Agatha hanging against the wall falls to the floor. Annchen, a cousin of Agatha, comes and replaces it. This piece begins when Annchen stood on a foot tool, having hung up a portrait that had fallen. She is hammering in the nail so the beginning of this piece Weber introduced rhythm of hammer stroke of Annchen.

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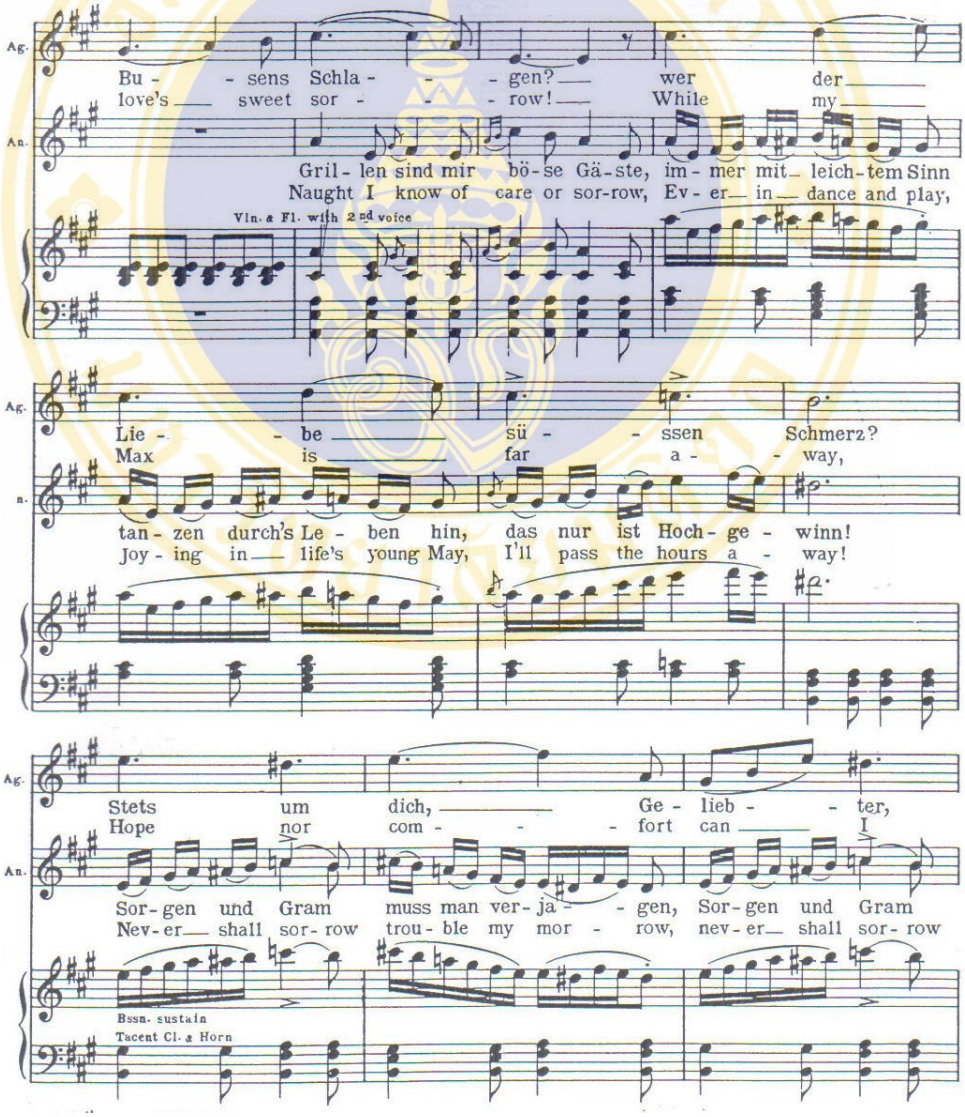
Schelm, halt' fest! is a duet of two sopranos. Annchen is a very lively, joyful, happy girl who does not care about anything. The soprano, even though the range of this piece is quite low, for this character should have good agility to sing the lively mood with the running notes. On the other hand, Agatha is sweet and sentimental (Excerpt 4.).

She feels quite worried about her lover. Her line flows with firmness. The character of Agatha should be sung by lyric soprano of silky flow and firmness in the voice.

This piece shows the two opposite characters who still sing together in harmony.

Excerpt 4. *Schelm, halt' fest!* , Weber



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2.5 Explanatory Notes for *Ah! Non credra mirarti* from "La Sonnambula" by Vincenzo Bellini

Vincenzo Bellini (1801-1835) was a outstanding Italian opera composer of the early nineteenth century. He began studying music theory at two, piano at three, and by the age of five could play well. His first composition dates from his sixth year. Regardless, of the veracity of these claims, it is certain the Bellini grew up in a musical household and that a career as a musician was never in doubt.

Bellini composed a lot of operas, for example, in 1825 he wrote his first opera "Adelson e Salvini" and "Bianca e Gernando" in the following year. After 1829 he composed "Il pirata", "La straniera", "Zaira", and "I Capuleti e i Montecchi". In the year of success, 1831, he achieved a lasting success with "La Sonnambula" and "Norma," followed by "I Puritani" in 1835.

"La Sonnambula" tells the story of a beautiful young orphan, Amina, who is a sleepwalker. Her affliction brings great problems and potential heartbreak for her and her future husband. This opera is a captivating opera of breathtaking musical clarity.

The opera is set in a Swiss village in the early 19th century. Amina sleepwalks into the bedroom of the lord of the local castle, Count Rodolfo, causing people to think that she is a bad girl, including her fiancé, Elvino. Rodolfo helps to protect her reputation and repairs the damage to her relationship with her furious fiancé. The count convinces Elvino to observe Amina's nightly wanderings, and when she survives a somnambulistic stroll across a treacherous bridge, Elvino joyfully awakens her. They are all happy together.

Amina walks in her sleep, where stood the villagers and Rodolfo. She kneels and prays for Elvino. Then rising, she speaks of the ring he taken from her, and draws from her bosom the flowers given to her by Elvino on the previous day. *Ah! Non credea mi ra ti* or *Scarcely could I believe it that so soon thou would'st wither, O blossoms* is the piece she cries out.

Ah! Non credea mi ra ti is one of the outstanding arias composed by Bellini. His trademark harmonies, beautiful vocal lines and memorable melodies are evident in this charming score, including its flowing melody.

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This heart-breaking piece has to be interpreted with deeply sad mood in every part of performance, tone colors, dynamics, movement of free give-and-take. It needs to reflect intimacy between the way vocal line and accompaniment go together.
The performer should frequently rehearse with accompanist to achieve the right rubato, timing and dynamics for this piece of Bellini.

2.6 Explanatory Notes for *Er, der Herrlichste von allen* from "Frauenlieber und leben" Op.42 by Robert Schumann

Robert Schumann (1810-1856) was a composer and a music critic of the early romantic period. Schumann's works were influenced by various references such as his own emotions, poetry, his personal life and also experiences. Influenced by love in the year of his marriage (1840), he wrote more than a hundred "Lieder" whereas before that he had devoted himself to pianoforte alone. This year he wrote so many lieder including three songs cycles: "Frauenlieber und leben"(tets by Chamisso), "Liederkrers" (texted by Heine) and "Dichterlieber"(texted by Eichendorff). It is known as his "year of song". Unfortunately, Schumann did not write any more songs after 1840, until nine years later, when the brain disease attacked him and reduced his genius to mere talent and routine.

The best songs that he ever wrote are *Widmung or Dedication, Die Lotosblume* or *The Lotus Flower, Waldersgesprach* or *In the Forest* and *Ich groller nicht* or *I'll not complain.*

"Frauenlieber und leben" or "A Woman's Love and Life" is a song cycle with music by Robert Schumann and words by Adelbert von Chamisso. This song cycle opus 42 of Schumann is about love, marriage, birth and death set to wondrous music. The music moves through the cycle like an album of photographs, each capturing a moment of intimate feeling and these are the songs from a deep within personality which enjoys, suffers and endures.

1. *Seit ich ihn gesehen (Since I first saw him)*
2. *Er, der Herrlichsten von allen (He, the Noblest of all)*
3. *Ich kann's nicht fassen, nicht glauben(I can not Grasp or Believe it)*
4. *Du Ring an meinem Finger (You Ring Upon My Finger)*

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5. *Helft mir, ihr Schwestern (Help Me, Sisters)*
6. *Susser Freund, du blackest (Sweet Friend, You Gaze)*
7. *An meinem Herzen, an meiner Brust (At My Heart, At My Breast)*

Er, der Herrlichsten von allen (He, the Noblest of all) is the second poem. It tells the story about a woman who describes her feelings for the man she falls in love with. With excitement, she thinks that man is the best man she has ever seen and compares him with a distant star. She considers herself an unworthy maid. Her ego is annihilated and with a mystical self-denial, she sees herself blessing the man's chosen bride, who must be the worthiest of women.

With excitement, the music changes along with the mood in the poem, which introduce the exciting heart beating with the eight note chords all the time from the beginning. The performer needs to clearly understand every bit of mood in every section to interpret in the good tone colors and timing within the sections and between changing sections. This piece requires good flexibility and strength in the voice to perform such wild emotions, happiness, excitement, and disappointment with fast mood changing.

2.7 Explanatory Notes for *Die Lorelei* by Franz Liszt

The Hungarian composer Franz Liszt (1811-1886) began his career as the concert pianist who created the style of modern instrumental "virtuoso". He composed a lot of music intending to show his excellent techniques. Therefore, his music is full of dazzling scales, trills, arpeggios, leaps and other technical marvels. Liszt wrote a series of virtuosic rhapsodies on Hungarian gypsy melodies while the best known is *Hungarian Rhapsody no.2*. He was credited with the creation of the "Symphonic poem" which is filled with single movement works for orchestra, and inspired by poems, play, paintings or other literary in order to express these inspirations through music. *Les Prelude* is based on a poem in which life is expressed as a series of struggles, passions, and mysteries.

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Liszt also composed songs, half a dozen are in French, and two of them, *Isten Veled* and *The There Gypsies*, are in Hungarian. The other fifty-one were written to German poems and possess romantic emotional qualities of German Lieder.

Die lorelei or *The Loreley* is inspired by a poem written by Heine, which talks about the calmly flowing Rhine at sunset, a maiden on the rock above combing her golden hair singing enchanting song to lure fisherman who is unaware of the dangerous rocks and the turbulent waters which finally engulf him. This poem had always been sung to Silcher's simple tune, which has the character of a genuine folk-song with nice melody. On the contrary, Liszt set this poem into a totally different music. He saw the possibility of a miniature music drama in which the melody and the expressive harmonies continually change with the text. At the beginning, Liszt opened the piece by writing diminish chords in piano line and the singer sings in parlando or semi-recitative to begin the spooky story (Excerpt 5.). He used $\frac{9}{8}$ with nice and easy melody to present the feeling of the calm flowing water in Rhine river. When the loreley appears, he used more and more chromatic chords and chromatic melody. To describe the peak of the song when a scary situation happens to the fisherman, Liszt created more fright and heightened rhythm excitement with more chromatic line to the end of the section when the fisherman is gulfed by the angry water. He composed the fast and narrow range of chromatic running notes in left hand of the piano and on the right hand with tremolo (Excerpt 6.). All the music is calm down when fisherman is dead and everything goes back to normal and the scary happiness of the loreley. She is satisfied that her song can kill people, she will continue her deadly songs. The result of all this is *Die Lorelei*, one of the most enchanting realistic and dramatic songs.

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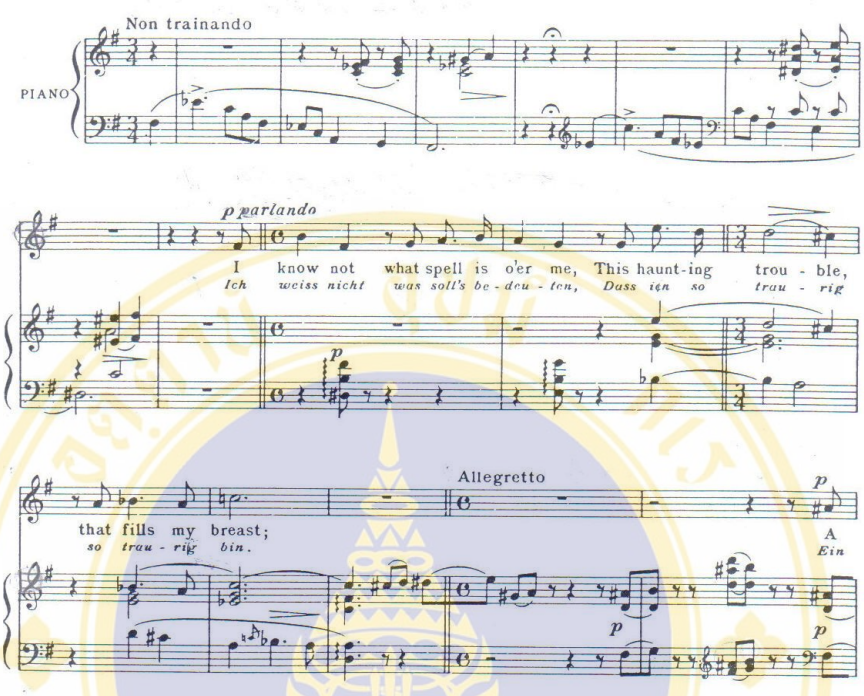
Excerpt 5. *Die Lorelei*, Liszt



Excerpt 6. *Die Lorelei*, Liszt

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2.8 Explanatory Notes for *Mandoline* by Gabriel Faure

Gabriel Faure (1845-1924) was a French composer and organist. He was trained at the "Ecole Niedermeyer" as organist and choirmaster, coming under the influence of Saint-Saens and his circle while working as a church musician and giving lessons. Most of his works were composed during the brief periods of time that he could snatched away from his daily job. It was during this time that one of his most loved works, *Aprs un rve* was composed.

Faure's music slowly gained recognition outside France but he was now acknowledged as one of the greatest of French composers, a master of the song-cycle and a profound composer of chamber music. His delicate and elegant but harmonically unadventurous style has an unsuspected strength and emotional appeal. His opera *Pénélope* is regarded by many as a masterpiece. His best-known work is the *Requiem.*

Mandoline is from a poem by Varlaine. This opus 58, dedicated to Madame la princesse Edmond de Polignac and was performed for the first time at "Societe nationale de musique" in April 2, 1892. Faure began composing this set while staying at the palazzo of Madame la princesse Edmond de Polignac in Venice. *Mandoline, En sourdine* and *A Clymene* are from Verlaine's collection of poems entitled "Fetes galantes"

The word Mandoline was commonly used for young lovers in French comedy of the seventeenth and eighteenth century.

2.9 Explanatory Notes for Mandoline by Claude Debussy

Claude Debussy (1862-1918) was a French composer who spent almost of his life in Paris. He worked within the style commonly referred to as impressionism, a term which he disliked. Debussy was not only one of the most important French composers but was also one of the most important figures in music at the turn of the last century. His music represents the transition from late-romantic music to 20th century modern music.

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There are a number of his famous works such as orchestral works *(Prelude a la Pres-midi d'un Faune* or *Prelude to the Afternoon of a Faun* and *La Mer* or *The Sea*), music for ballet(*Jeux*) and a opera (*Pelleas et Melisande*).

Similar to Faure, Debussy also set Varlain's poem to music in his own way. While impressionist painters used light, feathery brush strokes that often blurred the outline of objects, Debussy loved chords such as the ninth that reduces the traditional functionality of the root harmony so that the chords float with no obvious direction. Thus the clear outlines of harmony and harmonic progression are mute and softened.

In Faure's work, it is usual to find a lyrical vocal line combined with subtly changing harmonies in the accompaniment (Excerpt 7.). The rhythms are remarkably varied and his method of compromise between melodic stresses and French words setting is highly personal, as the flowing line. For a combination of elegance and sensibility it would be difficult to find a more satisfying example than *Mandoline*.

Unlike Faure, Debussy made his *Mandoline's* music more vividly rhythmic than Faure, whose music is quite sweet and beautiful (Excerpt 8.). Whenever the mood of texts changes, his music will shift to describe that mood. Thus, every section of this piece has its own style of music rhythm, beating, line and mood except in the last section that the first theme comes back with different text to solve to coda of the piece.

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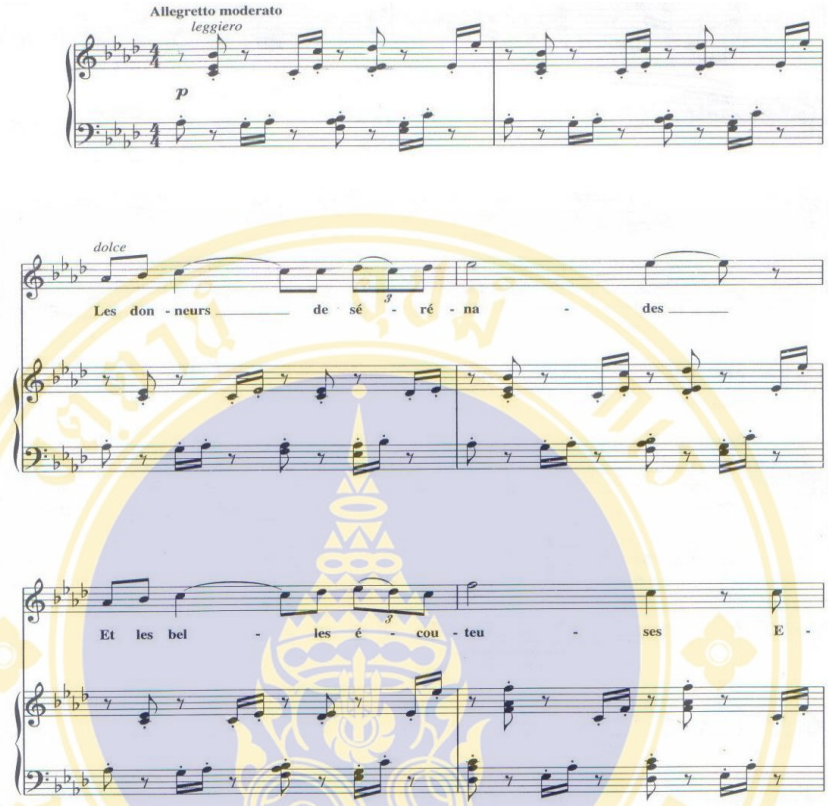
Excerpt 7. *Mandoline*, Faure



Excerpt 8. *Mandoline*, Debussy

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2.10 Explanatory Notes for *Je dis que rien ne m'epouvante* from "Carmen" by Georges Bizet

Georges Bizet (1838-1875) won early success as a composer and initially as a pianist. His later career in Paris was more variable, and number of stage works remained unfinished at the time of his early death.

In 1857 he shared a prize offered by Jacques Offenbach for a setting of the one-act operetta "Le docteur Miracle" and won the "Prix de Rome" which he received scholarship to study at Rome for three years. In Rome, his talent began to mature with such works as the opera "Son Procopio". Besides the stay in Rome, Bizet lived in the Paris area for his entire life.

After moving back to Paris, he composed some well-known works. For example, he composed operas, "Les pecheurs de perles (The Pearl Fishers), "La jolie fille de Perth" and "Djamileh". He also composed incidental music for a play, "L'arlesienne" and well-known piano piece as *Jeux d'enfants (Children's games)*. His first symphony, *Symphony in C Major*, was written at the "Paris Conservatory" when he was only seventeen years old, evidently as a student on assignment.

The best- known work of Bizet in 1875 is the opera "Carmen" which is based on a novel of the same name written by Prosper Merimee in 1846. Influenced by Giuseppe Verdi, he composed the title role in Carmen for mezzo-soprano. After the first performance, Carmen perceived failure but praise came from such luminaries as Saint-Saens, Tchikovsky and Debussy who recognized its greatness. Their views were prophetic, as the public eventually made Carmen one of the most popular works in operatic history.

The story is about a Spanish gypsy, Carmen. She is one of the girls working in a cigarette factory. She seduces a soldier Don Jose, then leaves him for a matador, Escamillo. Enraged, Don Jose murders Carmen.

It is far from the traditions of classical operas. Instead, it is full of power, and passions, realistic in its depiction of events, and originally includes spoken dialogue instead of recitative by custom. The music of Carmen is full of exciting rhythm, orchestral colors, pulsing sensuality of gypsy and Spanish-influenced melodies.

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Je dis que rien ne m'epouvante is sung by Micaela, a village girl who is an ex-girlfriend of Don Jose. Attempting to send the message from Don Jose's mother, Michaela has to seek Don Jose at mountain lair, the traveling way of smuggler.
The frightened Micaela appears in search of Don Jose with news that his mother is dying. She sings this piece to express her fright but she tries to calm her self down and asks god to give her courage to face Don Jose and Carmen.

Micaela is a deceptive role, the character may be all girlish and innocent in contrast to Carmen's sexuality. However, *Je dis que rien ne m'epouvante* demands a rich and womanly lyric soprano. In the piece, Bizet shows the sweetness of this character by beautiful flowing melody with $\frac{9}{8}$ and in accompany part also have the rhythm which imitates the wind blowing between the mountain lair. The vocal line requires sweet inner, yet strong voice with high flexibility to perform such complex phrasing with all the rhythm and a lot of portamento in the phrases and using portamento to connect between sections.

2.11 Explanatory Notes for *Ach, neni tu* and *Ej, mam ja kona faku* from "In Folk Style", Op.73 by Antonin Dvorak

Antonin Dvorak (1841-1904) was born in a little Bohemian village. He studied with Antonin Liehmann at the "Prague Organ School". As a viola player, he joined the band that became the new generation of "Provisional Theatre Orchestra". Johannes Brahms introduced Dvorak to a famous publisher, and qualified him for an Austrian state fellowship for artists. Dvorak's Slavonic Dances launched his international reputation. Operas and symphonies followed and he earned enough from his musical compositions to resign his organist job. A formal invitation to America was received by Dvorak with contract offer from the National Conservatory of Music in New York. The proposal was for two years as director of the school, teaching three hours a day for eight months, and conducting eight concerts annually. *The New World Symphony* came about from his travels in the United States.

The "Folk- Style Songs" composed upon a suggestion by Fritz Simrock. The work was completed on 13 September, 1886. The melancholy mood of the songs reveals their stylistic and historical closeness to the second series of the "Slavonic

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Dances" Op. 72. In connection with Antonin Dvorak, the "national identity" concept must be viewed as a model far removed from ideological pragmatism. Here, different sources of folk music constitute a flexible background for the artist's compositions.

Ach, neni tu or *Maiden's Lament* is a song no.3 of "Folk- Style Songs".
This piece is based on Czech folk poetry. With its bitter sweet folk melodies, this piece describes the feeling of a maiden whose lover dies. She cries out and weeps for what had happened. Finally, in the last section, she feels hopeless in her life but she has to deal with it even though all her happiness is gone.

Ej, mam ja kona faku or *Loved and Lost* is also one of his "Folk- Style Songs". The song no.4 is based on Slovak folk poetry about the feeling of love and losing love. The poem describes when a maiden is in love, she can not resist it and she can do everything for love but the one day she is hurt by her lover, she grieves. Now she realizes that love is deceiving.

Ej, mam ja kona faku has three different sections of texts and three sections of theme which are from almost the same melodic, rhythmic and harmonic style.
The interesting part is the three sections which share a lot of similarity, resulting in confusion for the performer. For example, major key is introduced in the first and second theme at the beginning but in the third section, it suddenly becomes minor key, and sometimes notes change very slightly from first theme.

This piece shows wild emotion and has to be sung quite freely in tempo. Because of these, the performer has to thoroughly understand its phrases, section and also the tempo change which happens all the time. The singer, therefore, should have good rehearsals with accompanist.

2.12 Explanatory Notes for *Vocalise* from "Fourteen Songs", Op. 34 by Sergei Rachmaninoff

Sergei Rachmaninoff (1873-1943) was a Russian composer, pianist, and conductor. Rachmaninoff is regarded as one of the greatest pianists of the twentieth century. He had legendary technical facilities and rhythmic drive, and his large hands were able to cover the interval of a thirteenth on the keyboard. His reputation as a composer, on the other hand, has generated controversy since his death. Indeed, not

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only Rachmaninoff's works become a part of the standard repertory, but their popularity among both musicians and audiences increased during the second half of the twentieth century with some of his symphonies and other orchestral works, songs and choral music recognized as masterpieces alongside the more familiar piano works.

His compositions include four piano concerti, three symphonies, two piano sonatas, three operas, a choral symphony (*The Bells*, based on the poem by Edgar Allan Poe), the *All-Night Vigil* for unaccompanied choir (often known as Rachmaninoff's Vespers), the *Rhapsody on a Theme of Paganini*, 24 Preludes (including the famous *Prelude in C-sharp minor*), 17 Études-tableaux, Symphonic Dances and many songs, of which the most famous is the wordless *Vocalise*. Most of his pieces are in a melancholy, late Romantic style akin to Tchaikovsky, although strong influences of Chopin and Liszt are evident.

Vocalise, No.14 of Op.34 was published in 1912 as the last of his *Fourteen Songs*, Opus 34. Written for voice (soprano or tenor) with piano accompaniment, it contains no words, and is usually sung entirely to the vowel “ah”. It was dedicated to soprano Antonima Nezhdanova.

Although the original publication accepts that the song may be sung by either soprano or tenor voice, it is virtually never performed by a tenor as the male voice's range (an octave lower than a soprano) would sound very odd in relation to the piano accompaniment. The range of the piece is high, going up to a high C-sharp (although Rachmaninoff offers an alternative version which only reaches high A). Moreover, *Vocalise*'s popularity is so great that it has been arranged for many different instrument combinations. For example, arranged by Rachmaninoff himself for orchestra, by Morton Gould and Kurt Sanderling for solo violin and piano, and for solo soprano with orchestral accompaniment, arranged by Arcady Dubensky.

Uniquely wordless, *Vocalise* has a pure melody, unfolding at rapturous length over gently shifting harmonies. In interpretation, the vocalist has to show every single note of heart-breaking feeling through tone colors, timing, breathing, phrasing and the feeling of give-and-take. Full and Flexible voice is also needed. A haunting, indefinable mixture of radiant contentment and aching melancholy, "Vocalise" is a song in which words would truly be excessive.

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2.13 Explanatory Notes for *The Singer* by Michael Head

Michael Head (1900-1976) was the son of a London barrister. His mother was an amateur singer who came from a musical family. At the age of ten, he became a pupil of Jean Adair for the pianoforte, and of Fritz Marston for singing at a private school of Music in London. In 1919, he entered the Royal Academy of Music, winning the Sir Michael Costa scholarship in composition.

He gave his first London recital at Wigmore Hall in 1929 as a singer to his own accompaniment. Since this early appearance, he has appeared many times in London and many in music society.

His works include principal songs. The best known works are the cycles “Over the Rim of the Moon” (1918-19) and “Songs of the Countryside” set to poems of W.H. Davies and the setting of Seumas O'Sullivan's poem "The Piper". Though he had concentrated mainly on songs, his early works include a piano concerto, a tone poem, and scherzo for orchestra.

The singer tells a story about an encounter with a mysterious singer. The song should be sung in a clear, pure tone, and in imaginative, delicate enunciation. There is a rare beauty in this remarkable song which is only intensified when sung without accompaniment.

2.14 Explanatory Notes for *Stridono lassu* from “Pagliacci” by Ruggiero Leoncavallo

Ruggiero Leoncavallo (1858-1919) was educated at the “Conservatorio San Pietro” a Majella in his native city, Naples. He studied literature at Bologna University. The failure of the early opera, “I Medici”, was conceived as the first of a Renaissance trilogy. After spending some years teaching and unsuccessful attempts to obtain the production of more than one opera, he saw the enormous success of Mascagni’s “Cavalleria Rusticana” in 1890, and he wasted no time in producing his own verismo hit, *Pagliacci*.

Pagliacci was performed in Milan in 1892 with immediate success; today it is the only work by Leoncavallo in the standard operatic repertory. Its most famous aria

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Vesti la giubba (On with the motley) was recorded by Enrico Caruso and became the world's first record to sell million copies.

Pagliacci is a violent and passionate opera, which was inspired by an 1899 court case. The case involves a troupe of travelling actors, in which a husband's jealousy ended in violence. *Stridono lassu* is sung by Nedda, who has love affair with Silvio. Thinking she is alone, Nedda thinks about the potential danger of her husband Canio's jealousy, but she refuses to be burdened by such fears. Instead, she rejoices in the wonders of nature and freedom enjoyed by wild birds. Leoncavallo began this wild bird part with composted vocal line imitate a bird singing by using note trilling at the low pitch then go up to high pitch. After that, the tempo change to vivace and Leoncavallo presents atmosphere of the bird fly freely by used faster tempo with broken chord in the right hand (Excerpt 9.).

To sing *Stridono lassu* perfectly, the singer should be well-train ear training because all the piece are full of chromatic chords (in both accompany lines and vocal line), mood changing and modulations. More over, this piece required a lot of rehearsals for the singer to get use to the accompany lines and all the mood changing.

Leoncavallo was the librettist for all of his own operas. Many considered him the greatest Italian librettist of his time after Boito.

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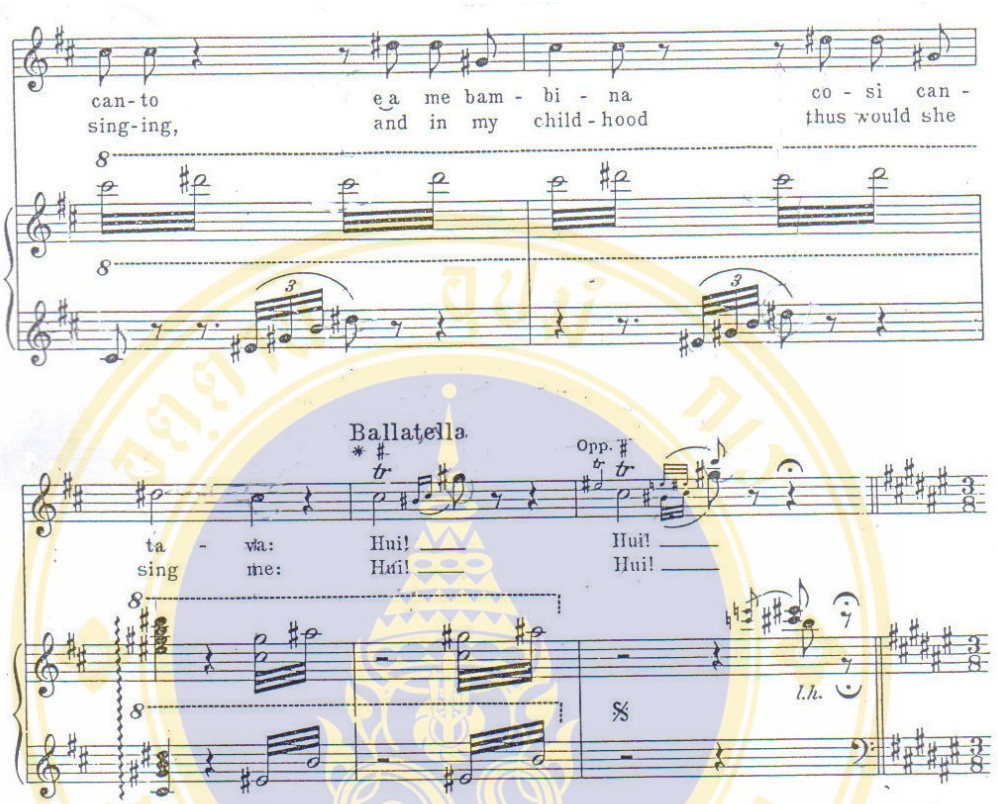
Excerpt 9. *Stridono lassu*, Leoncavallo



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CHAPTER III
METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Performing Information

Fifteenth pieces are selected:

3.1.1 *Sich Uben im lieben (And This is Good Fortune)* from "Hockzeits-Kantate" by Johann Sebastian Bach

3.1.2 *Bid the Virtues* from "Come ye Sons of Art" by Henry Purcell

3.1.3 *Let Me Wander, Not Unseen* from "L'Allegro" by Georg Friederich Handel

3.1.4 *Schelm, Halt' fest!* from "Der Freischutz" by Carl Maria Von Weber

3.1.5 *Ah! Non credra mirarti* from "La Sonnambula" by Vincenzo Bellini

3.1.6 *Er, der Herrlichste von allen* from "Frauenlieber und leben", Op.42 by Robert Schumann

3.1.7 *Die Lorelei* by Franz Liszt

3.1.8 *Mandoline* by Gabriel Faure

3.1.9 *Mandoline* by Claude Debussy

3.1.10 *Je dis que rien ne m'epouvante* from "Carmen" by Georges Bizet

3.1.11 *Ach, neni tu* from "In Folk Style", Op. 73 by Antonin Dvorak

3.1.12 *Ej, mam ja kona faku* from "In Folk Style", Op. 73 by Antonin Dvorak

3.1.13 *Vocalise* from "Fourteen Songs", Op. 34 by Sergei Rachmaninoff

3.1.14 *The Singer* by Michael Head

3.1.15 *Stridono lassu* from "Pagliacci" by Ruggiero Leoncavallo

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3.2 Objectives

3.2.1 To study and work on different compositions from Baroque to Romantic periods and different types of songs. To get to know the structure, style and compositional techniques of each piece.

3.2.2 To develop and acquire techniques required to perform each piece.

3.2.3 To present these pieces which have been carefully studied and refined by giving a professional recital, project proper musical expressions, styles and interpretations.

3.3 Instrument

Voice

3.4 Process of presenting a Graduate Recital

3.4.1 Discuss with the advisor.

3.4.2 Study and select the pieces according to the recommendation of the advisor.

3.4.3 Discuss with the advisor for the final decision and approval.

3.4.4 Study and collect the information about selected pieces for presenting the outline of the Thematic Paper, the Thematic Paper and the program notes by using sources from;

- Library of College of Music, Mahidol University
- Central Library, Chulalongkorn University
- Faculty Library, Faculty of Education, Chulalongkorn University
- Music Library, Library of Thai
- Books and document at home

3.5 Preparation process for the Recital

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3.5.1 Set the study and practice schedule.

6	2007												2008		
	JAN	FEB	MAR	APR	MAY	JUN	JUL	AUG	SEP	OCT	NOV	DEC	JAN	FEB	MAR
Johann Sebastian Bach:*Sich Uben im lieben* from "Hockzeits-Kantate"									→	→	→	→	→	→	→
Henry Purcell: *Bid the Virtues* from "Come ye Sons of Art"								→	→	→	→	→	→	→	→
Georg Friederich Handel:*Let Me Wander, Not Unseen* from "L'Allegro"						→	→	→	→	→	→	→	→	→	→
Carl Maria von Weber: "*Schelm halt fest*" from "Der Freischuutz "					→	→	→	→	→	→	→	→	→	→	→
Vincenzo Bellini: *Ah!Non credra mirarti* from "La Sonnambula"		→	→	→	→	→	→	→	→	→	→	→	→	→	→
Robert Schumann: *Er, der Herrlichste von allen* from"Frauenlieber und leben" Op.42				→	→	→	→	→	→	→	→	→	→	→	→
Franz Liszt: *Die Lorelei*			→	→	→	→	→	→	→	→	→	→	→	→	→
Gabriel Faure: *Mandoline*					→	→	→	→	→	→	→	→	→	→	→
Claude Debussy: *Mandoline*							→	→	→	→	→	→	→	→	→
Georges Bizet: *Je dis que rien ne m'epouvante* from "Carmen"		→	→	→	→	→	→	→	→	→	→	→	→	→	→
Antonin Dvorak: *Ach, neni tu* from "In Folk Style", Op. 73								→	→	→	→	→	→	→	→
Antonin Dvorak: *Ej Ej, mam ja kona faku* from "In Folk Style", Op. 73									→	→	→	→	→	→	→
Sergei Rachmaninoff: *Vocalise* from "Fourteen Songs	→	→	→	→	→	→	→	→	→	→	→	→	→	→	→
Michael Head: *The Singer*											→	→	→	→	→
Ruggiero Leoncavallo: *Stridono lassu* from "Pagliacci"	→	→	→	→	→	→	→	→	→	→	→	→	→	→	→

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3.5.2 Contact and reserve the recital venue.

3.5.3 Propose for hearing examination

3.5.4 Prepare program notes from the summarized information from the outline of the Thematic Paper.

3.6 Presentation

The Graduate Recital will be presented as like a formal recital, The audiences are given the program notes before the performance begin. The program is separated into two sections by 10-15 minutes intermission.

3.7 Program and approximated time

3.7.1 *Sich Uben im lieben (And This is Good Fortune)* from "Hockzeits-Kantate" by Johann Sebastian Bach approx. 4 minutes

3.7.2 *Bid the Virtues* from "Come ye Sons of Art" by Henry Purcell approx. 4 minutes

3.7.3 *Let Me Wander, Not Unseen* from "L'Allegro" by Georg Friederich Handel approx. 3 minutes

3.7.4 Schelm, Halt' fest! from "Der Freischutz" by Carl Maria Von Weber approx. 5 minutes

3.7.5 *Ah! Non credra mirarti* from "La Sonnambula" by Vincenzo Bellini approx. 5 minutes

3.7.6 *Er, der Herrlichste von allen* from"Frauenlieber und leben" Op.42 by Robert Schumann approx. 2 minutes

3.7.7 *Die Lorelei* by Franz Liszt approx. 7 minutes

3.7.8 *Mandoline* by Gabriel Faure approx. 2 minutes

3.7.9 *Mandoline* by Claude Debussy

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approx. 2 minutes

3.7.10 *Je dis que rien ne m'epouvante* from "Carmen" by Georges Bizet

approx. 7 minutes

3.7.11 *Ach, neni tu* from "In Folk Style", Op. 73 by Antonin Dvorak

approx. 3 minutes

3.7.12 *Ej, mam ja kona faku* from "In Folk Style", Op. 73 by Antonin Dvorak

approx. 2 minutes

3.7.13 *Vocalise* from "Fourteen Songs", Op. 34 by Sergei Rachmaninoff

approx. 10 minutes

3.7.14 *The Singer* by Michael Head

approx. 3 minutes

3.7.15 *Stridono lassu* from "Pagliacci" by Ruggiero Leoncavallo

approx. 6 minutes

Total approximated time 60 minutes without intermission.

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CHAPTER IV
PROGRAM NOTES

4.1 Performer's biographies

Thuradee Areerob, Soprano

Thuradee Areerob was born in 1981 into a musical family. She started singing at age of nine.

At age 18, she was admitted to the Voice Department at The Faculty of Fine and Applied Arts, Department of Western Music, Chulalongkorn University studying voice with Ajarn Duangjai Amatayakul. She graduated with first-class honor in 2002. In the following year, she was admitted to the Master Degree program in Vocal Performance at College of Music, Mahidol University under the instruction of Ajarn Tsui-Ping Nancy Wei.

During her three year intensive vocal study, she has been working up to her best, and performing in various concerts including the College's honors' concerts every semester. She has sung the arias of Pamina (The Magic Flute), Donna Anna (Don Giovanni), Amina (La Sonnambula), Micaela (Carmen), Nedda (Pgliacci), Mimi (La Boheme), Violetta (La Traviata), and in the College's production as Yum-Yum (The Mikado) in January 2006. She was the Gretel in "Hansel and Gretel" in the Voice Department's production. She was one of the finalists in the 6th Osaka International Competition last year.

Currently, Thuradee holds a Teacher's Assistance position and is working on her Master's Recital as the completion of the program.

Yoshimi Sato, Accompanist

Yoshimi Matsushima studied at Musashino Music Academy in Tokyo with Yoshimi Matoba and Nobuyoshi Hirato.

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Whilst in Europe she spent time with Brazilian Pianist Andre Boainain as at the Hochschule fuer Musik in Karlsruhe, Germany.

She took part in Master Class, studied with A. Bafcev at International Summer School, Tokyo.

She has performed as a soloist with the Kyushu Symphony Orchestra and the National Chamber Orchestra Krakow of Poland.

Yoshimi Matsushima is now mainly active as chamber musician, accompanist and piano pedagogue, and faculty member at College of Music, Mahidol University since November 2003.

Shigeki Sasaki, Oboist

Shigeki Sasaki was born in Osaka, Japan and began to study the piano at the age of five and the oboe at the age of fifteen. His first teacher of oboe is Takako Ito. After graduating from the Business School of Dokkyo University, he studied the oboe, English Horn and chamber music at Diploma Course of Conservatoire SHOBI Tokyo, Paris Conservatoire de Paul Dukas and Conservatoire National de Région de Saint-Maur-des-Fossés in France with Takehiko Nitori, Jean-Louis Capezzali and Michel Gibreau, respectively.

Shigeki Sasaki joined several international music academies (Nice, Courchevel, etc…) and master classes and studied with Lothar Koch, Diethelm Jonas, Daisuke Mogi, Gernot. Schmalfuß and Pascal Saumon.

Shigeki Sasaki regularly performs as orchestra player and chamber musician in Japan, France and Thailand. In 2004, he performed as a soloist in the concert of pieces of Raicha family at Centre Tchéque, Paris. In 2005, he was the finalist of the competition “Concours Leopold Bellan” in Paris.

Since 2005, he is the principal oboist of the Thailand Philharmonic Orchestra and is the instructor of oboe at Mahidol University in Salaya, Thailand.

Sirikhwan Buatong, (Guest Soprano)

Sirikhwan Buathong started to study singing since 13 years old with Mrs. Vanee Jutungka. After that she joined in Thai children chorus and studied with Miss Jarunee Hongjaru. Sirikhwan started to study the classical music with Mrs.

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Vanee laddaklom and with Mill Weewand Tonechai at Chulalongkorn University. She participated in the Singing Camp for Young Professional singer a "Loei"(2002) with Madame Lah-Siaw Tuan, organized by AMA Studio. She has performed as soloist with Karusart Symphony Orchestra. Sirikhwan graduated the Bachelor of Education major music education (voice) from chulalongkorn University with first class honors, gold medal.

At the moment, Sirekhwan study in Master's Degree at the college of music, Mahidol University in music education and study singing with MR. Jan-Ate Stobbe. She has performed in " A Musical-Christmas Concert" and "The Mikado & Operatic Arias Concert" at Mahidol University too. Now she is the part-time teacher at The New International School of Thailand (NIST).

4.2 Details of the program

"Sich Uben im lieben", Hockzeits-Kantate by Johann Sebastian Bach

Hohann Sebastian Bach (1685-1750) is one of the greatest composers who brought Baroque music to the highest point of its development. He wrote a number of "secular" cantatas, conceived for everyday occasions rather than church use. The "Wedding Cantata" is one of these, written as music to be performed during a wedding feast.

The aria *Sich Uben im Lieben* is a da capo aria from this cantata which the text depicts scenes appropriate to the birth of love and the start of a new life. Formally structured by three sections of which the last is recapitulation of the first, this aria can be labeled as a ternary-form. For the ensemble, the soprano, oboist and the piano have to closely follow the lively mood of melodic interactions, its harmony as well as the text interpretation.

"Bid the Virtues", Come ye sons of Art by Henry Purcell

Purcell composed ceremonial music for the coronations of James II and William III and Mary, as well as music for the funeral of Mary and various odes for royal birthdays and other court occasions, *Bid the virtues* is taken from "Come Ye Sons of Art", the sixth of such odes composed by Purcell, was written for Mary's 33rd

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birthday in 1694. The author of the words is probably Nahum Tate. Purcell composed this work of celebration, with vigorous writing particularly for the counter-tenor duet in the third movement, for trumpet, and for oboe,which joins the soprano in a duet in the seventh movement.

"Let me Wander, Not Unseen", L'Allegro by Georg Friederich Handel

Handel composed this delightful English choral work "L'Allegro" in 1740 Which is a pastoral Ode. The beginning of this text came from the poem composed by John Milton; later, Handel let Charles Jennens write a poem for his second section. The charm of this work lies in alert response to the many images drawn from an idealized view of English life by Handel.

This piece reflects the lark at dawn, the sounds of the hunt, the view of a broad landscape, "dancing in the chequer'd shade",populous cities, pageantry, and stage comedy. For all of these images, Handel created music, which is just for the right mood by setting the tempo as siciliana, pastoral dance in moderato, with time signature in 12/8

"Schelm, Halt' fest!" from Der Freischutz by Carl Maria Von Weber

Der Freischutz is a three-act opera by Weber to a libretto by Friedrich Kind. Its plot was taken from German folk legend about the shooting contest of the marksmanship, and many of its tunes were inspired by German folk music.

"Schelm, halt'fest!" (Rogue, hold fast, I will teach you) is a first duet from second act with the setting in chamber of Agatha, daughter of Head of Range, Agatha is filled with sadness, Annchen, a cousin of Agatha, comes and stood on a foot tool, trying to replace a portrait that had fallen. This duet depicts two difference character sopranos. Annchen is lively and joyful,who believes life is full of songs and dances. On the other hand, Agatha is sweet and sentimental, her line flows with firmness.

"Ah! Non credra mirarti" from La Sonnambula by Vincenzo Bellini

"La Sonnambula" (The Sleep Walker) was composed in 1831 with success. It tells the story of a beautiful young orphan, Amina, who is a sleepwalker.

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Her affliction brings great problems and potential heartbreak for her and her future husband. “Ah, non credea mirarti ,” is Amina’s famous sweet heart-breaking final aria. This heart-breaking piece has to be interpreted with deeply sad mood in every part of performance, the tone colors, the dynamics, and vocal lines with movement of give-and-take. Amina has lost the ring from her lover Elivino, and seeing the flower withered after one day, she wonders that, like Elivino’s love, they have faded so soon.

Er, der Herrlichste von allen by Robert Schumann

Schumann’s works were influenced by various references such as his own emotions, poetry, and his personal life experiences. Influenced by love in the year of his marriage (1840),he wrote more than a hundred “Lieder” whereas before that he had devoted himself to pianoforte alone.
It is known as his “year of song”.

Text by Chamisso, “Frauenlieber und leben” (A Woman’s Love and Life) is a song cycle of love, marriage, birth and death set to wondrous music. The music moves through the cycle like and album of photographs, each capturing a moment of intimate felling. *Er, der Herrlichsten von allen (He, the Noblest of all)* is the second poem, first falls in love with excitement, she thinks the man is the best thing ever happen to her. She compares him with a distant star, and considers herself an unworthy maid. Her ego is wiped out and with a mystical self-denial, she sees herself blessing the man’s chosen bride, who must be the worthiest of women.

Die Lorelei by Franz Liszt

Though Liszt began his career as the concert pianist and wrote numerous great piano compositions, he also composed songs, half a dozen are in French, and two of them, are in Hungarian. The other fifty-one were written to German poems and possess romantic emotional qualities of German Lieder.

Die lorelei (The Loreley) is inspired by a poem written by Heine. On the calmly flowing Rhine at sunset, a maiden on the rock above combing her golden hair singing enchanting song to lure fisherman who is unaware of the dangerous rocks and the turbulent waters which finally engulf him. Liszt set this poem into a music drama,

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it has a character of ‘program music’ in which the melody and the expressive harmonies continually change with the text.

Mandoline, Op. 58. No.1 by Gabriel Faure

Mandoline is from a poem by Varlaine. This opus 58, dedicated to Madame la princesse Edmond de polignac and was performed for the first time at “Societe nationale de musique” in April 2, 1892. *Mandoline, En sourdine* and *A Clymene* are from Verlaine’s collection of poems entitled “Fetes galantes” . In Faure’s work, it is usual to find a lyrical vocal line combined with subtly changing harmonies in the accompaniment. The rhythms are varied and his method of compromise between melodic stresses and French words setting is always thought “personal”, as the flowing line. For a combination of elegance and sensibility, it can be found in the example of *Mandoline.*

Mandoline by Claude Debussy

Similar to Faure, Debussy also set Varlain’s poem to music in his own way. While impressionist painters used light, feathery brush strokes that often blurred the outline of objects, Debussy loved chords such as the ninth that reduces the traditional functionality of the root harmony so that the chords float with no obvious direction. Thus the clear outlines of harmony and harmonic progression are mute and softened.

Unlike Faure, Debussy made his *Mandoline* more vividly rhythmic, sweet, yet changeable as Faure. Whenever the texts changes, the musical mood shifts. Thus, every section has its musical lines and rhythm except in the last section the beginning theme returns with different text leads to the coda of the piece.

“Je dis Que rien ne m’epouvante”, Carmen by Georges Bizet

The story is about a Spanish gypsy, Carmen who works in a cigarette factory. She seduces a soldier Don Jose, and later leaves him for a matador, Escamillo. Enraged, Don Jose murders Carmen.

Je is que rien ne m’epouvante is sung by Micaela, a village girl who is an ex-girlfriend of Don Jose. Attempting to send the message from Don Jose’s mother, Michaela has to seek Don Jose at mountain lair, the traveling way of smuggler. The

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frightened Micaela appears in search of Don Jose with news that his mother is dying. She sings this piece to express her fright but she tries to calm herself sown and asks God to give her courage to face Don Jose and Carmen.

No. 3, Ach, neni tu, Four Folk-Style Songs by Antonin Dvorak

Dvorak was born in a little Bohemian village and studied with Antonin Liehmann at the "Prague Organ School". The "Folk-Style Song" composed upon a suggestion by Fritz Simrock, was completed in 1886.

No. 4, Ej, mam ja kona faku, Four Folk-Style Songs by Antonin Dvorak

Ej, mam ja kona faku (Loved and Lost) is the 4th song from the same work above. The text is based on Slovak folk poetry about the feeling and losing of love. The poem describes when a maiden is in love, she can not resist it and will do anything for Love. But when one day Love has hurt her, she grieves. Now she realizes that love is deceiving.

Vocalise, Op. 34, No. 14 by Sergei Rachmaninoff

Rachmaninoff was a composer, pianist, and conductor. Besides his piano, and symphonic works, his wrote songs, and one of the most famous is the wordless *Vocalise*. *Vocalise* was published in 1912 as the last of his *Fourteen Song*, Opus 34. Written for voice (Soprano or tenor) with piano accompaniment, it contains no words, and is usually sung entirely to the vowel "ah".

This song has a pure melody, unfolding at rapturous length over gently shifting harmonies. In interpretation, the vocalist has to show every single note of heart-breaking feeling through tone colors, timing, breathing, phrasing and the feeling of give-and-take. Full and Flexible voice is also needed. "*Rachmanninoff's Vocalise is like a self-portrait in tone of the composer-his intense love of Russia as he knew it as a child… his melancholy realization that it is a dreamworld he could never again experience… his emotional inner life of nostalgia*". **– Leopold Stokowski**

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The Singer by Michael Head

Michael Head came from a musical family. At the age of ten, he became a pupil of Jean Adair for the pianoforte, and of Fritz Marston for singing at a private school of Music in London. In 1919, he entered the Royal Academy of Music, winning the Sir Michael Costa scholarship in composition.

His works include principal songs. The best known works are the cycles "Over the Rim of the Moon" (1918-19) and "Songs of the Countryside" set to poems of W.H. Davies, and the setting of Seumas O'Sullivan's poem" The Pipe.

The Singer tells a story about an encounter with a mysterious singer. "The song should be sung in a clear, pure tone, and in imaginative, delicate enunciation. There is a rare beauty in this remarkable song which is only intensified when sung without accompaniment". –Sydney Northcote

"Stridono lassu" from Pagliacci by Ruggiero Leoncavallo

Loncavallo is best known for Pagliacci, a violent and passionate opera, which was inspired by and 1899 court case. The case involves a troupe of travelling actors, in which a husband's Jealousy ended in violence. "Stridono lassu" is sung by Nedda, who has love affair with Silvio. Thinking she's alone, Nedda reflects on the potential danger of her husband Canio's jealousy, but she refuses to be burdened by such fears. Instead, she rejoices in the wonders of nature and freedom enjoyed by wild birds.

4.3 Date, time and venue for the performance

Date: 1st April 2008

Time: 7:00pm

Venue: MACM, Music Auditorium College of Music, Mahidol University, Salaya Campus.

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CHAPTER V

MUSIC SCORES

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7. Soprano Solo with Oboe

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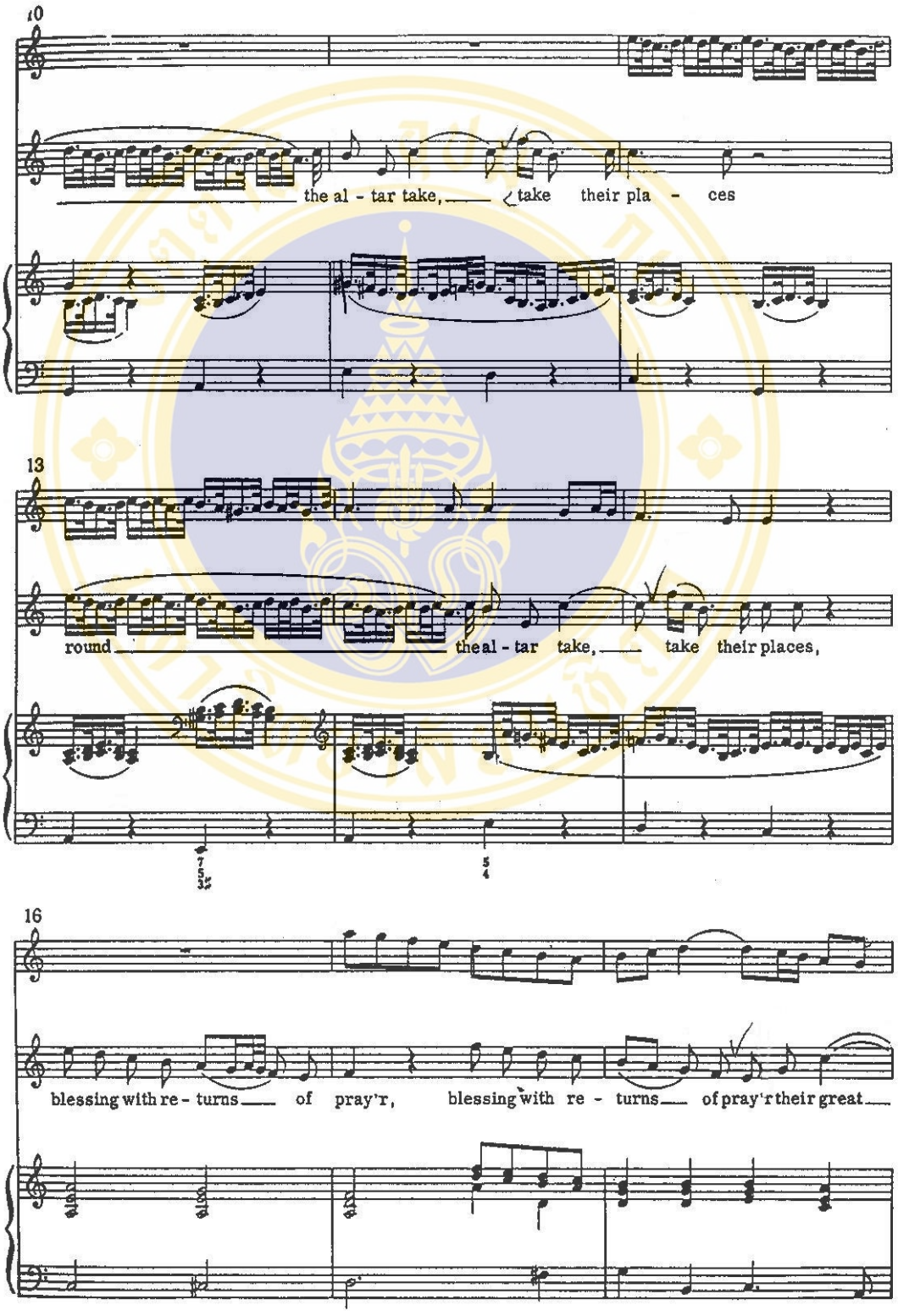

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LET ME WANDER, NOT UNSEEN

From "L'Allegro" (1740)

Edited by Ebenezer Prout

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NB. Whenever in Handel and are found together, the semiquaver must come with the third note of the triplet.

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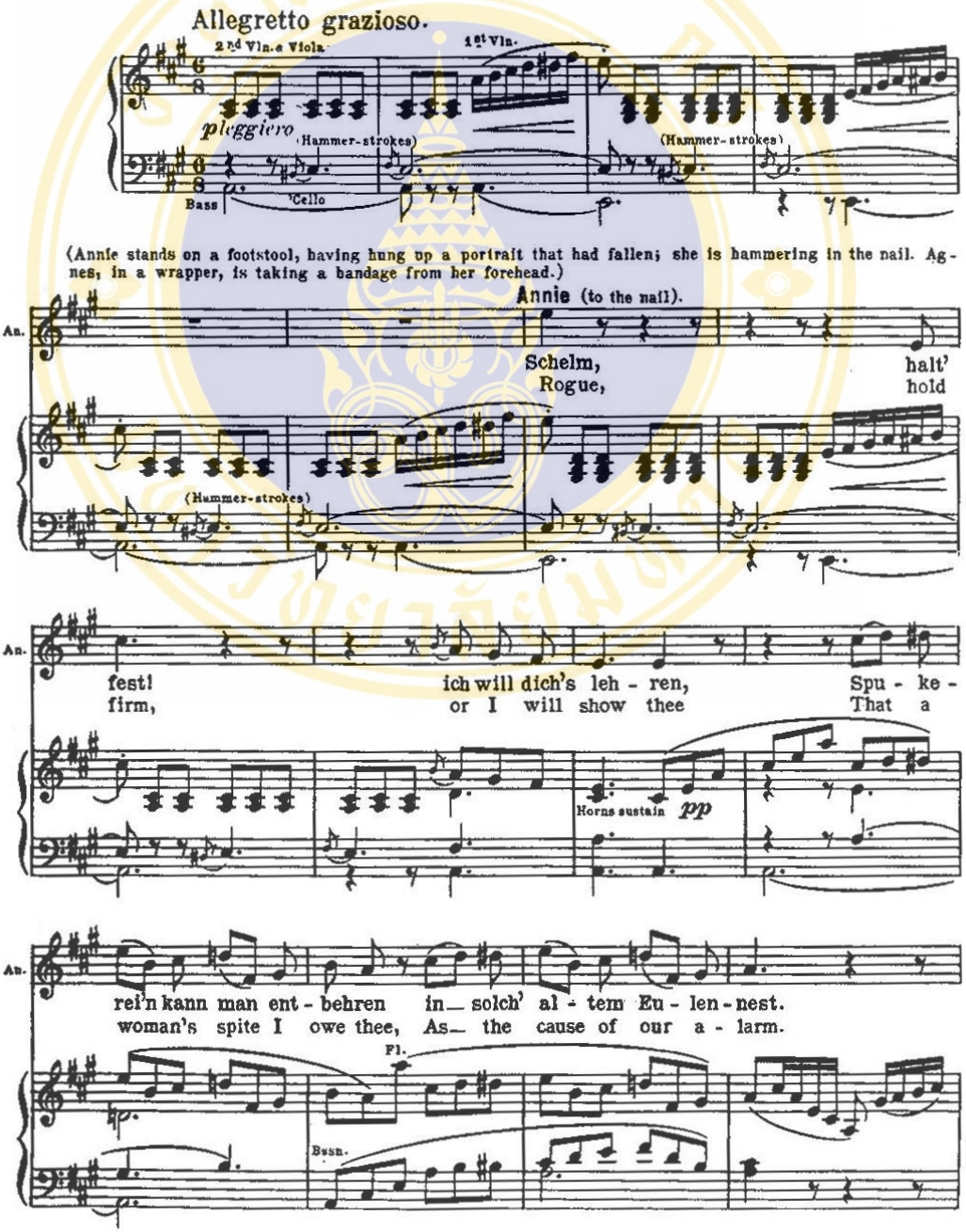
Act II.

Nº 6. Duet. – „Schelm, halt' fest!"

A narrow antechamber in the forester's house, with two side-doors. Dark tapestry on the walls; deers' antlers and hunting-spears give the place an antiquated appearance, and show that the mansion was formerly a princely hunting-lodge. In the centre a curtained doorway, leading to a balcony. On one side Annie's spinning-wheel, on the other a large table, upon which lies a white dress trimmed with green; a small lamp is burning on the table, beside it a flower-pot with white roses.

Flutes, Clarinets in A, Horns in A, Bassoons & Strings.



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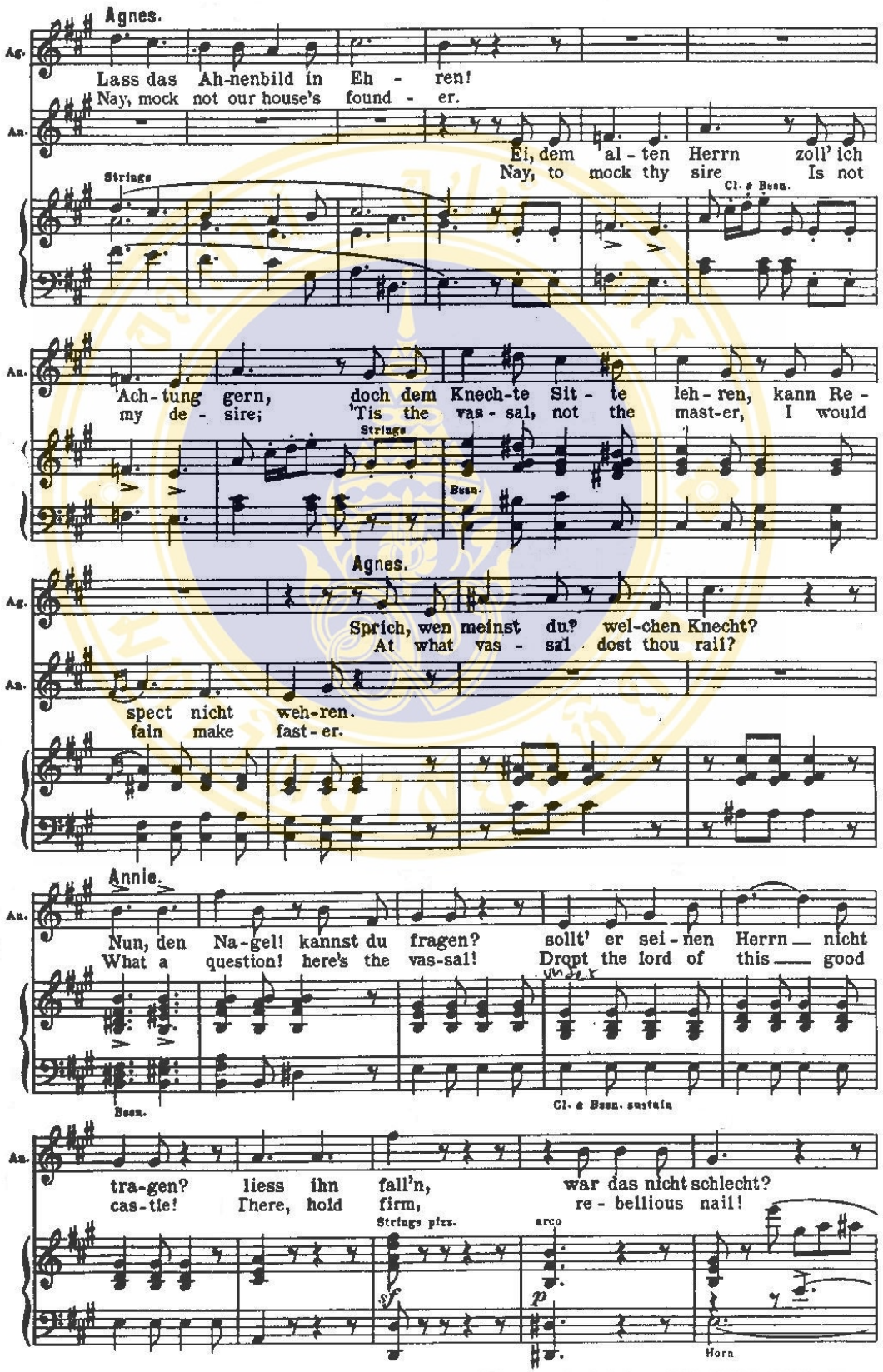

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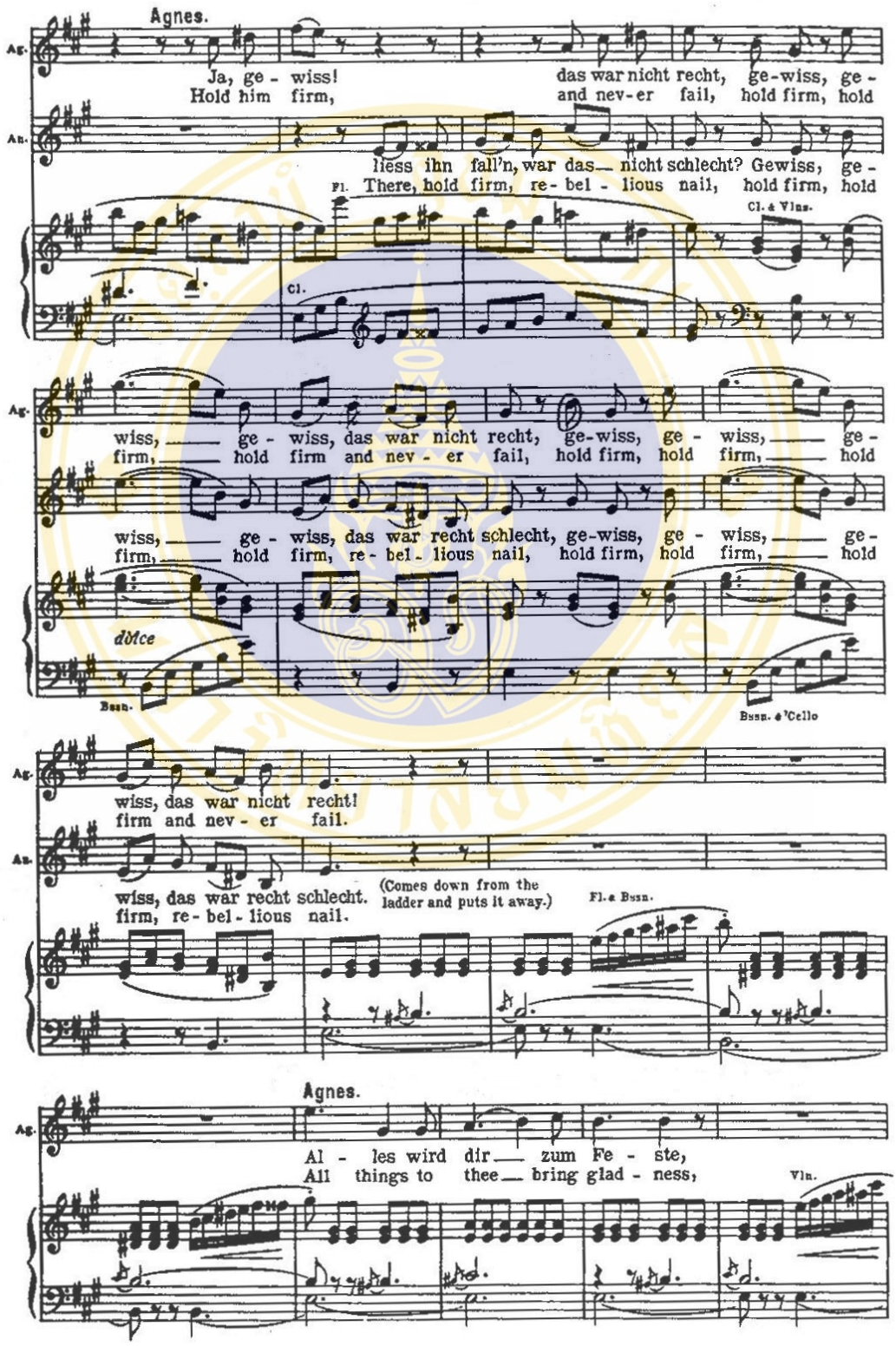

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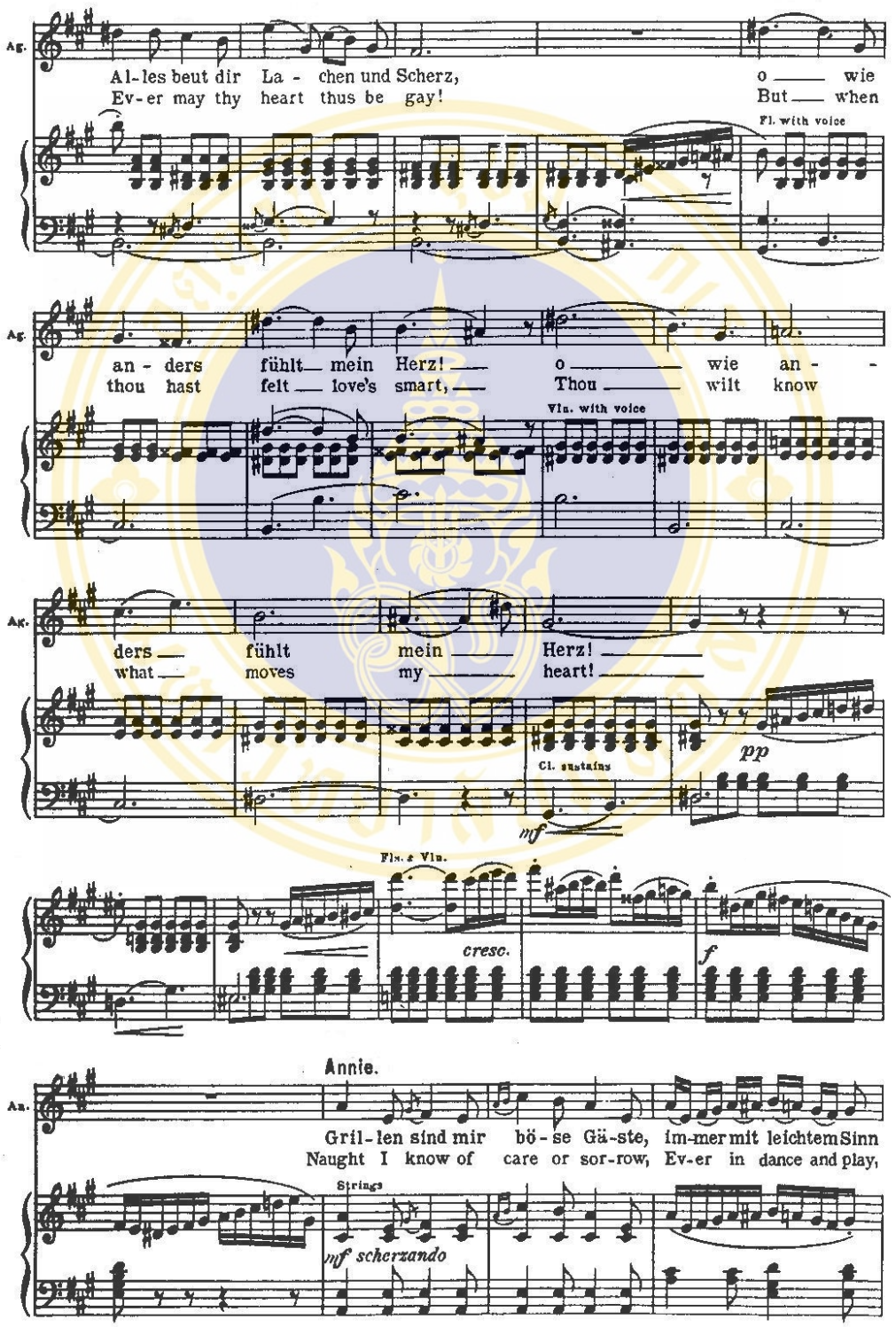

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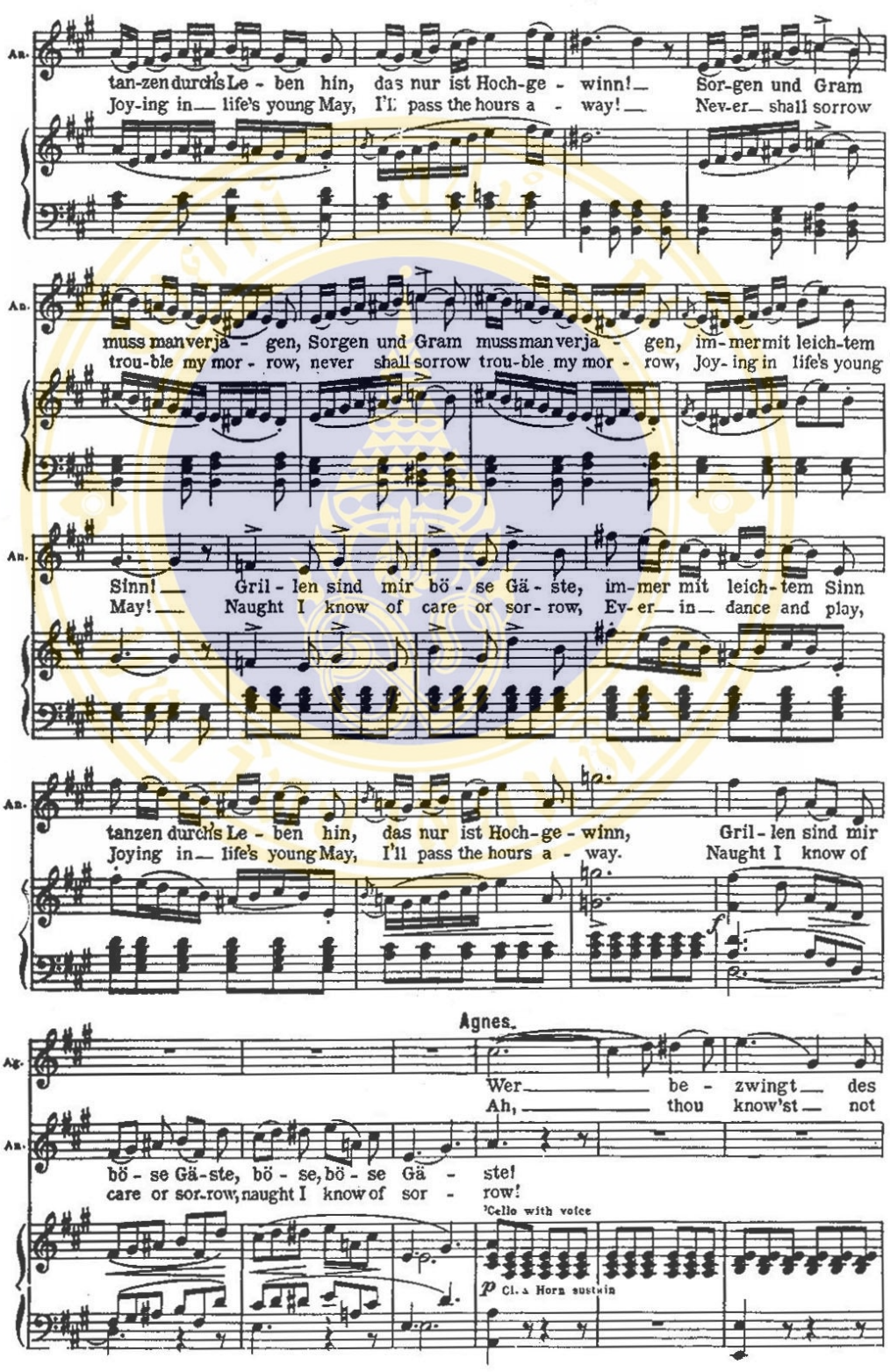

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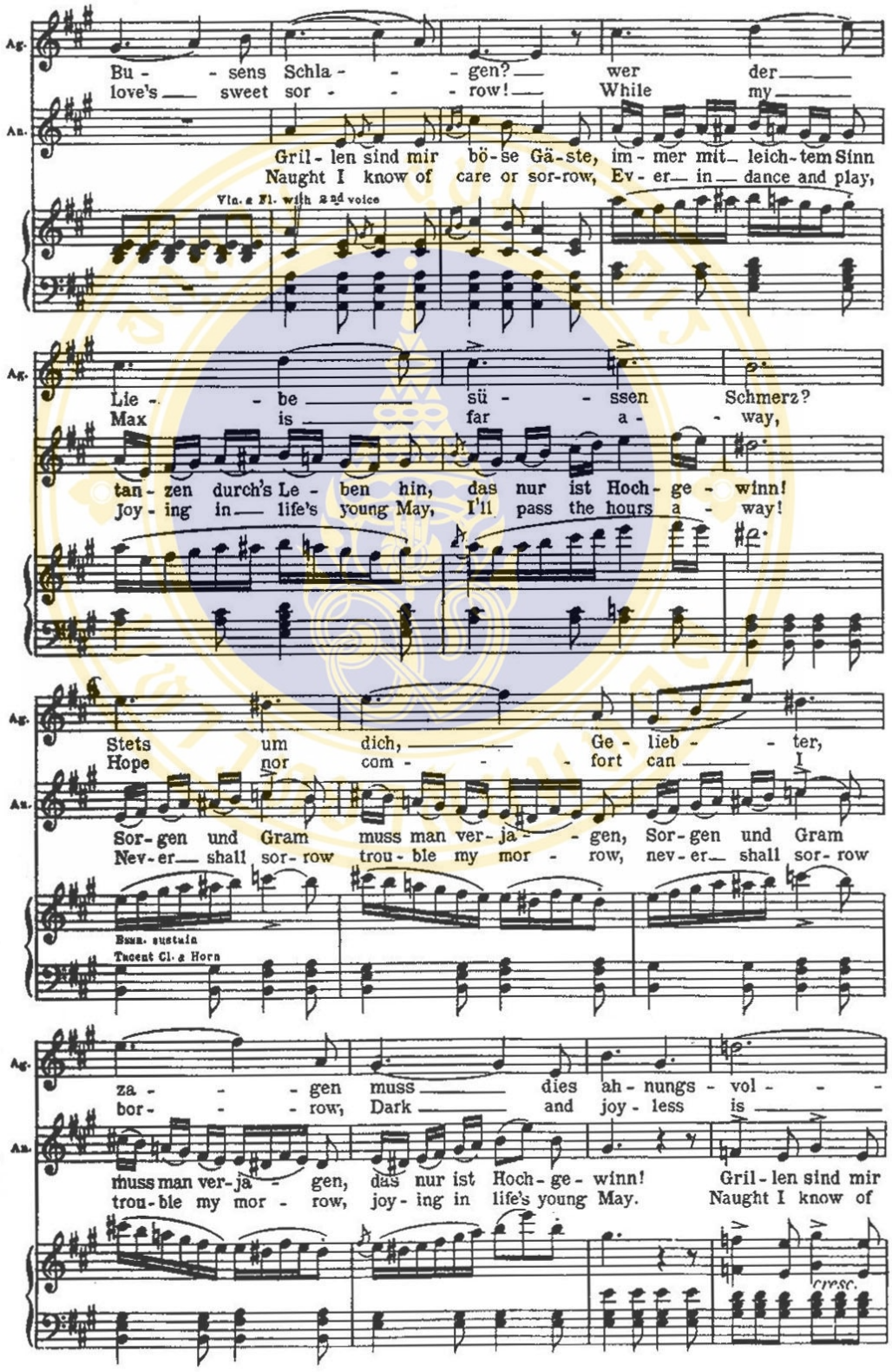

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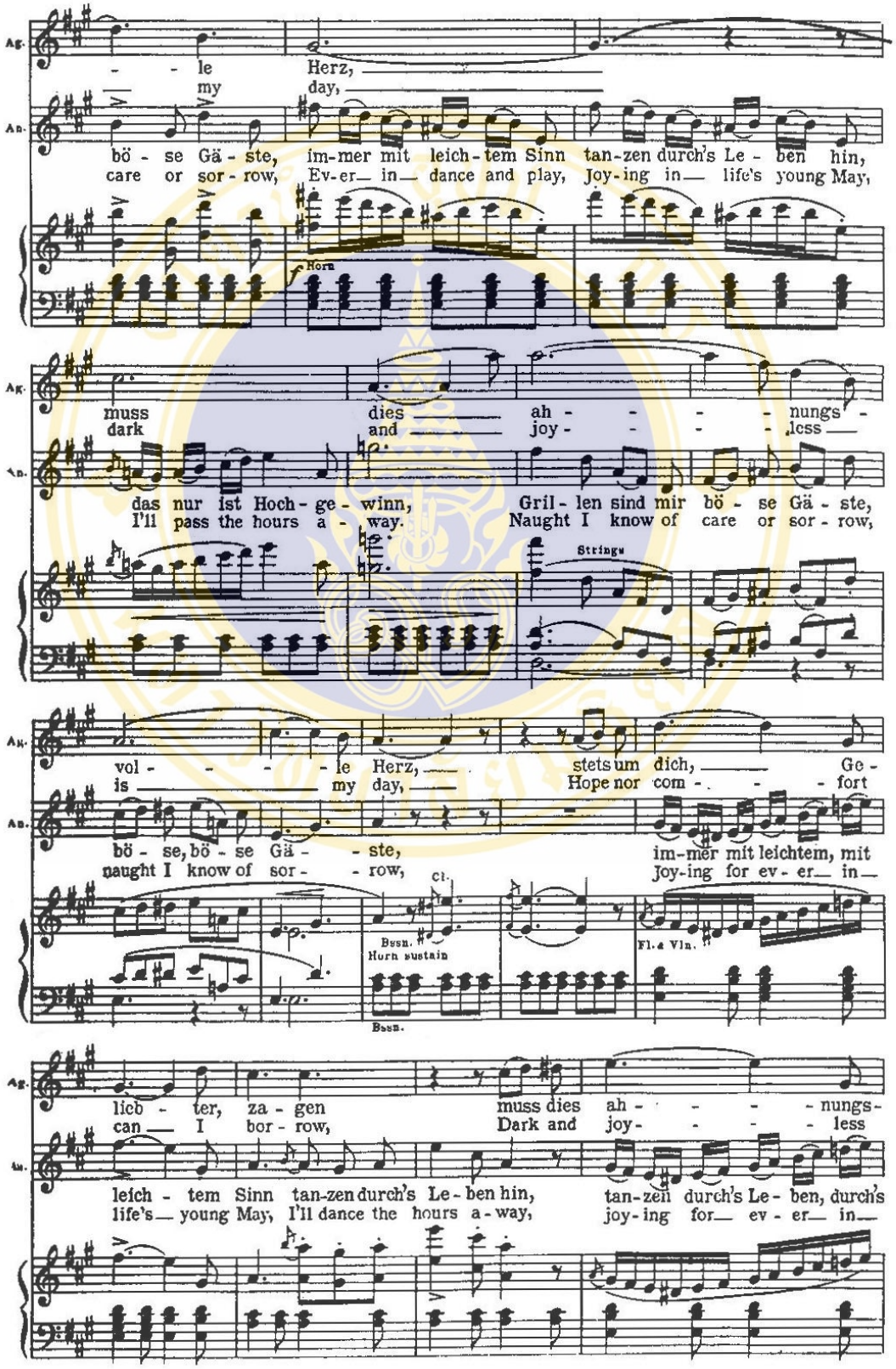

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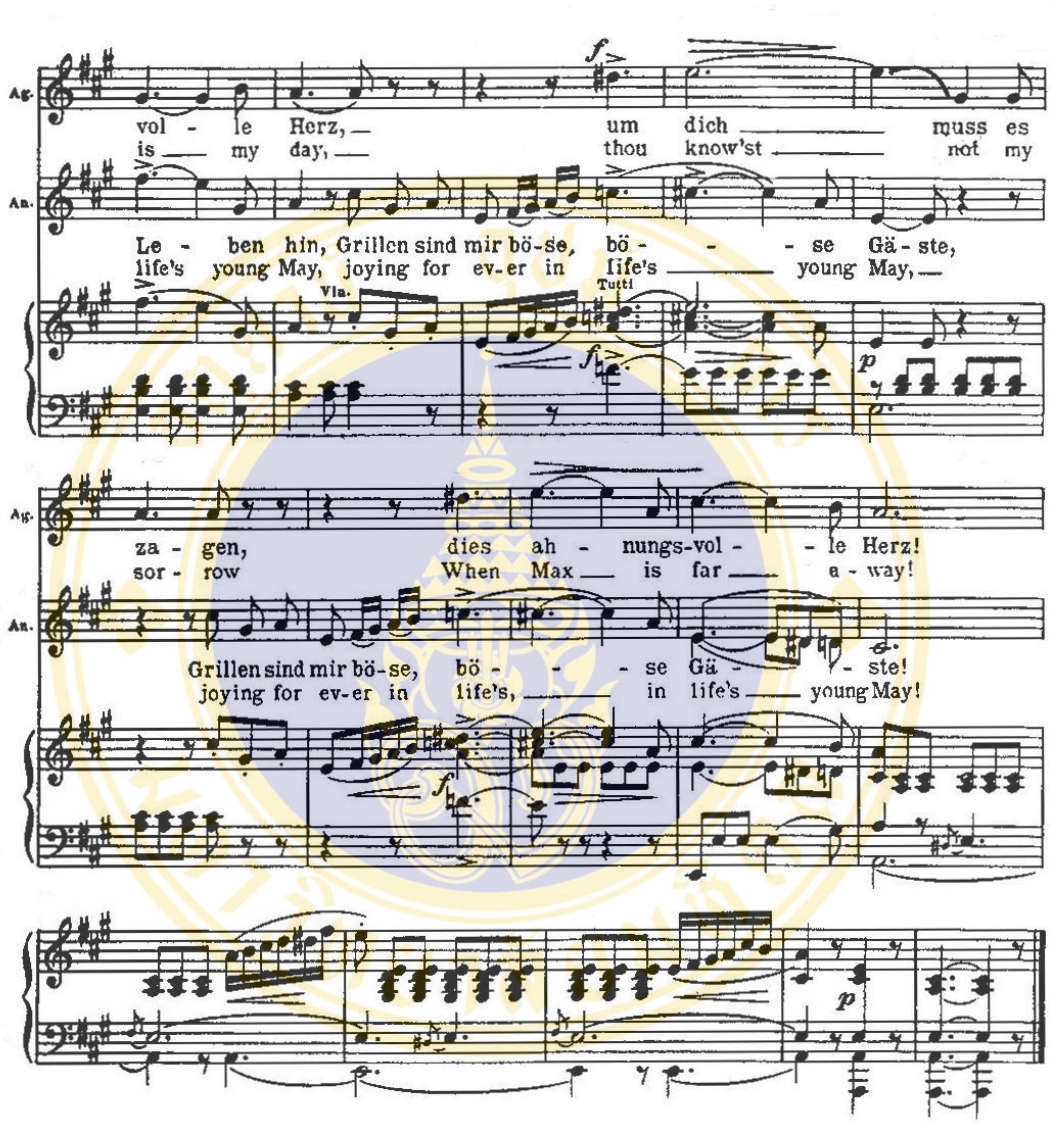

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Aria.. Ah! non credea mirarti
Rondo.. Ah non giunge
(LA SONNAMBULA)

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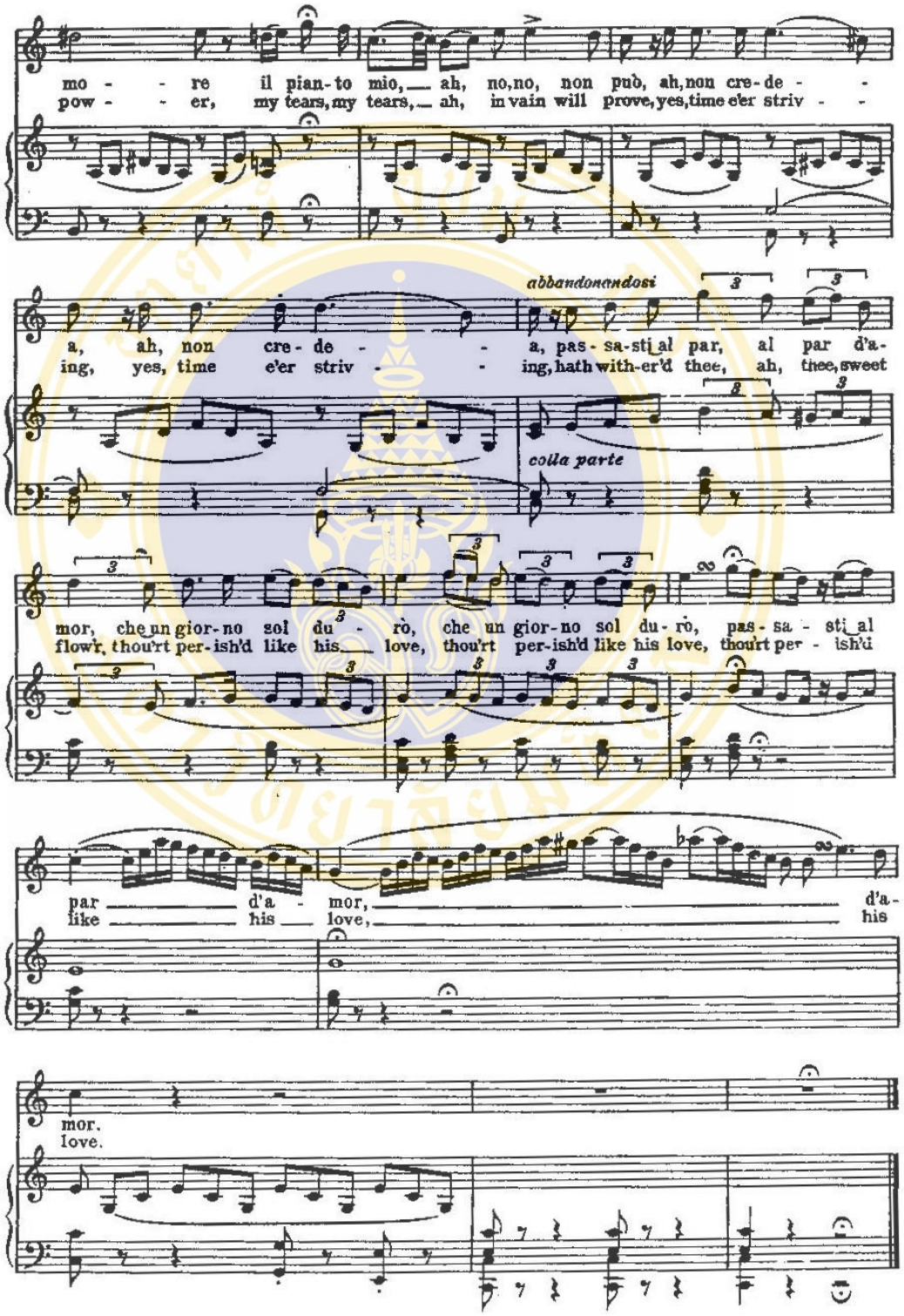

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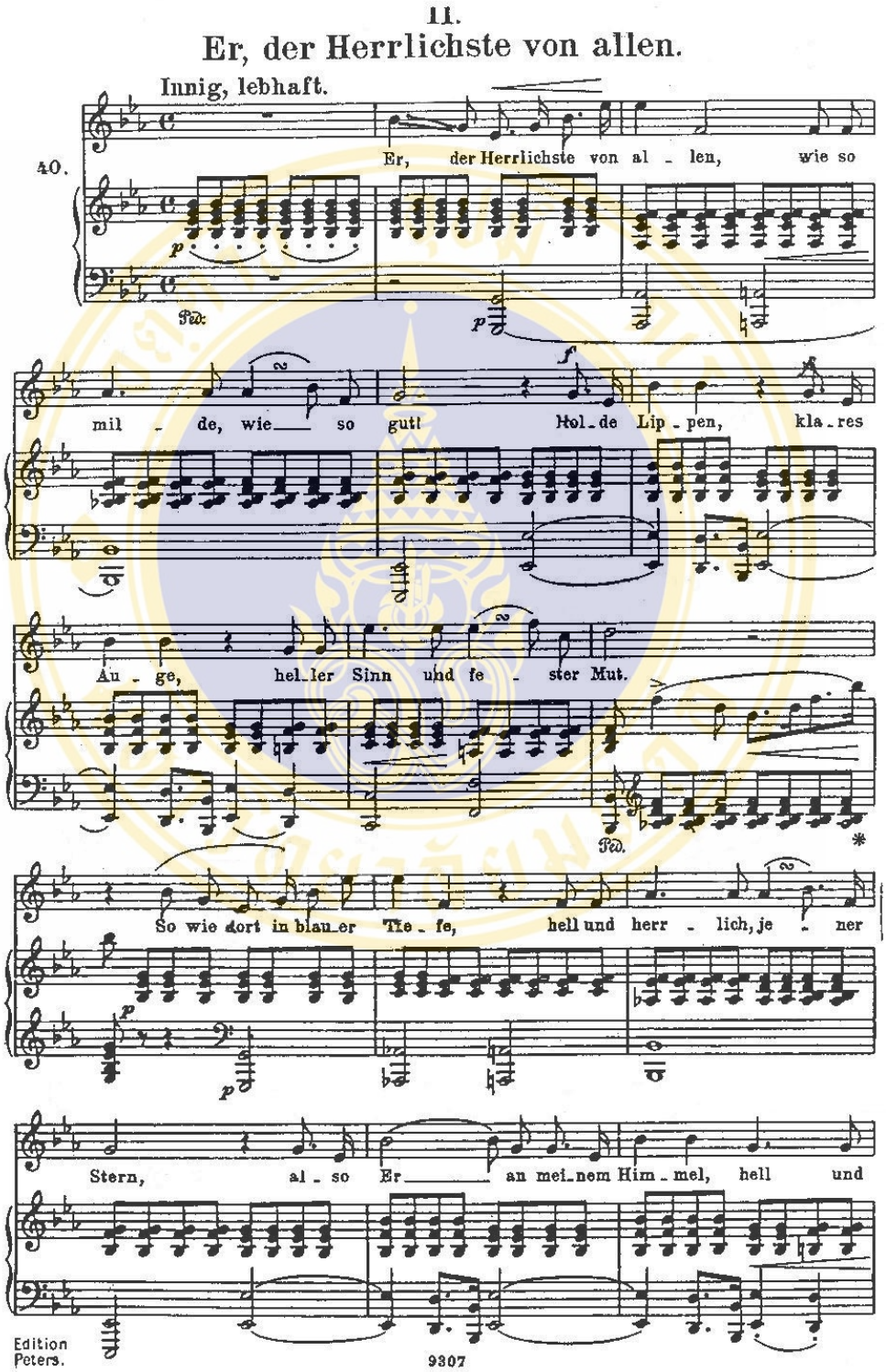

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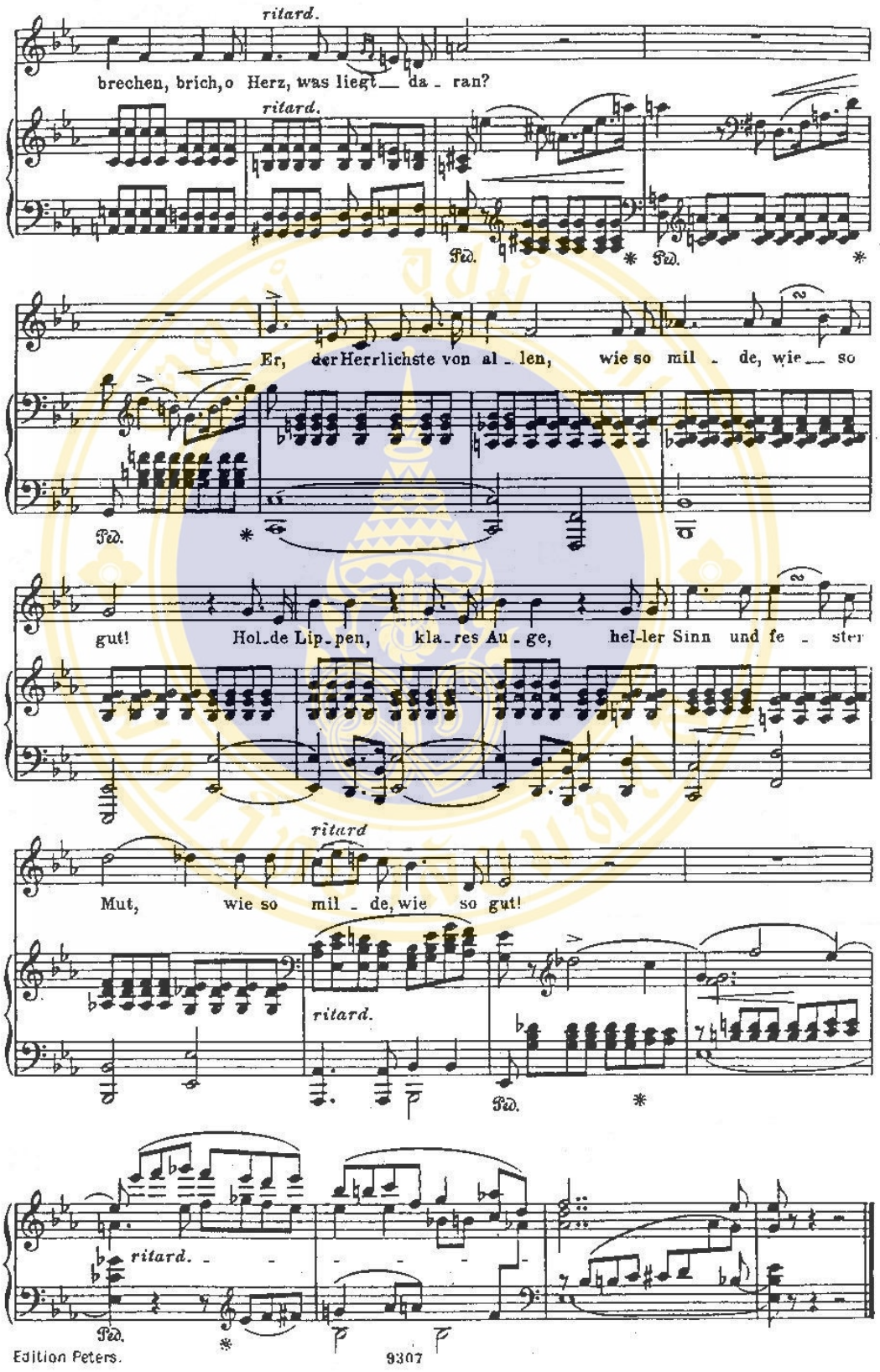

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THE LORELEY

(Die Lorelei)

HEINRICH HEINE
English words by
PAUL ENGLAND

Among the many fine songs by Liszt this *scena* merits particular recognition. For the composer has succeeded in giving to Heine's dramatic narrative a vocal eloquence of real power and colourfulness.

Music by
FRANZ LISZT

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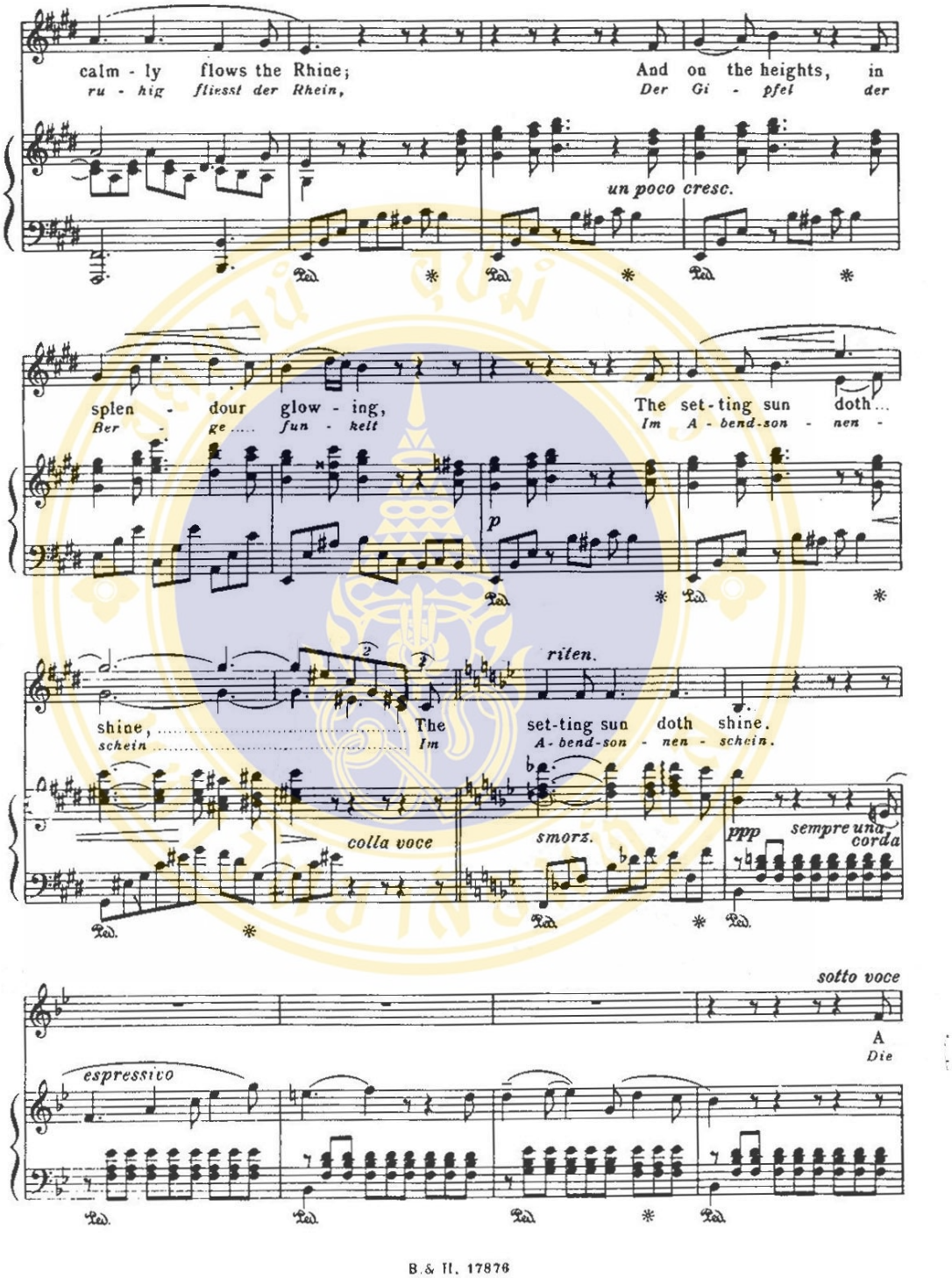

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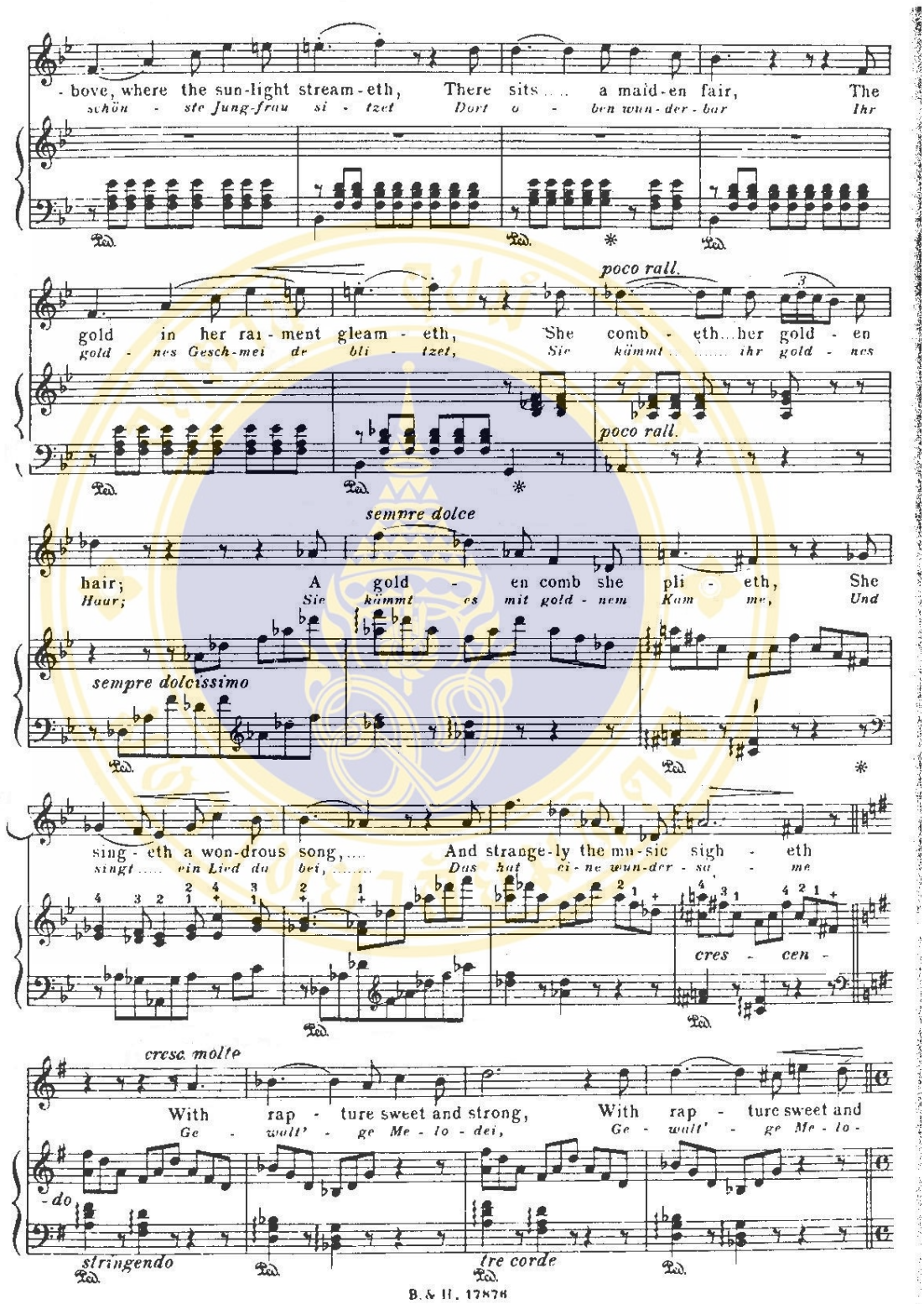

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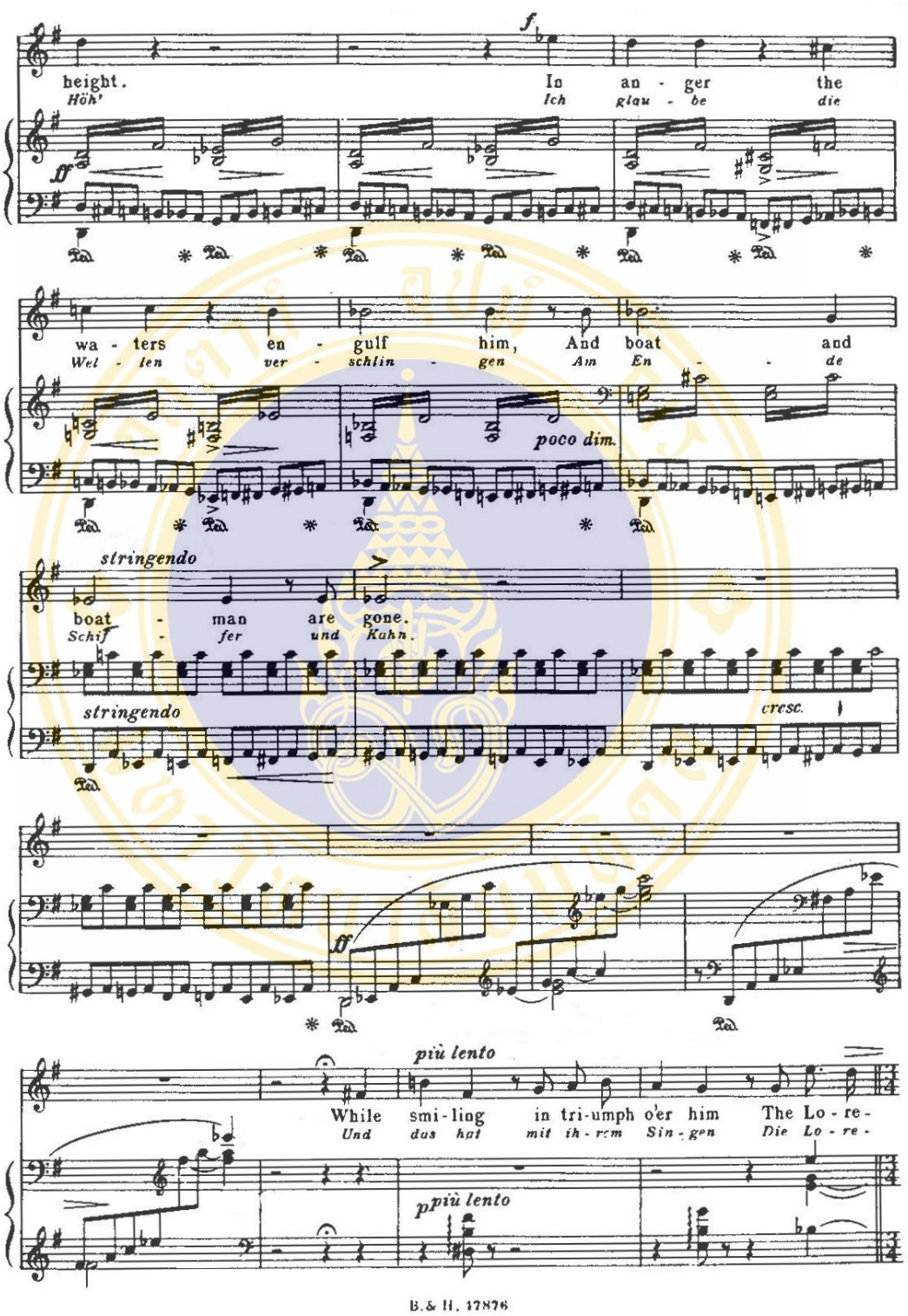

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MANDOLINE

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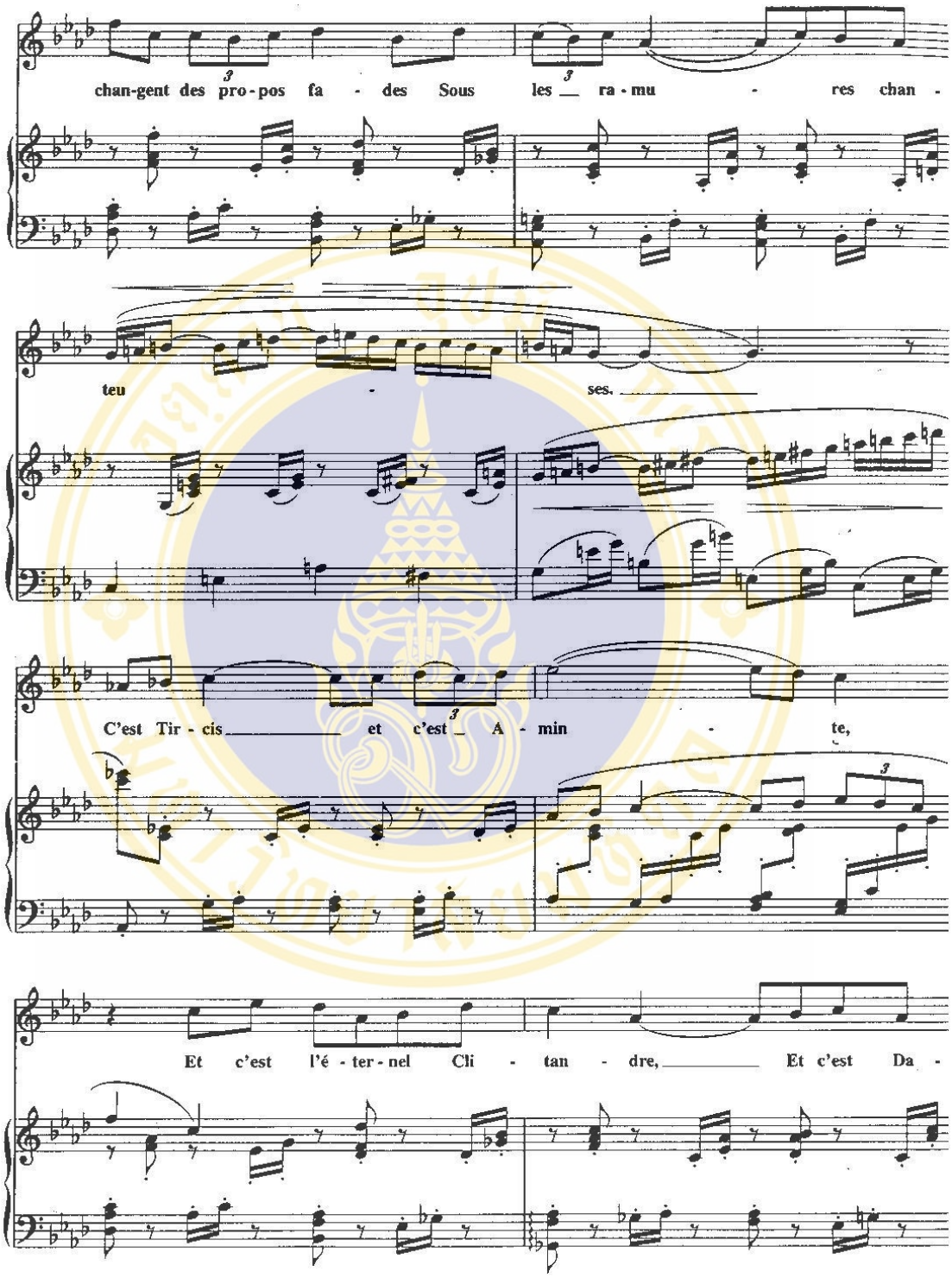

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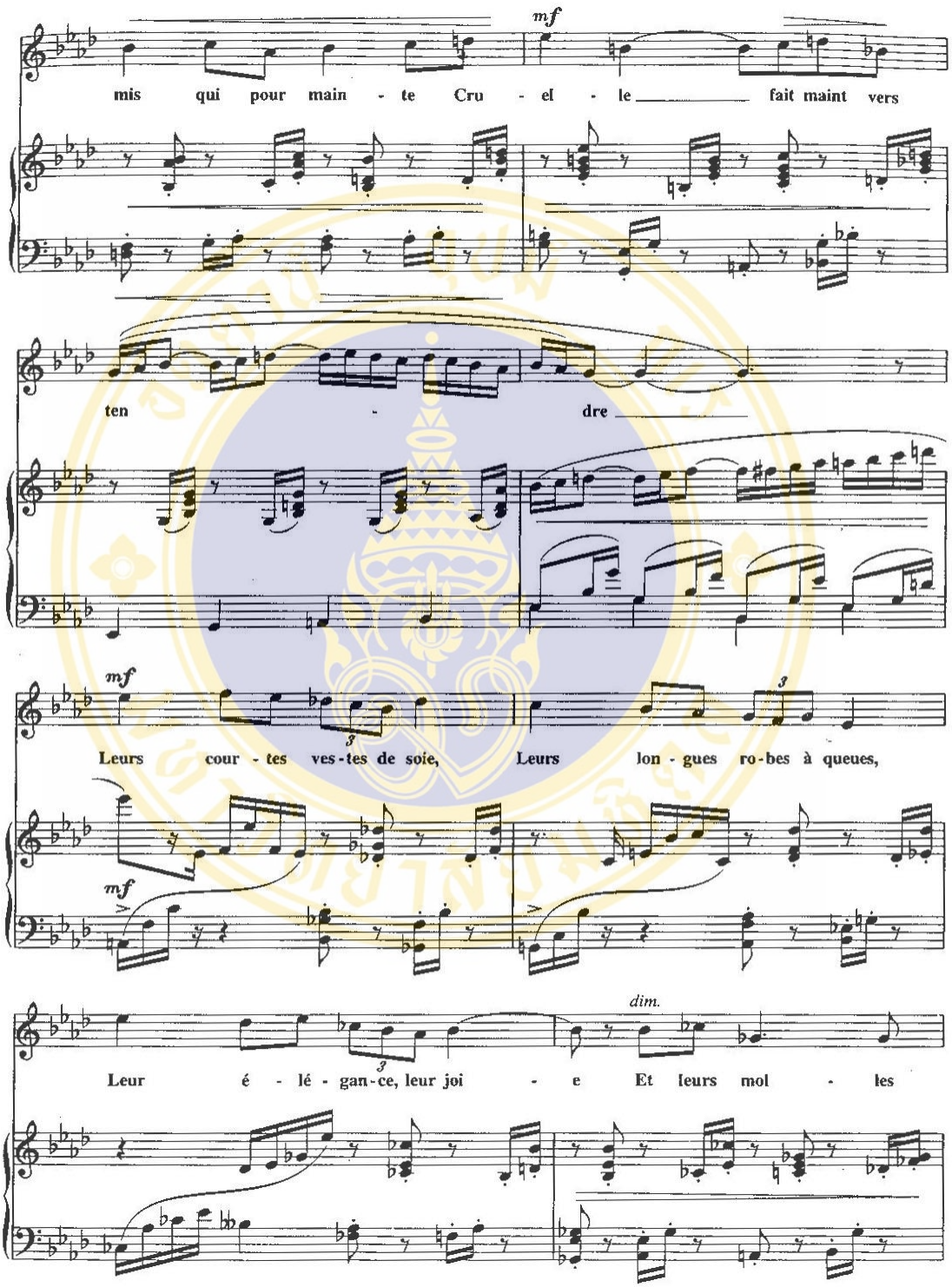

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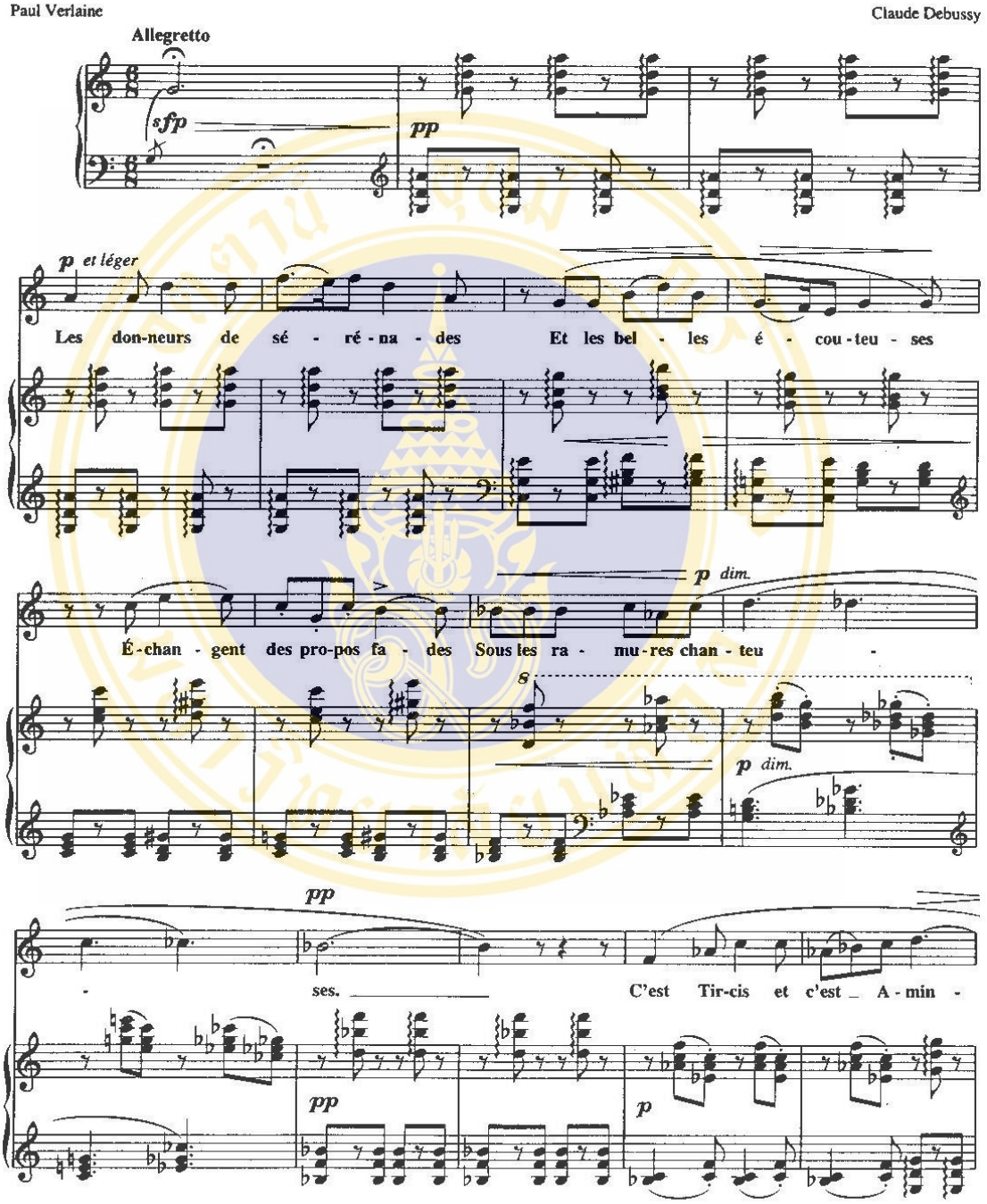
MANDOLINE

Original Key A major

Paul Verlaine Claude Debussy



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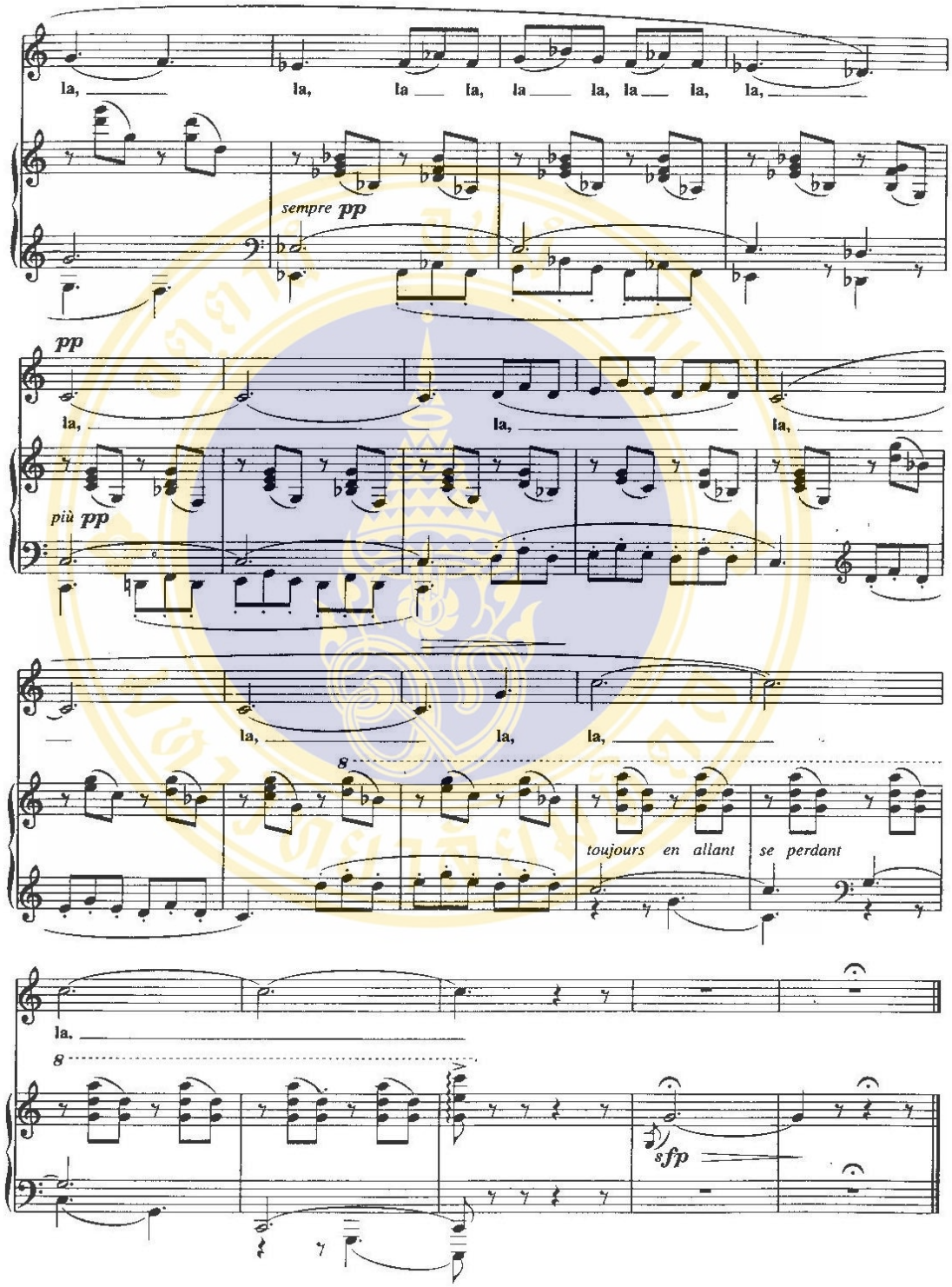

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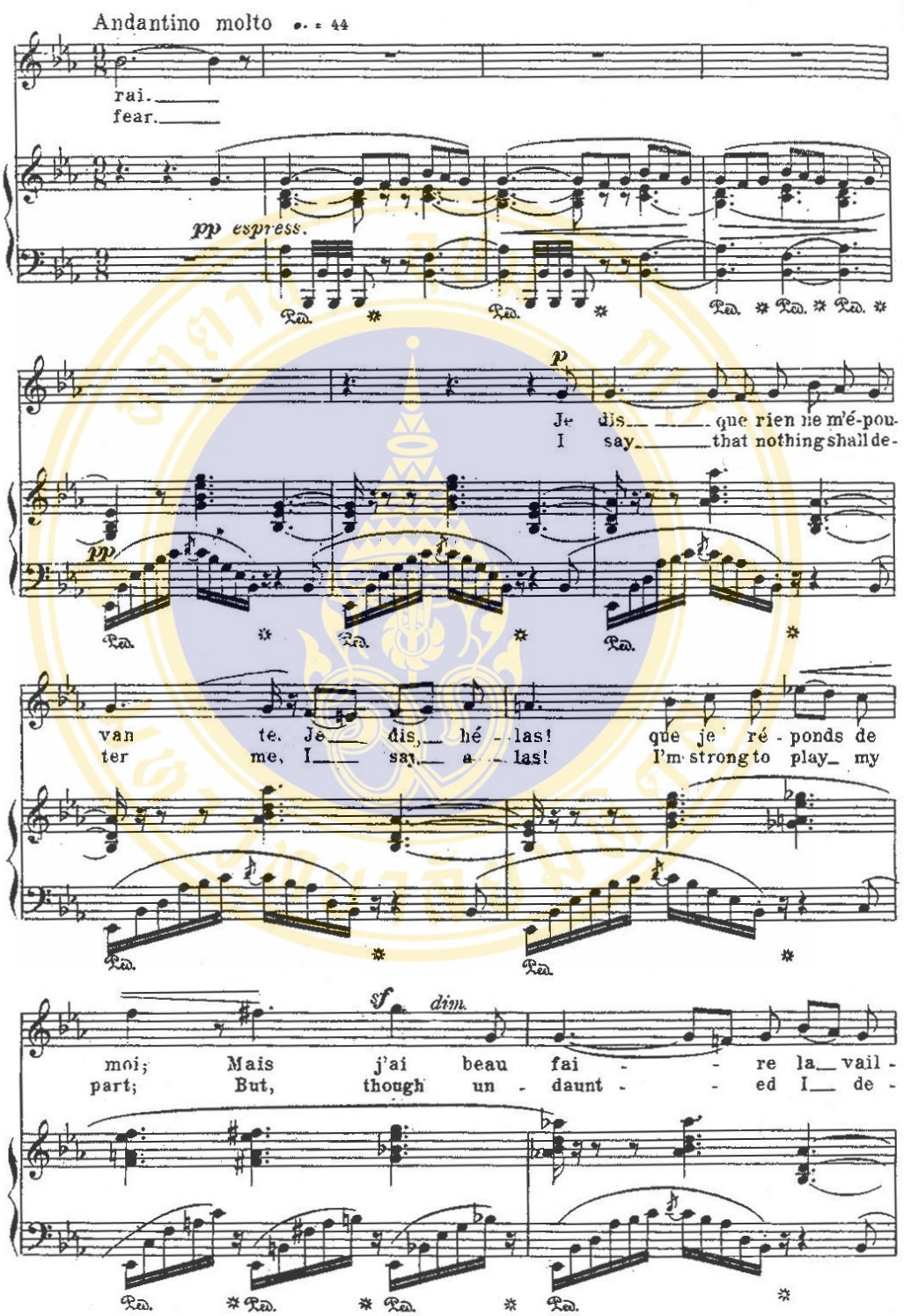

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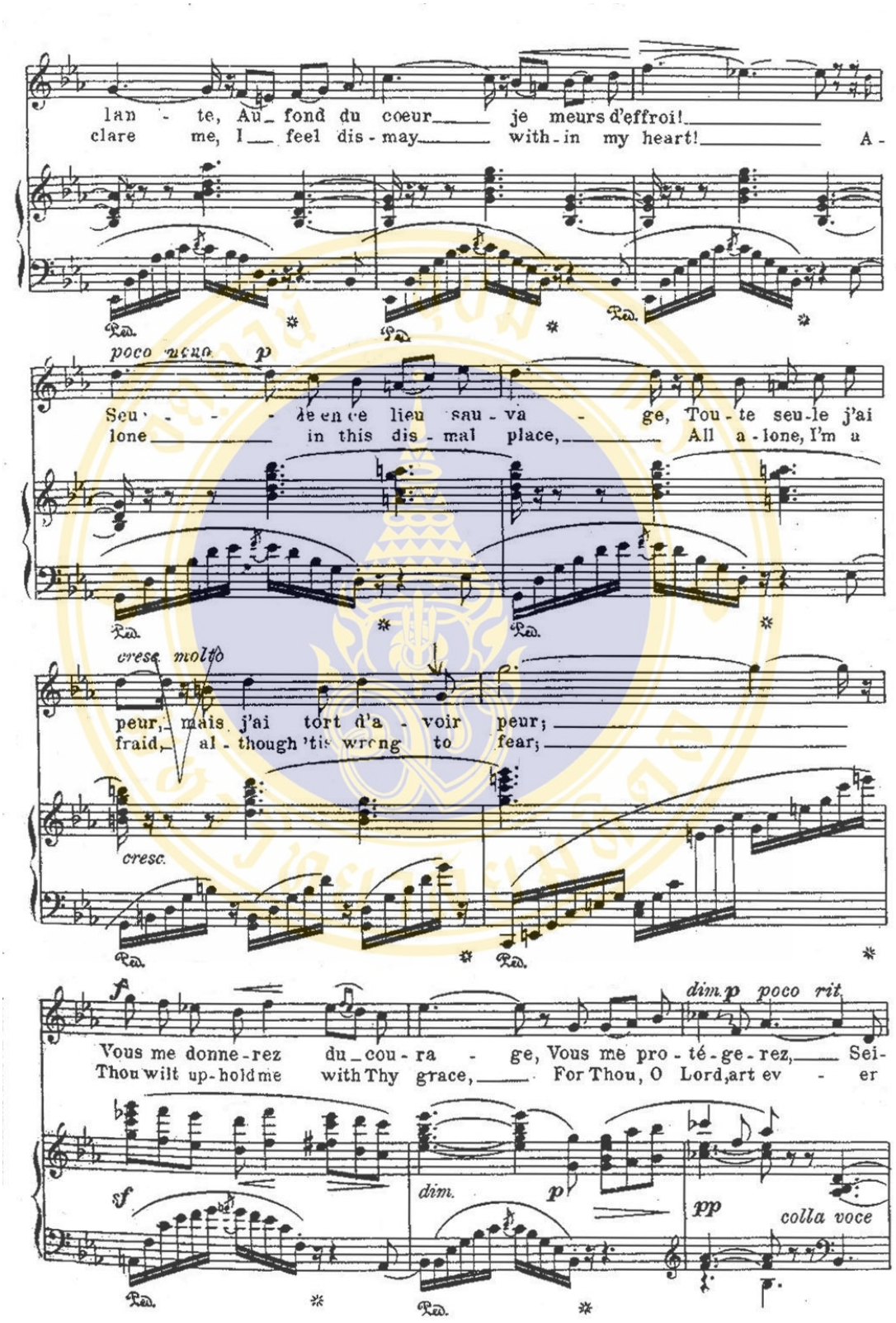

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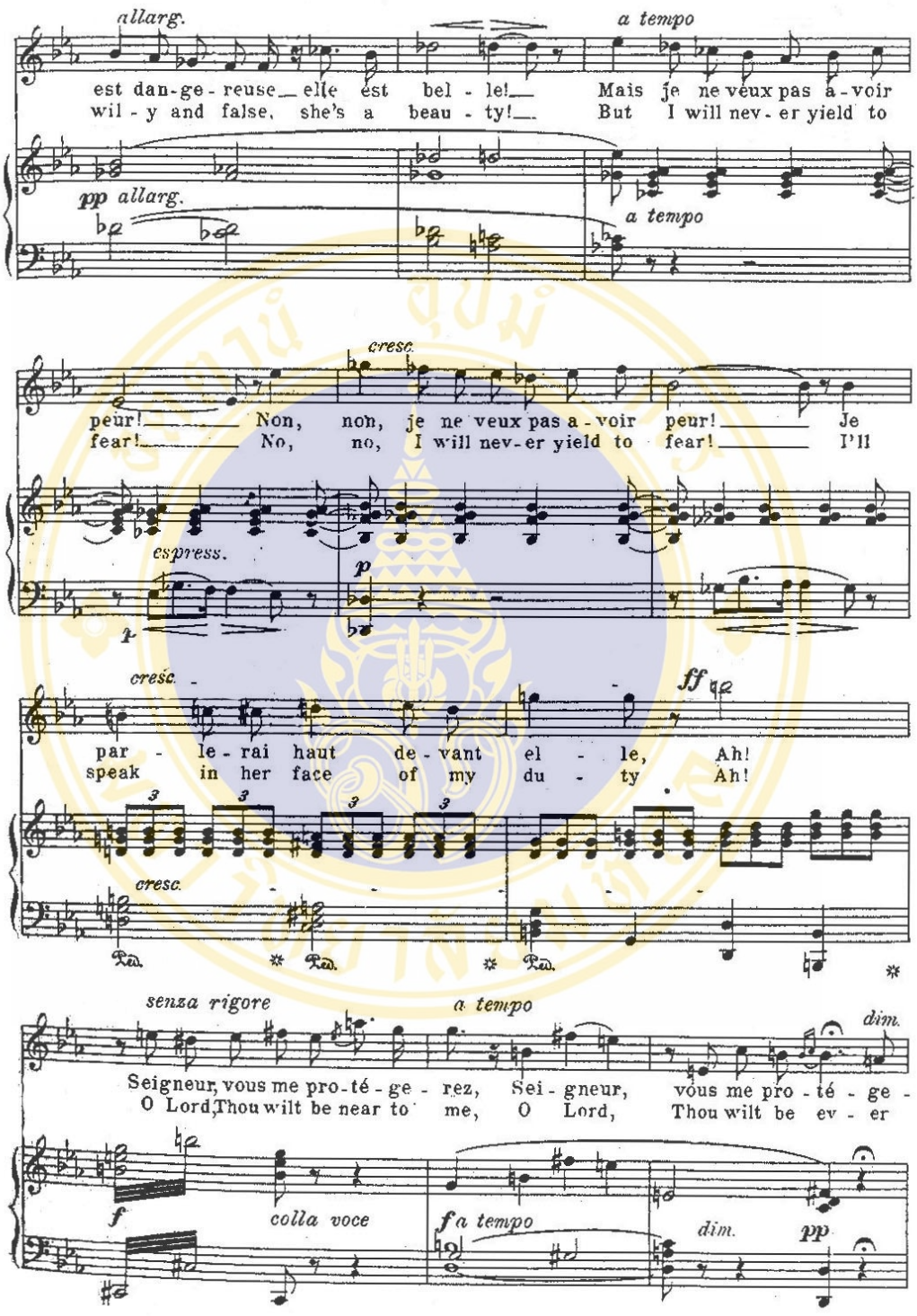

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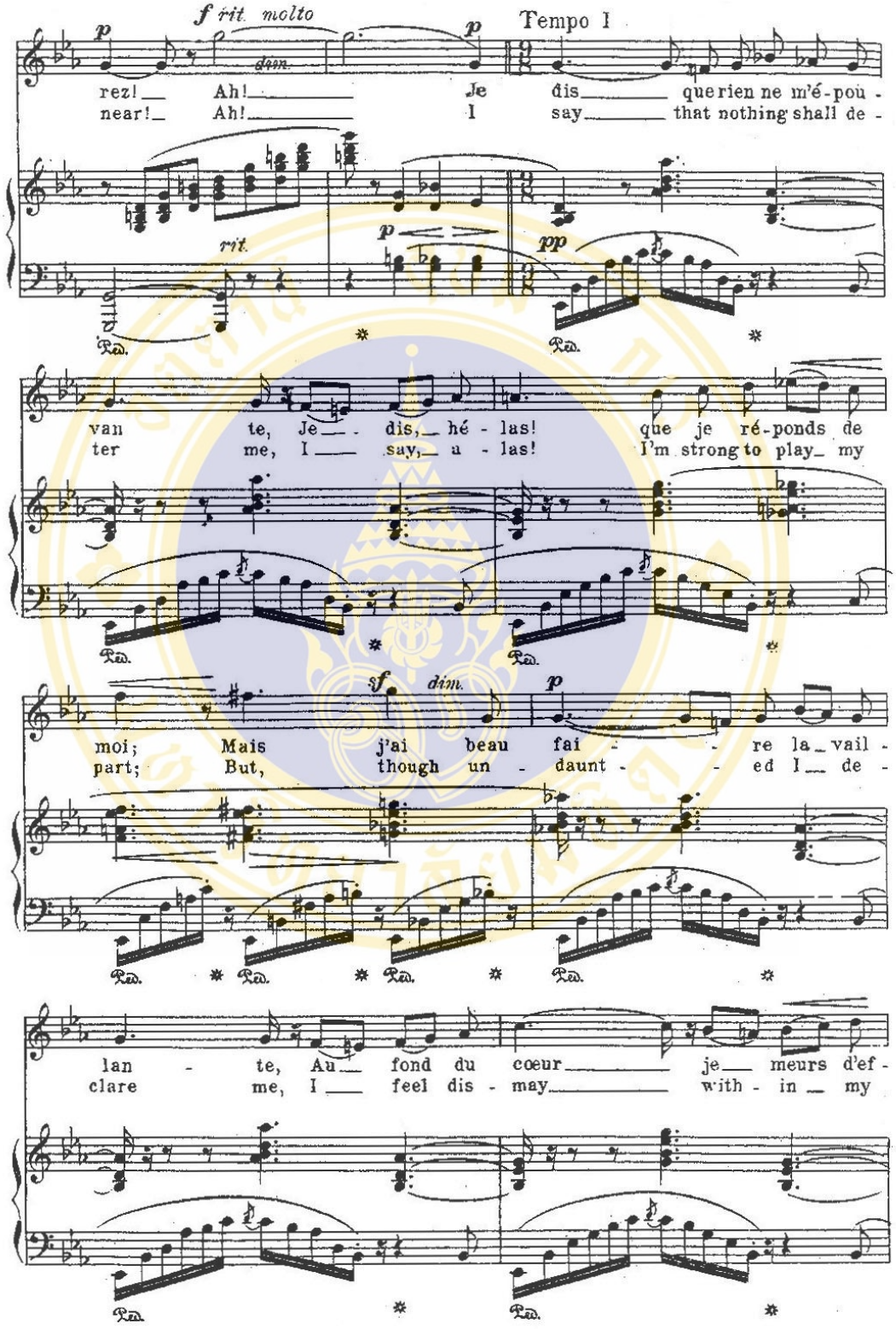

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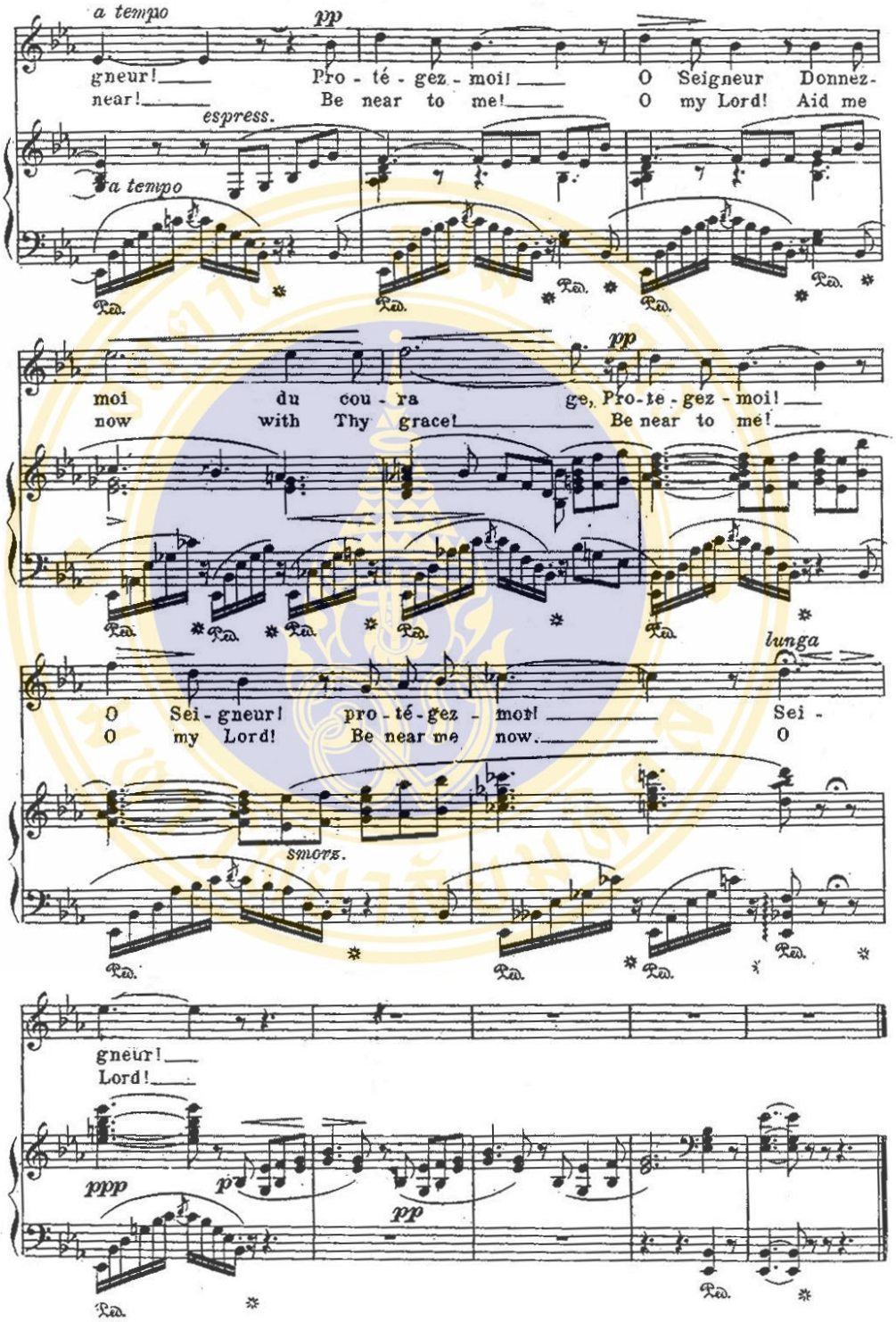

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3. ACH, NENÍ TU

(Česká)

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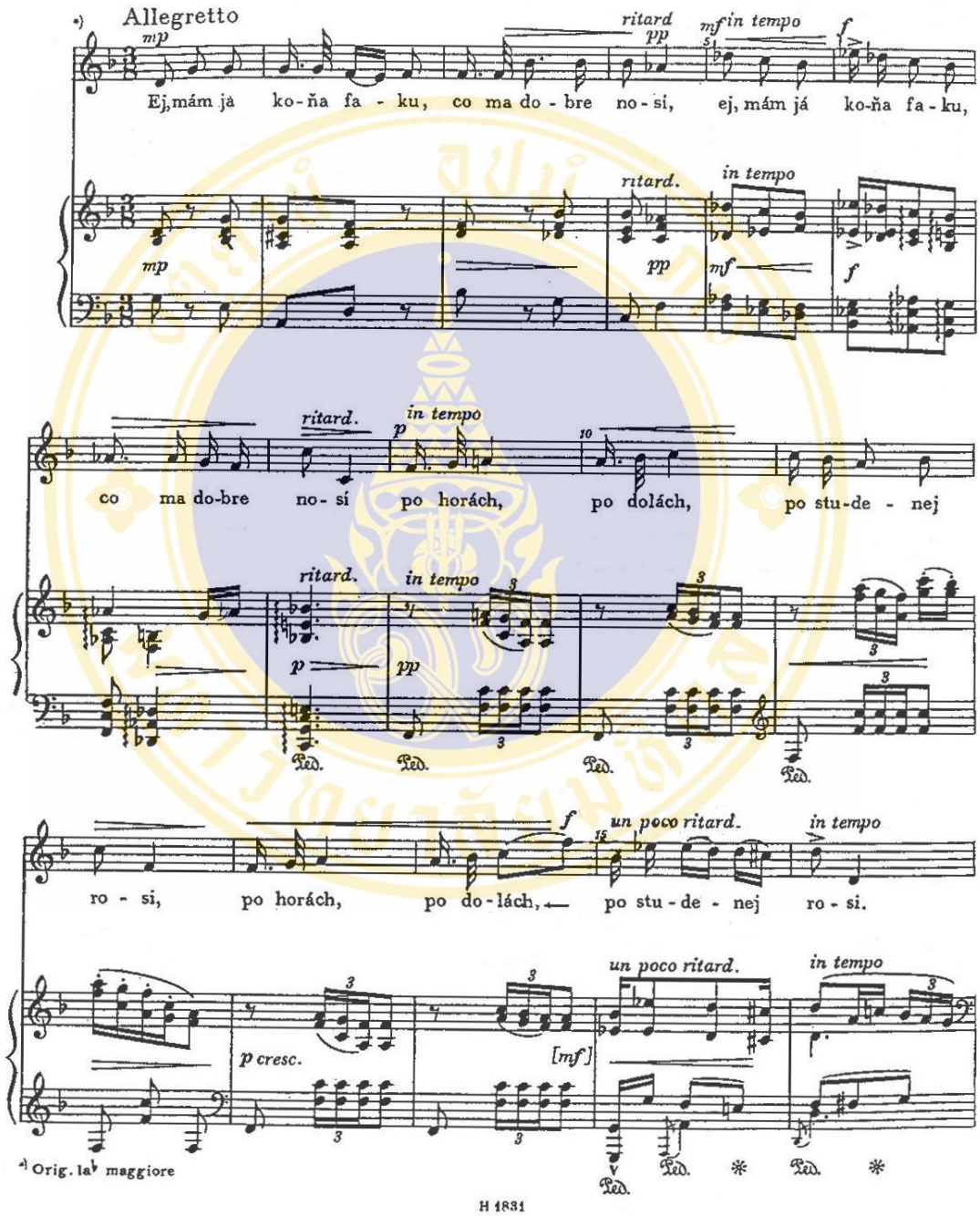
4. EJ, MAM JÁ KOŇA FAKU

(Slovácká)



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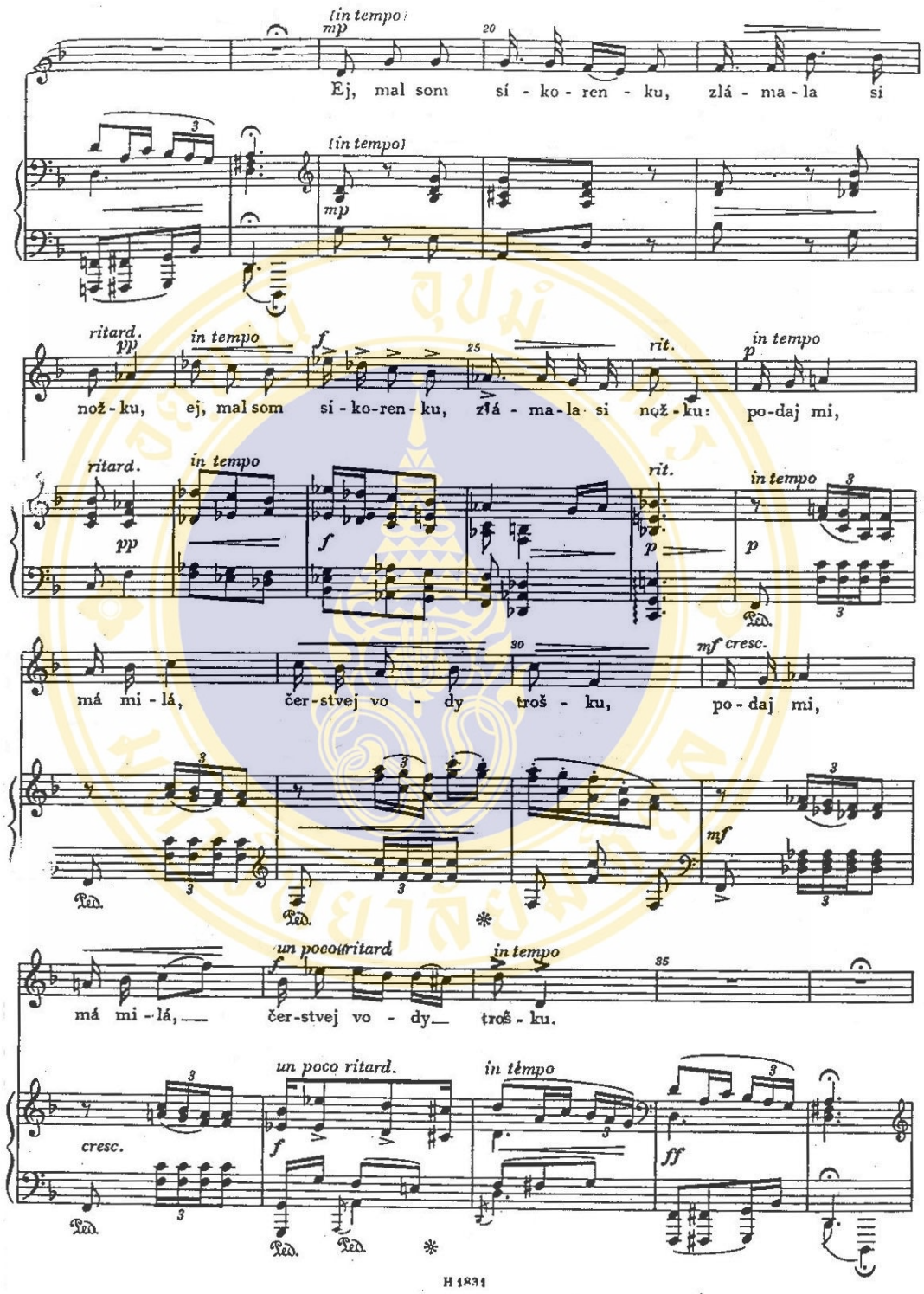

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Vocalise

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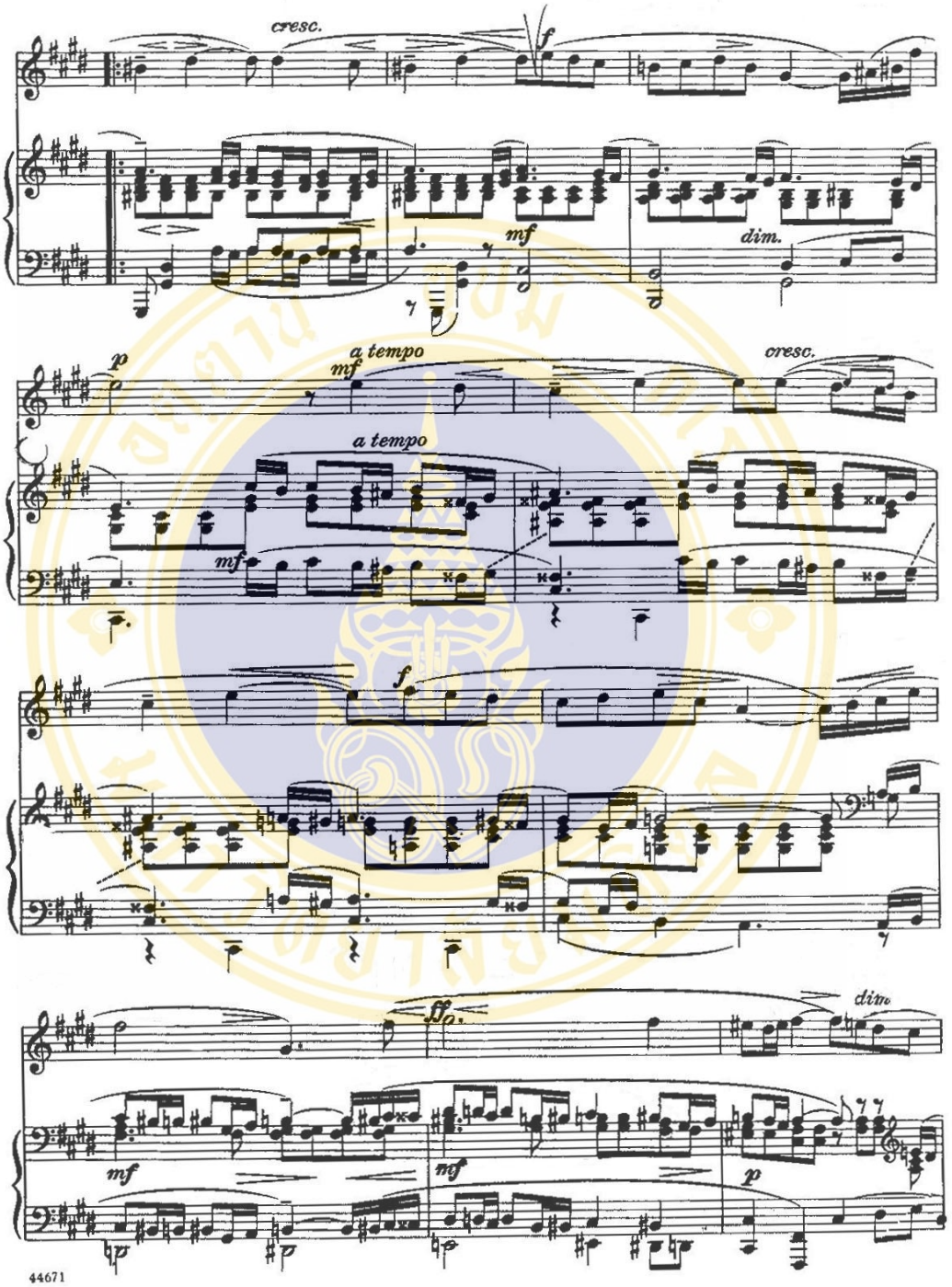

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THE SINGER

(An Unaccompanied Song)

Words by
BRONNIE TAYLOR

Given a clear pearly tone, and an imaginative, delicate enunciation, there is a rare beauty in this remarkable song which is only intensified when sung without accompaniment.

Music by
MICHAEL HEAD

*Any key may be chosen to suit the voice, when the song is sung without piano accompaniment.

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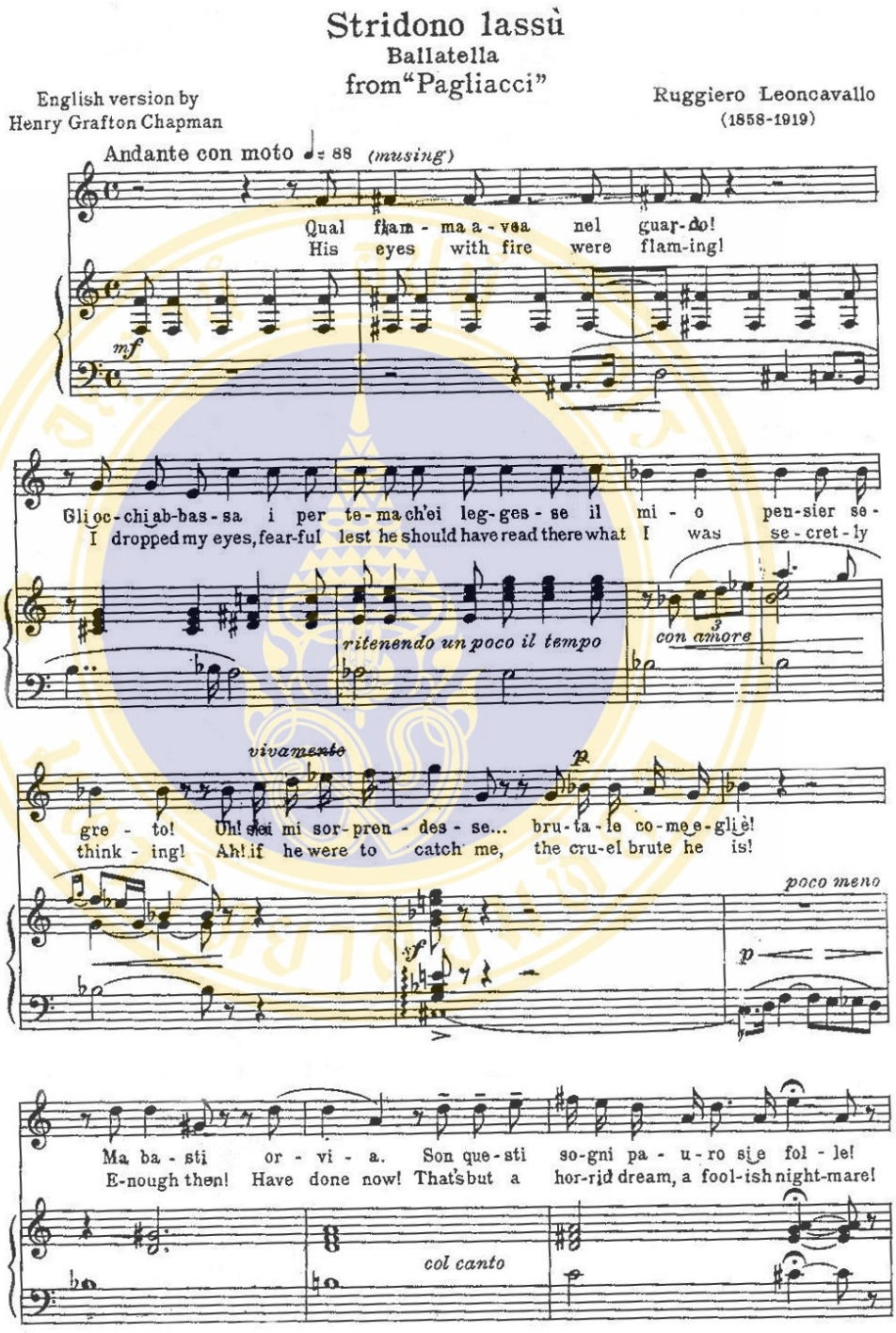

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* If the singer wishes to omit the trills, go to the bar marked 𝄋, skipping one measure.

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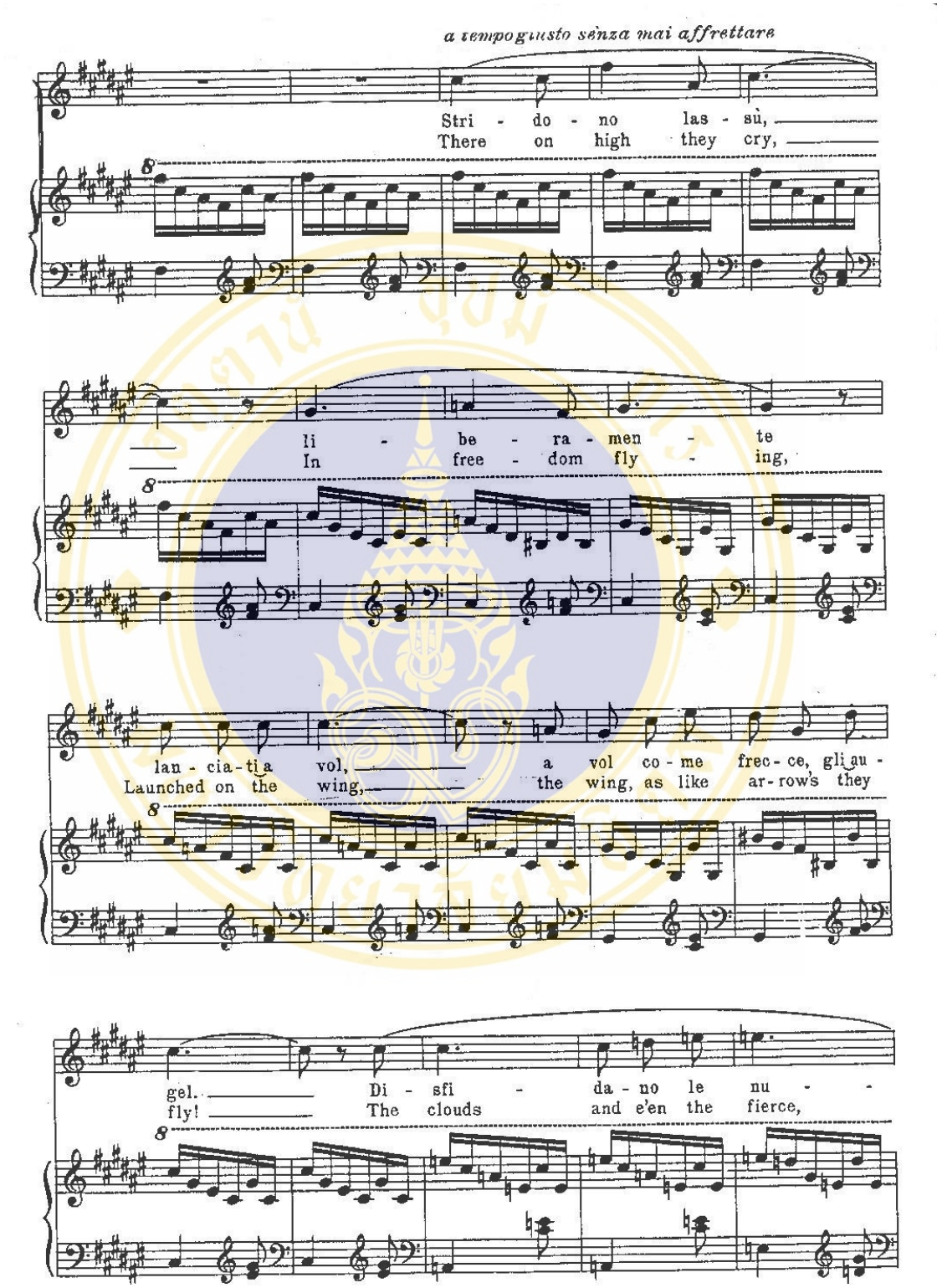

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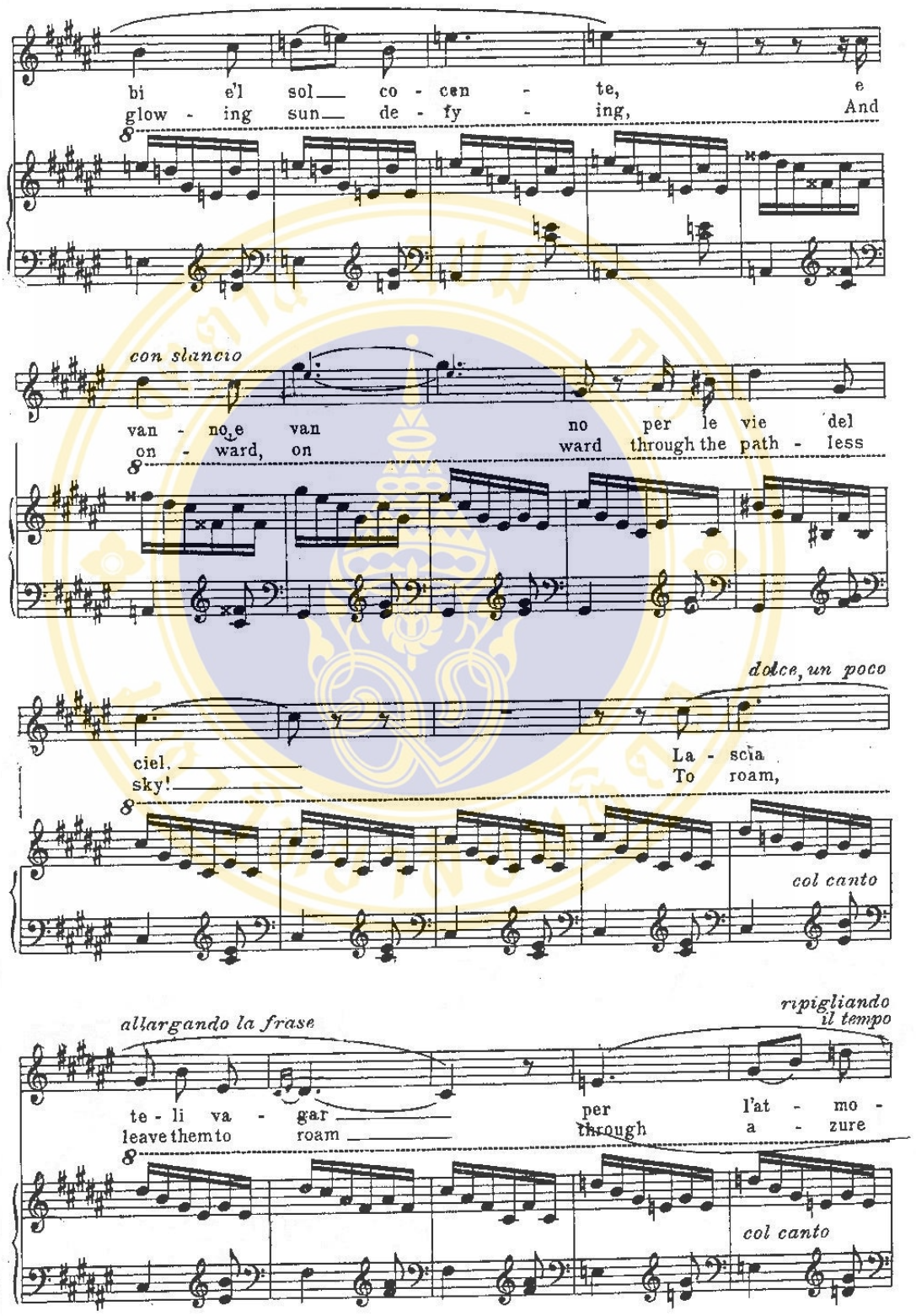

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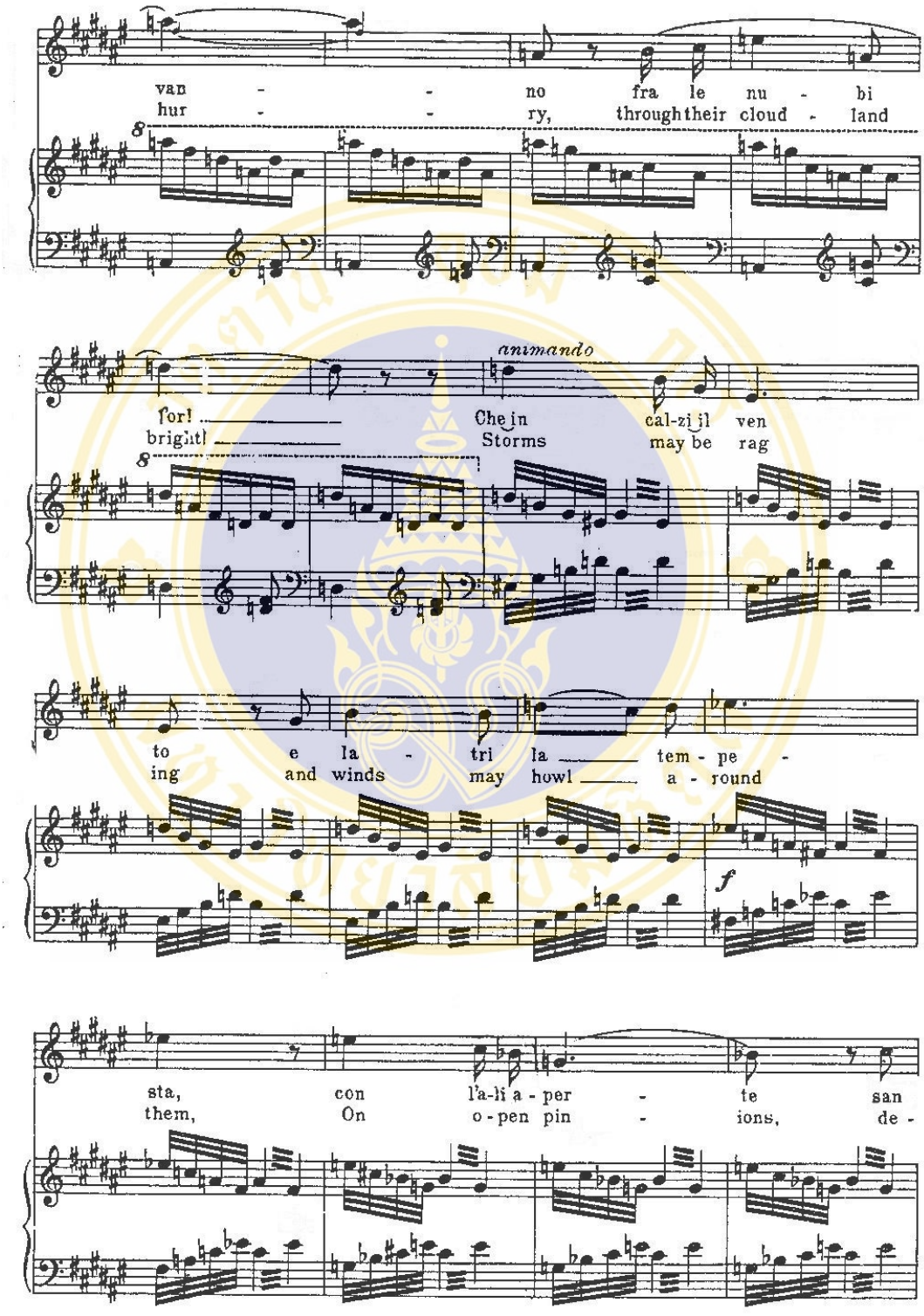

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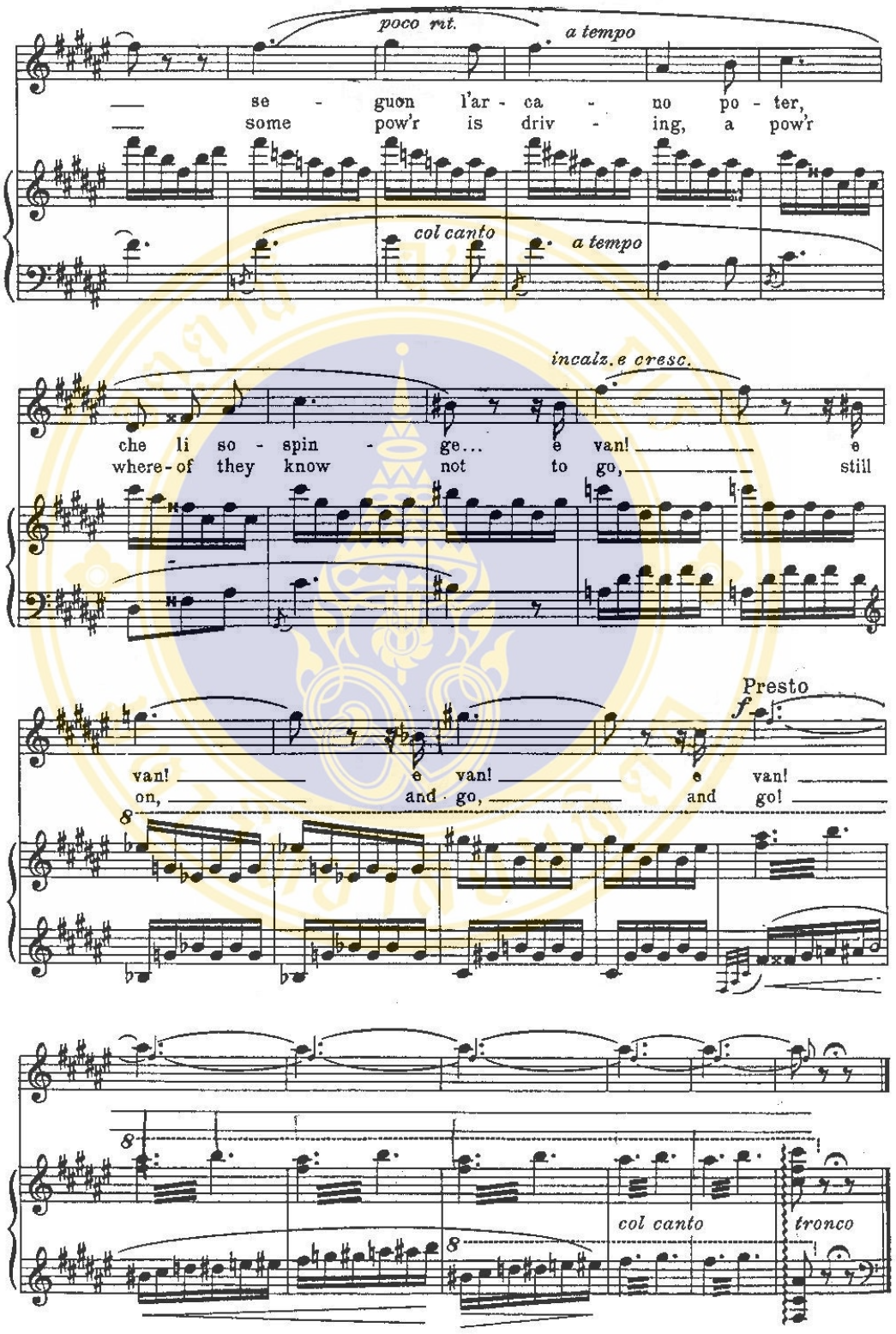

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CHAPTER VI
CONCLUSION AND RECOMMENDATIONS

6.1 Conclusion

The purpose of 'Proposal Describing Progress for Graduate Voice Recital' is to present the outline of preparing a graduate recital, and to present the selected pieces, concerning the proper musical expression, styles and interpretation.

Through these fifteen pieces in my program, I intended to present the different eras, styles of music, including the techniques needed for each era. In addition, I put a program note for some eras and pieces where suitable.

A week before the recital started, I was getting a bit cold and sore throat but all that week, I tried to work and rehears as much as I could to make myself more ready for my incoming graduate recital.

I opened the evening with *Sich Uben im lieben (And This is Good Fortune)* from "Hockzeits-Kantate" by Johann Sebastian Bach which was the lively duet between soprano and oboe. This duet had an elegant and magnificent style and meaning. The song was truly appropriated as an opening song.

Stridono lassu from "Pagliacci" by Ruggiero Leoncavallo was chosen to be the finale in the evening. The reason for it is because of its fast tempo, the freedom feeling and the grand ending of the piece, which used to impress the audience.

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6.2 Recommendations

Health of the performer was a little weak so some high pitches in a few last songs sounded more difficult than usual.

The recital was well prepared and organized: The program note was casually designed, yet elegant. The standing and bowing on the stage were also planned exactly in detail, so that the performance would come out as properly as possible.

The recital in general, went smoothly despite some mistakes in singing.

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