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A MASTER VOCAL RECITAL BY MANASANUN AKSORNTEANG

Miss Manasanun Aksornteang



A Thesis Submitted in Partial Fulfillment of the Requirements
for the Degree of Master of Fine and Applied Arts Program in Western Music

Department of Music

Faculty of Fine and Applied Arts

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Abstract

This Master Vocal Recital aimed to develop the performer's vocal techniques, text interpretation, musical analysis, a study on composers and compositions history, parallel to improve the performer to have an experience in organizing a solo recital, including selecting repertoires, practice, poster and program notes preparation, coordination, and performance venue arrangement. Moreover, the Master Vocal Recital was an opportunity to present more information about classical vocal music to the others.

In the recital, the performer selected 17 pieces from 8 selections in 6 languages by 8 composers from various period; Baroque, Classical, Romantic and Twentieth Century, as follows: (1) Quae moerebat et dolebat and (2) Quando corpus morietur by Giovanni Battista Pergolesi (3) Deh per questo istante solo by Wolfgang Amadeus Mozart (4) Dopo l'oscuro nembo by Vincenzo Bellini (5) Villanelle and (6) L'île inconnue by Hector Berlioz (7) Zueignung (8) Die Nacht and (9) Allerseelen by Richard Strauss (10) Má pí senzas mi laskouzní (11) A les je tichy kolem kol and (12) Kdyz mnes tará matka by Antonín Leopold Dvořák (13) A Piper (14) Love Not Me for Comely Grace and (15) A Singer by Michael Head (16) Edelweiss, No. 8 and (17) Sonnenblume by Robert Stolz.

The Master Vocal Recital took place on Tuesday, 28th March, 2017 at 4:30 P.M. at 3rd Floor, Recital Hall, Faculty of Fine and Applied Arts, Chulalongkorn University. The approximate duration of the Master Voice Recital was 1 hour 30 minutes, including an intermission.

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Chapter 1

Introduction

1.1. Importance and background of Master Vocal Recital

It is always an ambition of every performer to share his or her arts as perfect as possible. A vocal recital is an opportunity, also a demonstration for the singer to prepare and use knowledges from various topics, including vocal technique, languages, music history, music theory, and personal interpretation.

It is highly important that singers should able to project their voice technically in the healthy way, while at the same time to express their personal interpretation. Singers are necessary to work closely with full concentration in details for the daily practice to perform their best abilities, along with the research and good organization.

It is a must to prepare mentally and physically to perform a recital professionally. It is also very important that singers stay healthy, practice wisely on both the technique and the interpretation, warm up their voice before performing, and have courage to enjoy their moment on stage, to extend their abilities and build up their capabilities to achieve the best of their voice.

1.2. Research Objectives

For the Master Vocal Recital, the singer aimed to accomplish the following:

1.2.1. To develop the singer's skills in vocal technique and interpretation.

1.2.2. To explore more the singer's vocal capacity and proper repertoire.

1.2.3. To research and understand classical music for voice, especially those used in the recital.

1.2.4. To experience how to prepare a solo recital professionally, including the informative program notes

1.2.5. To present the audience different styles of classical repertoire for voice.

1.3. Scope

In the recital, the singer selected 17 pieces from 8 selections in 6 languages by 8 composers from various period; Baroque, Classical, Romantic and Twentieth Century, as follows:

1.3.1. “Quae moerebat et dolebat”, No.4 from Stabat mater by Giovanni Battista Pergolesi

1.3.2. “Quando corpus morietur”, No.12 from Stabat mater by Giovanni Battista Pergolesi

1.3.3. “Deh per questo istante solo” from opera La Clamenza di Tito by Wolfgang Amadeus Mozart

1.3.4. “Dopo l’oscuro nembo” from opera Adelson e Salvini by Vincenzo Bellini

1.3.5. Villanelle, Op. 7, No.1 from song cycle: Les Nuits d’été by Hector Berlioz

1.3.6. L’île inconnue, Op.7, No.6 from song cycle: Les Nuits d’été by Hector Berlioz

1.3.7. Zueignung, Op. 10, No.1 by Richard Strauss

1.3.8. Die Nacht, Op. 10, No.3 by Richard Strauss

1.3.9. Allerseelen, Op. 10, No.8 by Richard Strauss

1.3.10. Má pí senza mi laskouzní, Op. 55, No.1 by Antonín Leopold Dvorák

1.3.11. A les je tichy kolem kol, Op.55, No.3 by Antonín Leopold Dvorák

1.3.12. Kdyz mnes tará matka, Op. 55, No.4 by Antonín Leopold Dvorák

1.3.13. A Piper from vocal selection: Songs of the Countryside by Michael Head

1.3.14. Love Not Me for Comely Grace from vocal selection: Songs of Romance and Delight by Michael Head

1.3.15. A Singer from vocal selection: Songs of Romance and Delight by Michael Head

1.3.16. Edelweiss, Op. 500, No. 8 from song cycle: Blumenlieder by Robert Stolz

1.3.17. Sonnenblume, Op. 500, No. 14 from song cycle: Blumenlieder by Robert Stolz.



Chapter 2

Literature Review

2.1. Songs Selection of “Stabat mater” composed by Giovanni Battista Pergolesi

2.1.1. Biography:

Giovanni Battista Pergolesi

(January 4, 1710 – March 16, 1736)



Giovanni Battista Pergolesi is an Italian composer. He was born on January 4, 1710, in Jesi which nowadays is known as a province of Ancona, Italy. Pergolesi started his musical studies in his native town studying violin and organ with Francesco Santini, then, he moved to Naples in 1725 to continue his studies at the Conservatorio dei Poveri di Gesu Cristo. At the conservatoire, he has performed as a violinist and presented himself as a composer. In 1731, Pergolesi composed his first opera by commissioned ‘*La conversion e morte di San Guglielmo*’, and the second opera ‘*Lo frate ’nnamorato*’ was composed in 1732 with text in the Neapolitan language. Unfortunately, both of his operas have reached the minimal success, but with his

potentials as a violinist and organist, he became the maestro di cappella to Prince Fredinando Colona Stigliano.

In 1733, Pergolesi was commissioned again to write an opera for the birthday celebration of the Empress of Austria. He composed an opera seria *'Il prigionier superbo'* which contained two-act of buffa intermezzo called *'La serva padrona'* (The Servant Mistress). The buffa intermezzo became extraordinary popular as a separate work. In 1734, Pergolesi composed Mass in F. It was performed in Rome and brought out a huge interest to Pergolesi. During this time, Pergolesi became the maestro dicappella to a Neapolitan nobleman, the Duke Maddaloni.

In 1735, Pergolesi wrote two operas *'L'Olimpiade'* and *'Il Flaminio'*. Most of his operas were premiered in Naples where he lives, but only *'L'Olimpiade'* was first performed in Rome for the Carnival season. *'L'Olimpiade'* was a failure, but fortunately that the comedy *'Il flaminio'* was successful.

Besides Mass in F, Pergolesi also wrote numbers of sacred works, including three *Salve Regina* settings, one of those three was *'Stabat Mater'*. In 1736, he was suffering from tuberculosis and moved to Pozzuoli. During his final year, he composed his best-known *'Stabat Mater'*. The *'Stabat Mater'* of Pergolesi was replaced one composed by Alessandro Scarlatti, which was composed nine years earlier but was preserve as "old-fashioned" since the public tastes have changed.

Giovanni Battista Pergolesi died on March 16th, 1736 at the age of 26 in Pozzuoli from tuberculosis at the Franciscan monastery. He left for the world not only operas and sacred music but also numbers of instrumental works, including a violin sonata and violin concerto. He also composed up to thirty sonatas for 2 violins and bass.

2.1.2. Literary:

'Stabat Mater' of Pergolesi is one of the most famous sacred works in the Baroque period. It was first published in London in 1749, thirteen years after he died. Pergolesi composed it for a Neapolitan confraternity, the Confraternita dei Cavalieri di San Luigi di Palazzo within the final weeks of his life. The work was scored for soprano and alto soloists with string quartet and organ (violin 1, violin 2, viola, cello, and organ).

The texts are divided into twelve movements of numbers, deliver the feeling of the sad Mary who weeping by the cross of Jesus Christ.

- | | |
|---|----------------|
| 1. Stabat Mater Dolorosa | (Duet) |
| 2. Cujus animam gementem | (Soprano solo) |
| 3. O quam tristis et afflicta | (Duet) |
| 4. Quae moerebat et dolebat | (Alto solo) |
| 5. Quis est homo – Pro peccatis suae gentis | (Duet) |
| 6. Vidit suum dulcem natum | (Soprano solo) |
| 7. Eja mater fons amoris | (Alto solo) |
| 8. Fac ut ardeat cor meum | (Duet) |
| 9. Sancta mater, istud agas | (Duet) |
| 10. Fac ut portem Christi mortem | (Alto solo) |
| 11. Inflammatus et accensus | (Duet) |
| 12. Quando corpus morietur – Amen | (Duet) |

2.1.3. Song Analysis:

2.1.3.1. No. 4: “Quae moerebat et dolebat”

‘*Quae moerebat et dolebat*’ is the fourth number of the work, written for Alto solo. It described the picture of Virgin Mary who grieved and suffered by the cross of Jesus. It was set in Allegro (fast) tempo marking with 2/4 time-signature. Pergolesi used syncopated motif in the right-hand melodies to express the sobbing feeling of the sad Mary which matched to the texts.



Figure 1: Opening syncopated motif in the right-hand melodies (measures 1-6)

Quae moerebat et dolebat
et tremebat cum videbat
nati poenas incliti

Who mourned and grieved
and trembled looking at the torment
of her glorious Child

Form of “Quae moerebat et dolebat”

A B A’

This movement has been set in the key of E-flat major, opening the aria with the piano introduction for 24 measures with syncopated right-hand melodies and firmness quarter-note bass line in the left hand. The piano introduction has presented the audience all the motif and melodic line that the composer used to create the song. The vocal line came in at measure 25, repeating the same melodies as the previous piano introduction in the lower octave to present once more the suffering and sobbing feeling with words.

Figure 2: Motifs and melodic line in the piano introduction (measures 1-10)

Figure 3: Repeated melodies in the vocal part (measures 25-34)

Pergolesi gave strong emphasis on the text ‘*nati poenas*’ (her child’s punishment) by repeating it many times all over the song with the changing of dynamics, back and forth between *piano* and *forte* to express the grieve and unstable feelings of Mary. The song can be divided into two sections by the repeating with the same text settings. The second section started at measure 63, repeating the opening text in the different key. The composer modulated the second section to F minor at measure 63, then modulated again to A-flat major at measure 70, and finally changed it back to E-flat major at measure 78.

43

na - ti poe - nas, na - ti poe - - nas in - cly - ti,

53

na - ti poe - nas, na - ti poe - - nas in - cly - ti,

Figure 4: Repeated ‘*nati poenas*’ with changing of dynamics (measures 43-48, and 53-58)

Quae moe - re - bat et do - le - bat, et do - le - bat,

dolce

Figure 5: Modulating to F minor with the same wording in the second section (measures 63-68)

et tre - me - bat, cum vi - de - bat, cum vi - de - bat,

Figure 6: Key changed to A-flat major (measures 70-75)

et tre - me - bat, cum vi - de - bat na - ti
poe - nas, na - ti poe - nas in - cly - ti,

Figure 7: Modulate back to E-flat major at measure 78 until the end of the song (measures 78-87)

There were lots of 'Trill' in the song, which Pergolesi used it to create the sobbing sounds of sad Mary. He first used it at measure 31-32 in the first section, on the text 'et tremebat' (and trembled) to make it sound shaking. He continued to put more *trill* in the second section of the song, starting at the beginning of the second section until the end of the song to present that Mary was in a huge grief standing by the cross of her son, Jesus Christ. Those *trills* have shown us that Mary could not stop crying, but only cry harder and harder.

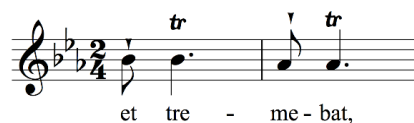


Figure 8: Trill to make shaking sound to match the crying and trembled (measures 31-32)

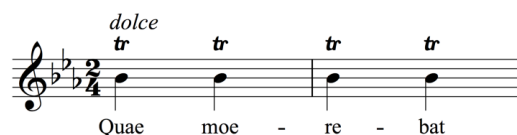


Figure 9: Trill again at measure 63, beginning of the second section (measures 63-64)

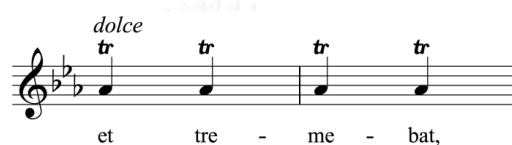


Figure 10: Trill again at the text 'et tremebat' (measures 70-71)

85

95

Figure 11: There are more *trills* until the end of the song (measures 85-86 and 95-96)

2.1.3.2. No. 12: “Quando corpus morietur”

‘*Quando corpus morietur*’ is the last number, No. 12 of the work. In this last movement, it is a praying duet, containing 2 sections. The opening section’s tempo marked ‘*Largo assai*’ (very slow) in the key of F minor, establishing a placid and peaceful feeling which reflects the words “when my body dies, let my soul be given to the glory of heaven”.

Quando corpus morietur

When my body dies

*fac ut animae donetur
paradisi gloria.*

Amen

*grant that to my soul is given
the glory of paradise.*

Amen

Form of “Quando corpus morietur”

A			B		
(Largo assai)			(Presto assai)		
a	b	a'	c	d	c'

Pergolesi started the piece with calm and sweet long introduction. The vocal line began with soprano line and followed by the alto at measure 8, repeating the melodies of the introduction in the soprano part. The melody has been set to an upward direction from low to high and beautifully interlacing between parts of soprano and alto. The whole text has been repeated again at measure 17, starting by the alto with the opposite melodic direction, remained the magnificent braiding vocal parts until the end of the section.

Figure 12: Calm and sweet long introduction (measures 1-5)

Figure 13: Soprano started by repeating the melody of the introduction with beautiful interlacing of soprano and alto at the beginning (measures 8-10)

Figure 14 shows two staves of music in F minor. The top staff is the alto part, and the bottom staff is another vocal part. Both parts sing the lyrics "Quan - do cor - pus mo - ri - e - tur". The music features a melodic line that starts on a whole note and then moves to a half note, showing a change in direction.

Figure 14: The changes of melodic direction, starting from the alto part (measures 17-20)

Figure 15 shows two staves of music in F minor. The top staff is the soprano part, and the bottom staff is the alto part. They sing the lyrics "pa - ra - di - si glo - ri - a, pa - ra - di - si glo - ri - a, pa - ra - di - si glo - ri - a". The music features a fascinating interlacing between the two parts, with the soprano part starting on a whole note and the alto part starting on a half note.

Figure 15: The fascinating interlacing between soprano and alto (measures 22-26)

The second section is also in the key of F minor with tempo marked 'Presto assai' (very fast) to end the piece and the whole set in a joyous exclamation to the glory. Pergolesi used counterpoint technique to create the vocal parts, starting from soprano at measure 30 with *forte* dynamics marking. The alto came in as a pick up line at the ending phrase of soprano with *forte* marking, starting with a perfect fifth lower than the soprano starting note. Numerous syncopation and suspension patterns have been used in this final section through the only text "Amen", expressing the joyous and exciting feeling to finish the prayer. Both of the vocal parts paralleling sounded at the very final part of the section at measure 81 until the end of the piece, giving the firmness feeling to the final prayer. Pergolesi put *dolce* at measure 87, which is the only soft dynamics marking in the second section of the piece, then continued with *forte* and *forte assai* with *staccatissimo* at the end of the song, expressing a strong faith that God has received the prayer and will return the favor.

Figure 16 shows a single staff of music in F minor. The tempo is marked 'Presto assai' and the dynamics are 'forte'. The music starts with a whole note on 'A' and then moves to a half note on 'men'. The lyrics are "A - men, a - - - - men, a - men". The music features a melodic line that starts on a whole note and then moves to a half note, showing a change in direction.

Figure 16: Starting soprano part with a *forte* (measures 30-36)

forte
A - men, a - - - - - men, a - men,
tr

Figure 17: Alto starts with a perfect fifth lower (measures 36-42)

a - - - - -
a - - - - -
tr
- - - - - men, a - - - - - men,
- - - - - men, a - - - - - men,

Figure 18: Lots of syncopation and suspension counterpointing between soprano and alto (measures 42-50)

men, a - - - - - men,
men, a

Figure 19: Another syncopation and suspension motif which counterpointing between soprano and alto (measures 62-74)

Figure 20: Soprano and Alto paralleling sounded (measures 80-86)

Figure 21: Dynamics changes louder and louder until the end of the song. (measures 87-94)

2.1.4. Performance Practice:

The singer has chosen the songs: Quae moerebat et dolebat, No.4, and Quando corpus morietur, No.12 from the famous sacred work, Stabat mater by Giovanni Battista Pergolesi in middle of December 2016 in order to explore more Baroque music. Since the “Stabat mater” by Pergolesi is one of an important sacred work of Baroque, and it is the most famous “Stabat mater” among the works of the same title which composed by many composers.

First, the singer started working on the text pronunciation and meaning. Then, she sight-read it and marked the dynamics to make sure that she will able to fix all the dynamics that the composer had written because dynamics is one of the major parts of Baroque music. She separately practiced the melodies and the rhythms with the texts. When she can pronounce the texts correctly and fluently, she combined the melodies and the texts to sing it through.

They started rehearsing in beginning of January 2017; discussed the tempo, dynamics, meaning, and interpretation. They rehearsed slowly first, then moved faster up to the tempo. It took some times to make all 3 musicians able to play along together with the right tempo, right dynamics, and same flows.

2.1.4.1. No. 4: “Quae moerebat et dolebat”

“Quae moerebat et dolebat” is an alto solo. The songs contain lots of syncopation patterns, trills, and passing notes. It required long *legato* line with clear articulation. In order to do so, the support must be elastic. The singer gave faster air flow to emphasize the syncopation and *trills*, and gave a steady support to make *legato* line and passing notes. The singer sang the first motif with *tenuto* to make the syncopation sounded clearer, also the trills. She gave steady support in the high tessitura phrases with passing notes to make *legato* line

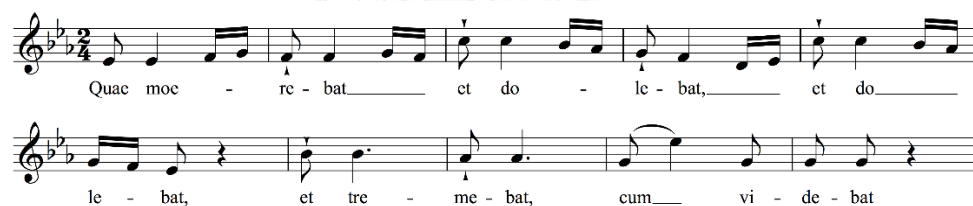


Figure 22: *tenuto* on syncopated notes. (measures 25-34)



Figure 23: Steady support on high tessitura with passing notes to make *legato* sound (measures 43-48)

2.1.4.2. No. 12: “Quando corpus morietur”

“Quando corpus morietur” is a duet for soprano and alto. The singer invited a soprano, Miss Kamonporn Huncharoen to perform with her. The song was separated into 2 parts; slow (*Largo assai*) in the first section, and very fast (*Presto assai*) in ending section with lots of syncopation. Both singers practiced separately to sight-read the song, then rehearsed together in slow tempo first to be familiar with the sound of

interlacing lines without piano accompaniment. They discussed the meaning and interpretation, and speed up to the real tempo. After both of them were fluent with their lines, they started to rehearse with the pianist.

In the slow section, the singers gave attention on the overlapping entrance of the soprano and alto, also evenly support to make *legato* lines. Since the composer repeated the phrase “fac ut animae donetur”, first by soprano, and next by alto. The singers put *tenuto* at the beginning of those phrases for emphasizing it.

The image shows a musical score for two voices, soprano and alto, in a slow section. Both parts are marked *sostenuto*. The soprano part begins with the lyrics "Quan - do cor pus mo - ri - e - tur" and the alto part begins with "Quan - do cor - pus mo - ri - e - tur". The notes are spaced out to create a legato line.

Figure 24: Overlapping entrance with evenly support. (measures 8-10)

The image shows a musical score for two voices and piano accompaniment. The piano part is marked *sim.* (sforzando). The soprano part has the lyrics "e - tur fac ut a - - ni - mac do -" and the alto part has "e - tur". The piano accompaniment consists of a rhythmic pattern of eighth notes. The phrase "fac ut a - - ni - mac do -" is repeated in both voices.

Figure 25: Emphasizing the repeated phrase. (measures 10-13)

In the fast section, the singers gave attention to *legato* line of each phrase with syncopated articulation. There are some interlacing lines with contrasting articulation

between lines, which the singers differently articulated it; they put *staccato* on the moving quarter notes and *crescendo* on the sustain notes. They also gave contrasting dynamics with *crescendo* at the end.

30

Presto assai
forte

A - men, a - - - - men, a - men,

36

forte

A - men, a - - - - men, a - men,

Figure 26: Singing in *legato* of each phase. (measures 30-36 and 36-42)

a - - - - -

a - - - - -

- - - - men, a - - - - men,

- - - - men, a - - - - men,

Figure 27: The articulation of syncopation (measures 42-50)

men, a - - - - - men,
a - - - - -

a - - - - -
men,

Figure 28: Contrasting articulation with *staccato* and *crescendo* on both lines.

(measures 52-62)

a - men, a - men, a - men, a - men, a -
a - men, a - men, a - men, a - men, a -

men, a - men, a - men, a - men, a - men, a - men.
men, a - men, a - men, a - men, a - men, a - men.

Finis
Laus Deo

Figure 29: Contrasting dynamics with *crescendo* to the end. (measures 81-94)

2.1.5. Interpretation:

2.1.5.1. No. 4: “Quae moerebat et dolebat”

The song delivered the picture of the sad Mary who was crying in front of the cross of Jesus Christ. Imagine a mother saw her Son was judged without any guilt. He has been mocked, stripped, spat, trashed, and put on His head with a crown of twisting thorns. Finally, He was crucified on the cross without any guilt. The piano introduction is an anxious heartbeat of the sad Mary, and the singing voice is a sobbing sound of hers.

2.1.5.2. No. 12: “Quando corpus morietur”

This is a praying song. Imagine you are dying, but you have no fear because your heart full of faith that when you died, your soul will be taken by God, and He will look after you and your eternal life with Him. You started to see a bright shining light from an open door with upward stairs behind the door, and you pray “Quando corpus morietur fac ut animae donetur paradise gloria”, asking God to take your soul into His glory. You finished the “Amen” section full of faith, hope, and joyfulness that finally you will be peaceful in an arm of God.

2.1.6. Conclusion

Pergolesi’s *Stabat Mater* remained popular and became one of the master works of Italian baroque *duzze e ligature* style, characterized by numerous suspensions over a faster and conjunct bass line. It became the most frequently printed musical work in the 18th century, and being arranged by many composers, including Johann Sebastian Bach. Bach used it as the basis for his cantata ‘*Tilge, Höchster, meine Sünden*’. It also has been used in movies and films: the first movement of *Stabat Mater* was used in the movie *Farinelli* (1994). The first and last movements were used in the soundtrack of the movie *Jesus of Montreal* (1989). The fifth movement was used in the soundtrack of the movie *Smilla’s Sense of Snow* (1997). The last movement was used in the movie *Amadeus* (1984), *The Mirror* (1975),

and once again in the film *Cactus* (1986), also in a documentary film of Gloria Vanderbilt and Anderson Cooper, *Nothing Left Unsaid* (2016).



2.2. Aria: “Deh per questo istante solo” from opera La Clamenza di Tito
composed by Wolfgang Amadeus Mozart

2.2.1. Biography

Wolfgang Amadeus Mozart

(January 27, 1756 – December 5, 1791)



Wolfgang Amadeus Mozart was born on January 27, 1756, in Salzburg, Austria. He was the youngest son of seven children of Leopold Mozart and Anne Maria, nee Pertl. He showed his prodigious ability in music since he was a little boy, spending much time on clavier picking out thirds. Mozart's first composition was when he was about 5 years old. In his early life, his father was the only teacher he got, along with music, languages, and academic subjects. At the age of 6, Mozart started to perform in public around Europe, including Munich, Vienna, Prague, Mannheim, Paris, London, and Zurich. During the trip, he met a number of musicians and got chances to be familiar with the works of other composers, which became an important influence in his music.

In 1770, Mozart wrote an opera 'Mitridate, re di Ponto, which was succeeded in Milan. Some more of his early work had premiered in Milan, such as 'Ascanio in Alba' (1771) and 'Lucio Silla' (1772). In 1773, he was back from Italy with his father and was employed as a court musician by the ruler of Salzburg. Because of this job, he had an opportunity to work in many types of music, including symphonies, sonatas, string quartets, masses, serenades, and operas. In 1777, he resigned his position in

Salzburg and visited Augsburg, Mannheim, Paris, and Munich. During the journey, Mozart composed A minor piano sonata and Paris Symphony, which was performed in Paris in 1778.

In 1781, Mozart's opera 'Idomeneo' premiered in Munich, then he moved to Vienna. In Vienna, he met an Emperor who supported his career considerably with commissions and a part-time position. His career in Vienna began well. He performed often as a pianist, particularly in a competition. Soon, he settled himself as the finest keyboard player in Vienna. In 1782, he composed 'Die Zauberfloete' and the final of Symphony No.41. In 1783, he visited his family in Salzburg and produce 'Mass in C minor'. After 1785, Mozart composed more operas with great success, such as 'Die Entfuehrung aus dem Serail' and 'Der Schauspieldirektor'. In 1786, he premiered his 'The Marriage of Figaro' in Vienna and premiered in Prague the 'Don Giovanni' in 1787.

In his later years, he composed lots of operas and other works. His opera 'Cosi fan tutte' premiere in 1790. His most famous work was the opera 'The Magic Flute', the final Piano Concerto K.595 in B-flat, Clarinet Concerto K.622, Series of String Quintets K.614 in E-flat, the motet Ave verum corpus K. 618, and the unfinished Requiem K.626.

Mozart was ill while in Prague for the premiere of his opera 'La Clemenza di Tito' in 1791. He died in his house on December 5, 1791, at the age of 35.

2.2.2. Literary:

"La Clemenza di Tito" is a 2 acts opera composed by Wolfgang Amadeus Mozart based on a libretto of Pietro Metastasio, but edited into a more useful state by the court poet, Caterino Mazzola. Originally, Metastasio wrote it in 3 acts, but Mazzola edited it into 2 acts. The opera was first premiered in September 1791 at the Estates Theatre in Prague with a castrato soprano, Domenico Bedini as the role of Sesto. It remained popular for many years after Mozart's death. It was Mozart's first opera that reached London, receiving its premiere there at His Majesty's Theatre in March 1806.

The story took place in Rome, in the year A.D. 80 while Tito was an emperor of Rome. Tito was about to choose an empress which Vitellia wanted to be chosen,

but Tito decided to choose the sister of Sesto (his friend), Servilia as his empress. Vitellia wanted to revenge Tito. She agitated a good friend of Tito, Sesto to act against him. Sesto was not agreed at first, but with his love for Vitellia, he finally was willing to do it for her.

Servilia was in love with Annio, a friend of Sesto. So, she decided to tell Tito the truth of her heart and asked Tito not to marry her, but if he still insisted on doing so, she would obey. Tito thanked gods for Servilia's truthfulness and willing to let her go. Tito chose Vitellia instead, and sent a guard, Publio to inform her. Vitellia was torn with the feeling of guilt and wanted Sesto to stop the plan, but it was too late. Sesto burned the Capitol down, but Tito was safe and shocked knowing that his trusted friend had betrayed him.

Sesto was arrested and sent to death. He confessed to taking all the guilt on himself and deserved death in order to protect Vitellia. Tito is about to show mercy when Vitellia was suffering from the feeling of guilt and confessed the instigator of Sesto's plot. Tito was shocked again, but he decided to show mercy to both Sesto and Vitellia. People praised Tito for the extreme kindness, but he himself asked gods to cut short his days.

The role of "La Clemenza di Tito" for the premiere and voice type is listed below:

Tito Vewpasian, a Roman Emperor	- Tenor
Vitellia, a daughter of the deposed Emperor	- Soprano
Sesto, a young patrician, friend of Tito	- Soprano Castrato
Annio, a young patrician, friend of Sesto	- Soprano
Servilia, sister of Sesto	- Soprano
Publio, a commander of Praetorian Guard	- Bass

2.2.3. Song Analysis

"Deh, per questo istante solo" is an aria from opera La Clemenza di Tito by Wolfgang Amadeus Mozart. It was sung in Italian by a character of Sesto. Sesto was a good friend of Tito, the emperor of Rome in the year of A.D. 80. He was in love with

Vitellia who wanted to revenge Tito. She used Sesto as a tool to abandon her plot against Tito. Sesto finally consents under the spell of her charms and went to burn the Rome down in order to kill Tito, but he was not succeeded and sent to death because of his guilt. Sesto agreed that he deserved death and sang this aria.

*Deh, per questo istante solo
Ti ricorda il primo amor.
Che morir mi fa di duolo
Il tuo sdegno il tuo rigor.*

*Ah, for just this moment
Remember the first affections,
that make me die of grief
your anger, your severity.*

*Di pietade indegno è vero,
Sol spirar io deggio orror.
Pur saresti men severo,
se vedessi questo cor.*

*Unworthy of pity, it is true.
I should only inspire horror.
Yet you would be less severe
if you could see this heart.*

*Disperato vado a morte;
Ma il morir non mi spaventa.
Il pensiero mi tormenta
Che fui teco un traditor!*

*Desperate I go to death
but death does not frighten me.
The thought torments me
is that I betrayed you!*

*Tanto affanno soffre un core,
Né si more di dolor!*

*So much a heart can suffer,
yet does not die of grief!*

The aria was set in the key of A major with 4/4 meter, and *Adagio* tempo marked. It could separate into 3 big sections, dividing by the tempo marking, starting with *Adagio*, *Allegro*, and *Piu Allegro*. The aria started with a sad sweet piano introduction, expressing the feeling of regretting. The vocal line came at measure 6 without any accompaniment at the first 2 beat, making the singing voice sounded very exceptional. The starting of vocal line repeated the melody from the piano introduction. There was a leap interval in the vocal line at the text “il tuo sdegno...”, producing a sound of screaming and crying. Accompaniments texture was changed

at B section on measure 16, parallel with the material changing of vocal melody, then modulated to E major at measure 20. The whole A section came again at measure 28.

Adagio
p

f

Figure 30: Introduction with part of vocal melody in measures 2-3 (measures 1-5)

Sextus.

Deh per que - sto i - stun - te so - lo ti ri - cor - da il pri - mo a - mor,

p

Figure 31: A section started when vocal line came without accompaniment (measures 6-9)

il tuo sdeg no, il tuo ri -

f p mf p

Figure 32: Leap interval in A section, expressing a crying sound (measures 14-15)

Figure 33 shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "- gor. Di pie ta-de in - de - gno è". The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes.

Figure 33: B section started with the change of materials in vocal line and sound of accompaniment (measures 16-17)

Figure 34 shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "- ror, sol spi-rar io deggio or - ror, pur sa-re-sti men se - re-ro, se ve-des-si que-sto". The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The piano part is marked with "cresc." and "fp".

Figure 34: Modulation from A major to E major (measures 19-21)

Figure 35 shows a musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of two sharps (F# and C#) and a common time signature. The lyrics are: "Deh per que - sto i - stan - te so - lo". The piano accompaniment is in bass clef with the same key signature and time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The piano part is marked with "p".

Figure 35: Repeated A section (measures 28-29)

The tempo changed to *Allegro* at the end of the repeated A section and modulated to C major at measure 41 called it as C section. In this section, music in both vocal line and piano part were getting more dramatic. Then, it changed back to A major at D section, measure 53 with melodies of descending chromatic and arpeggio. The E section came on F major at measure 72 with a few previous measure of modulation on piano part. D section has repeated again on the key of A major at measure 88. The final section came at measure 104 with a faster tempo, *Piu Allegro*. Vocal line in the section was mostly built from the interval of third. Part of D section

flashed a bit at measure 121-128 before went through the end of the song with very fast tempo and dramatic feeling. Piano continued the drama with a wide range of both hands to complete the aria.

Allegro

- gor.

p

cresc.

Di - - spe - ra - to va - do a mor - te,

p

f

Figure 36: The dramatic C section with *Allegro*, changing to C major (measures 38-43)

tor!

Tan-to af -

p

dol.

fàn - ne sof - fre un co - re, nè sì, mo - ve di do - lor,

Figure 37: Back to A major at Section D with descending chromatics (measures 53-61)

Figure 38 shows a musical score in G major (one sharp) and common time. The score consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part begins with a *cresc.* marking and a *p* dynamic, then transitions to *f*. The vocal line has the lyrics: "Di - pi - ta - de in - de - gno è ve - ro, sol spi -". The second system continues the vocal line and piano accompaniment, with the piano part featuring a *p* dynamic.

Figure 38: Modulating to F major a bit before E section (measures 70-75)

Figure 39 shows a musical score in A major (three sharps) and common time, marked **Più Allegro**. The score consists of two systems. The first system includes a vocal line and a piano accompaniment. The piano part begins with a *f* dynamic, then transitions to *p*, and ends with *f*. The vocal line has the lyrics: "lor! Di - spe - ra - to va - do a mor - te,".

Figure 39: Section F with *Più Allegro* on A major (measures 104-108)

tan - to af - fan - no sof - fre un co - re, nè sì mo - ve di do - lor!,
nè sì mo - ve di do - lor,

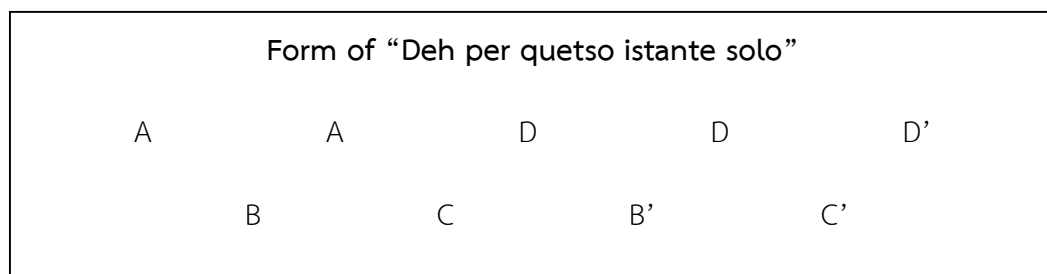
Figure 40: Part of D section within F section (measures 121-128)

Figure 41: Dramatic ending on piano (measure 136-143)

The aria was set into Rondo form; which Mozart has modified the form in a very intelligent way. Instead of repeating the A section over and over again through the song, he created D section and used it as A functional section until the end of the aria.

The piece start with A section with text “Deh per questo istate solo..... il tuo sdegno, il tuo rigor”, then changed to B section at measure 16 with the text “Di pietade..... se vedessi questo cor”. The A section was sounded again at measure 28, and shifted to C section at measure 38 with tempo changing to *Allegro* with the text “Disperato vado a morte”. D section started at measure 53 on piano, then vocal line

came in with the text “Tano affano soffre un core...”. After that, Mozart repeated the text of B section at measure 72 with new melody but remained materials of accompaniment from C section (B’ section). D section came back again at measure 88, then changed to the last section with *Piu Allegro* tempo marking at measure 104. In the *Piu Allegro* section, text of C section was sounded again with the similar rhythm in the vocal line, but more dramatic. Mozart ended the piece with a modified D section from measure 178 until the end.



2.2.4. Performance Practice:

The singer started practicing the aria “Deh, per questo istante solo” from opera La Clemenza di Tito by Wolfgang Amadeus Mozart in October 2016, in order to improve vocal technique and build up the deeper interpretation. The challenging part of the aria was to support the big leap notes with connecting vocal line, breath control for long legato phrases, and accelerate each section which grows with the dramatic emotional.

The singer divided the aria into many small sections, sang on solfege first, then practiced the text alone before putting it on the rhythm. When she able to pronounce text with rhythm fluently, she combined it with the melody. Then, she worked on emotional and interpretation before rehearsed with the pianist. It took some times for both the pianist and singer to accelerate the tempo in the same way and same timing.

The singer gave long sustain power and breath control to open the aria. She also practiced *scale* and *arpeggio* to give better connected vocal line. She gave attention to the big jump melody in the A section, keeping the same voice position,

and giving fast air flow with connecting support. There were many chromatics patterns with *arpeggio* in the melody of *Allegro* section, which the singer also gave awareness to them with good breath control. In the *Piu Allegro* section, she practiced several patterns of interval of third, then applied it into the aria with steady breath control to sing the melody as perfect as possible. (Catherine 2008)



Figure 42: Long opening phrase with sustain power and breath control (measures 6-9)

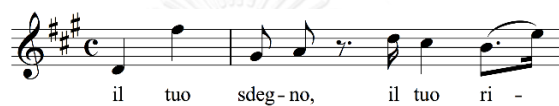


Figure 43: Fast air flow with the same voice position for the leap notes (measures 14-15)

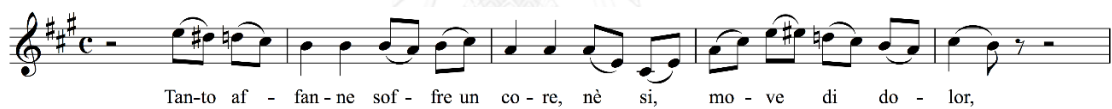


Figure 44: Giving good breath control for chromatics and *arpeggio* (measures 57-61)



Figure 45: Practice interval patterns before put it into the aria (measures 106-112)

2.2.5. Interpretation:

Imagine you were Sesto, a man who betrayed your best friend. You never wanted to do so, but you fail for the wrong person, and she gave you no choice. Then, you started the piece. You regret of what you have done and think that you deserve death. You were suffering in the feeling of guilt as the tempo accelerated, your heart

burned of wanting to die since you believe that only death could set you free from this terrible feeling.

2.2.6. Conclusion:

In a short lifetime, Mozart had composed such a large number of music for the world; instrumental music, sacred music, lieder, and of course, opera. Music of Mozart is light and so easy to listen. Most of them have been played and sung with pleasure of both beginners and professional. For young musician, music of Mozart is the best exercises to build up their sense of music and good musicianship. Songs and arias by Mozart are also excellent methods to build up a firm and solid vocal technique in a mild way.



2.3. Aria: “Dopo l’oscuro nembo” from opera Adelson e Salvini composed by Vincenzo Bellini

2.3.1. Biography:

Vincenzo Bellini

(November 3, 1801 – September 23, 1835)



Vincenzo Salvatore Carmelo Francesco Bellini was an Italian opera composer. He was born on November 3, 1801, in Catania. His father was an organist and teacher. Bellini began to study music theory at the age of 2 and started playing piano at 3 years old. He could marvelously play on the piano since he was 5 and composed some pieces when he was 6 years old. (Steen 2011)

In 1816, Bellini moved to live with his grandfather and started his music lessons. Soon later, he began to write his own composition, among them were the nine ‘*Versetti da cantarsi is Venerdì Santo*’ which based on texts by Metastasio. By 1818, he had completed several orchestral pieces, and wanted to move to Naples for further study of music, but could not because of the financial problem. So, he supplicated for a supporting in his music studies. It successfully achieved in 1819 with an agreement for a four-year pension allowing him to study at the Real Collegio di Musica di San Sebastiano in Naples.

During the time Bellini arrived at the conservatory, it was run by the government. Students needed to live under a tight daily rule of classes in principal

subjects, singing, and instrumental coaching, plus basic education from about 5 am to 10 pm. Even with such a long daily living, Bellini had submitted 10 pieces of music for consideration which clearly proved his talent and passion in music. There, he studied counterpoint, harmony, and accompaniment with Giovanni Furno. His potential was recognized by an opera composer, Niccolo Antonio Zingarelli who treated him like a son and gave him advice: *If your compositions 'sing', your music will most certainly please. Therefore, if you train your heart to give you melody, then, you set it forth as simple as possible; your success will be assured. You will become a composer. Otherwise, you will end up being a good organist in some village.* In that early years of study at the conservatory, Bellini was introduced to Gaetano Donizetti and heard Donizetti's opera 'La zingara' which inspired him and developed him into 'Bel canto' style.

In 1820, Bellini won an annual scholarship from the conservatory, which he can use his financial supporting from Catania to help his family. Bellini wrote 'Messa di gloria' to fulfill the Catania's condition that he will write music for Catania. It was performed in Catania in October 1821. During 1822 and 1823, Bellini concentrated studying in Donizetti's Zingarelli's class. In 1824, he passed examinations with a very good score and became a tutor to younger students, which the conservatory allowed him to have a room for his own in the school and allowed him to visit the opera on Thursdays and Sundays, where he saw Rossini's 'Semiramide' and was inspired.

In middle of 1824, Bellini was selected to compose an opera for presentation at the conservatory's theater. He composed 'Adelson e Salvini, a semi-seria opera from a libretto by Andre Leone Tottola, who had written the libretto; 'La zingara' for Donizetti. 'Adelson e Salvini' was first performed in early 1825 with all male cast. The opera was very popular among the Conservatory and was performed every Sunday for a year.

There was a contract between the conservatory and the royal theaters obliged, it required that when there was a talented student, the student would write a cantata or one-act opera to be presented on a gala evening in one of the theaters. Bellini was able to achieve the agreement that he could write a full-length opera, and that was his first step to be a professional opera composer. He wrote 'Bianca e Gerlando' with

the libretto of Domenico Gilardoni based on an 1820 play 'Bianca e Fernando', but the title has to be changed because Ferdinando was the name of the heir to the throne. The opera was premiered at the Teatro di san Carlo on a gala evening in 1826, and it was very successful. From that premiere, Bellini got an offer to present his opera at La Scala of 1827 in Milan.

Bellini composed 'Il pirata' with the libretto of Felice Romani, which he became Bellini's libretto collaborator for years. The opera was premiered in October 1827 with Henriette Meric-Lalande as a soprano and Giovanni Battista Rubini as a tenor, and it became very successful in Milan. Within 2 months, 'Il pirata' had been sung to 15 full houses and received a very warm welcome in Vienna and Naples in 1828. Bellini had begun to achieve international fame.

Bellini received an offer to produce an opera from Genoa within a short period and without knowing which singers would be engaged. He decided to rework the 'Bianca e Gernando' with the original title since there was no royal name of Fernando there. The reworked opera 'Bianca e Fernando' was performed within April 1828 with Adelaide Tosi as Bianca and Giovanni David as Fernando, but it was not succeeded. He returned to Milan.

In Milan, Bellini was able to make his living by composing music. He planned to premiere his new opera 'La straniera' in December 1828, but because of the sickness of Romani and difficulties of finding singers, the opera was postponed. The opera was premiered in February 1829, which happened to be high successive, and pleasing to the public with his beautiful melodies.

In March 1830, Bellini's 'I capuleti e I Montecchi' was premiered in Venice with the libretto of Romani. The opera was supposed to be premiere earlier, but his own illness delayed it. He took melodies of Nelly's Romanza from 'Adelson e Salvini' and reworked it for Giulietta's "Oh quante volte" in 'I capuleti e i Montecchi', which it remained most of the old melodies. The opera was very successful from the premiere, and he had achieved a degree of fame because of it. He was back to Milan after that.

In March 1831, Bellini premiered an opera 'La sonnambula' with the libretto of Romani based on a ballet-pantomime by Eugene Scribe and Jean-Pierre Aumer. The title role of Amina or Sleepwalker from the opera was renowned for its difficulty,

requiring a complete command of trills and florid technique. It was the music he planned to use for 'Ernani', but he transferred it to 'La sonnambula'. After its premiere, the opera was performed in London in July 1831, and in New York in November 1835. The 'La sonnambula' gave Bellini years of triumphant in Milan.

Bellini had composed and premiered much bigger success opera: 'Norma' at La Scala of Milan in December 1831, 'Beatrice di Tenda' at La Scala of Venice in 1833, and 'I puritani' at the Theatre-Italien of Paris in 1835. He also got chances traveling to many places in Europe and England, watching his own operas performed in theaters, receiving a very warm welcome from the audience who had been pleased by his music. He died on September 23, 1835, because of an illness.

2.3.2. Literary:

'Adelson e Salvini' was Bellini's first opera in 2 acts. It was never performed in public. However, the work was so popular among the Conservatory's student audience that it was performed on every Sunday for a year.

It was a romantic drama story, took place in Ireland in the 17th century. It was about Lord Adelson who engaged with a young orphan, Nelly. His friend, Salvini was a Roman painter which was secretly in love with Nelly, while Fanny was in love with him. Fanny was a young Irish woman whom Salvini gave painting lessons. There was another man named Struley which would like to revenge Adelson family. Because of Struley, many things between 4 of them went wrong with trials, misunderstandings, and crimes. After the storms, Lord Adelson and Nelly came to an understanding, Salvini was able to restrain his feeling for his friend's fiancé and was willing to marry Fanny.

The roles of 'Adelson e Salvini' and voice type is lists below:

Nelly	Soprano
Fanny	Contralto
Madame Rivers	Contralto
Salvini	Tenor
Lord Adelson	Baritone
Struley	Bass

Bonifacio	Bass
Geronio	Bass

“Dopo l’oscuro nembo” was an aria romanza in the Act 1, sung by a character Nelly. She lived in a castle of her fiancé, Lord Adelson. While he was on his journey, Nelly received news from Struley that her beloved was forced to marry a high-born lady and must break off his engagement with her. She sang the aria with a broken heart.

Since ‘Adelson e Salvini’ had never performed in public, it was rarely represented since then, caused “Dopo l’oscuro nembe” rarely to be sung as well. However, the melody of the aria was very well-known as the melodies of Giulietta’s aria “Oh, Quante volte’, an aria from opera I Capuleti e i Montecchi by Bellini himself.

2.3.3. Song Analysis:

“Dopo l’oscuro nembo” was set in 4/4 meter in the key of F minor. The song was in strophic form with 3 stanzas, each stanza contained different melodic ornamentation with short interludes in between.

Dopo l'oscuro nembo	Once the storm had passed
Il Ciel sperai seren,	I had hoped the sky would clear
E al mio tesoro in sen	and that in my beloved’s arms
Goder la calma.	I would enjoy the calm.
Ma così bella speme	But that beautiful dream
Va rapida a sparir!	vanished like a cloud
E al primo suo martir	and now my soul is suffering
Ritorna l'alma!	in torment as before!
Parte, e poi riede il sole	The sun is hidden,
Di luce a sfavillar	then reappears to blaze with light

E a me non sa tornar
L'amato oggetto!

yet the one I love
will never return to me!

Form of "Dopo l'oscuro nembo"

A A' A''

There were 12 measures of piano introduction which presented parts of the sweet beautiful sad melody in the higher octave with triplet broken arpeggio in the left hand. The vocal line started at measure 13, repeated the previous melody in the piano introduction. The accompaniment remained in the pattern of the triplet, against with the vocal melody which mostly written in dotted eighth-notes and sixteenth-notes.

Figure 46: Right-hand melody with left-hand triplet broken chord in the long introduction (measures 5-12)

Figure 47: Vocal line contained dotted eighth-notes and sixteenth-notes which against with the triplet in the accompaniment part (measures 13-16)

Ma co - si bel - la spe - - - me qual

nu - vo - la - spa - - ri,

Figure 48: Part of melody with ornament in the second stanza (measures 28-31)

Par - te, poi rie - de il so - le di lu - ce a sfa - vil - lar e a

Figure 49: Part of melody with ornament in the third stanza (measures 43-46)

Bellini built up the melody of the last stanza to the climax at the text: “non sa tornar l’amato oggeto” with a long challenging cadenza at the end. Bellini finished the song with an F major chord instead of F minor.

Figure 50: Building up to the climax (measures 50-55)

Figure 51: Long challenging cadenza (measures 56-57)

Figure 52: Ending music with F major chord instead of F minor (measures 57-60)

2.3.4. Performance Practice:

The singer started practicing the aria “Dopo l’oscuro nembo” from opera Adelson e Salvini by Vincenzo Bellini in October 2016, in order to improve her vocal technique and extend her vocal abilities. The most challenging part of the piece was to produce huge beautiful long legato phrases and clearness voice agility for those ornaments and cadenza.

The ornaments in the second and third stanza contained many chromatic patterns. The singer divided into small groups, and sang them in solfege, then with “Ah..”. After correctly got the rhythm and intonation, she read the text in rhythm until fluent, then combined it with the melody. For the cadenza, she separated it into small groups of notes, sang in solfege, then slowly incorporated each group to one another until she could able to sing the long challenging cadenza.



Figure 53: Note and dividing for practicing (measures 30)



Figure 54: Note and dividing for practicing (measures 45-46)



Figure 55: Cadenza and the way to practice (measures 56)

The singer explained the meaning and her interpretation to the pianist at the first rehearsal, also the tempo and *rubato* places. It took some times for both the singer and the pianist to get along together with the tempo, dynamics, and *rubato*.

2.3.5. Interpretation

Imagine you were Nelly. She was a nice young naive sweet lady who fell in love with Lord Adelson, but she had never expected the love back from him. The day he confessed his feeling to her, her heart was full of happiness. He promised to marry her after he is back from his journey. So, Nelly was waiting for his present, missing him, and longing for him. One day, a letter arrived at the castle. Nelly receive news that her beloved was forced to marry a high-born lady. Nelly knew at once that her life with him growing old together would never come true. She was in a great sorrow. Then, the song started.

As the piano introduction was sounded, the old memories came through you; the way he walked, the way he smiled, how gentle he was. The beautiful precious time with him came to you which made you happy, but sad at the same time because you would not get a chance to receive those things again, not anymore. The picture of two laying arms in arms under the clear sky had vanished, left you only with you suffering soul. You sang it with a broken heart, but also with acceptance since you always think that he was so bright and high, and he will be married to a suitable lady which is better than you.

2.3.6. Conclusion

Bellini was as ready as most other composers of his era to reuse musical passages created for a different earlier in a new situation. His operas were full of famous and challenging arias, containing long, arched, slow melody over an arpeggiated bass. It demanded a florid technique with long legato lines, articulations, music and words understanding, plus a deep interpretation. Verdi was once to exclaim over Bellini's "long long melodies, such as no one before has written", and even Wagner had said of Bellini's operas that they were "all heart, connected with words".

2.4. Songs Selection of “Les nuits d’ete, Op.7” composed by Hector Berlioz

2.4.1. Biography:

Hector Berlioz

(December 11, 1803 – March 8, 1869)



Hector Berlioz, a French composer was born at Cote-Saint-Andre, near Grenoble. His father, Louis Berlioz was a respected provincial physician who responsible for most of the young Berlioz’s education. Berlioz had a good skill in languages and strong literature background from his father tutorial. He was able to read Virgil, an ancient Roman poem in Latin and translate it into French by the age 12. Because of his father’s discouragement, Berlioz never learned to play the piano. He began studying music at the age 12, writing small compositions and arrangements. However, Berlioz was proficient at guitar, flageolet, and flute. He was not formally trained and learned harmony from textbooks only.

In March 1821, Berlioz left high school in Grenoble and was sent to Paris in order to study medicine which he had no interest. During his study in Paris, he began to visit the Paris Opera where he was touched by Christoph Willibald Gluck’s opera, ‘*Iphigenie en Tauride*’. So, he began to visit the library of Paris Conservatoire, seeking for scores and making personal copies of Gluck’s opera. Once, he had been throwing out by Luigi Cherubini, the conservatoire’s music director since he was not a formal music student at the time. Berlioz also heard two operas by Gaspare Spontini, a

composer who influenced him through their friendship. From then on, he devoted himself to the composition.

In 1824, Berlioz left his medical studies to pursue a career in music. He composed '*Messe solennelle*' which was performed in the following year. In 1825, he composed the opera; '*Les francs-juges*'. Even the opera went unperformed, but the overture has been much recorded and sometimes played in concerts.

Berlioz began to attend the conservatoire in 1826, studying composition with Jean-Francois Le Sueur and Anton Reicha. He submitted a fugue to the Prix de Rome, but he did not win a prize. In 1827, He composed '*Waverley Overture*'. He also worked as a chorus singer at a vaudeville theatre to find an income where he met an Irish-born actress; Harriet Smithson played *Ophelia* and *Juliet* in Shakespeare plays, '*Hamlet*' and '*Romeo and Juliet*'. Later on, Harriet Smithson was an inspiration of many Berlioz's works including '*Symphonie fantastique*', a work which brought Berlioz much fame. The symphony was completed in 1830 which was the same year that Berlioz finally won a prize of Prix de Rome after four-year of submitting. The interest in prize was not only an academic recognition but also a five-year pension plus two-year studying in Rome.

Berlioz left for Rome in 1831, stayed in French Academy. During the time in Italy, he did not actually have done major works. Mostly, he traveled and experienced, visited Pompeii, Naples, Milan, Tivoli, Florence, Turin, Genoa and etc. which later influence and inspire much of his music. He returned to Paris in 1832.

On Berlioz's return to Paris, a concert including '*Symphonie fantastique*' and '*Le retour a la vie*' was performed with many audiences; Franz Liszt, Frederic Chopin, Niccolo Paganini, Victor Hugo, Heinrich Heine, Harriet Smithson and others. A few days after the performance, Berlioz and Harriet were finally introduced and entered into a relationship. In 1833, they got married and their only son, Louis Berlioz was born in the following year. Unfortunately, their marriage turned out to be distasteful as both were lying on violent personality and outbursts of temper. Nevertheless, Berlioz still wrote many of his most popular works including the '*Symphonie fantastique*' in 1830, '*Harold en Italie*' in 1834, '*Grande messe des morts*' (*Requiem*) in 1837 and '*Romeo et Juliette*' in 1839.

In 1840, Berlioz's '*Grande symphonie funebre et triomphale*' was commissioned to celebrate the tenth anniversary of the July Revolution (1830). In 1841, he wrote the song cycle '*Les nuits d'ete*' for piano and voice. He also was in an intimate relationship with a singer; Marie Recio who became his second wife. In 1842, he was on a concert tour of Brussels, Belgium from September to October. In December, he began a tour in Germany until the middle of 1843. Berlioz visited many towns including Berlin, Hanover, Leipzig, Stuttgart, Weimar, Hechingen, Darmstadt, Dresden, Brunswick, Hamburg, Frankfurt, and Mannheim. In Leipzig, he met Felix Mendelssohn and Robert Schumann. He also met Heinrich Marschner in Hanover, Richard Wagner in Dresden and Giacomo Meyerbeer in Berlin.

In early 1844, his '*Treatise on Instrumentation*' was published for the first time. At the time, Berlioz and Harriet were separated; she became an alcoholic due to the collapse of her acting career. Berlioz moved in with Marie Recio but still continued to provide for Harriet for the rest of her life. In 1845, He completed '*La damnation de Faust*', and it was premiered at the Opera-Comique. In 1847, he was appointed conductor at the London Drury Lane Theatre. Berlioz stayed in England for around seven months. In 1848, Berlioz returned to France and received a news that his father passed away He began to compose '*Te Deum*' in the same year. In 1850, He became a head librarian at the Paris Conservatoire.

In his later years, Berlioz seemed to be lonely. Most of his family and friends had died, including his two sisters and his son. He died on March 8, 1869, at his Paris home. His funeral was held on March 11, and he was buried in Montmartre Cemetery with his two wives.

Hector Berlioz was known as a composer who was an expert of modern orchestral music, a conductor, and a critic. He also composed around fifty songs and with these songs, the important period of French *mélodie* has begun. Five collections of his songs were published during his lifetime. Most of them were notable for the title of *Mélodies irlandaises*. Berlioz's *mélodies* have close integrated between text and music with strong harmonies and beautiful shape of melodies. He required orchestral instruments than the traditions of piano accompaniment to accomplish the music effects of the pieces characterized. More than half of his songs, he orchestrated and

made considerable revisions most of them, each time changing them to accommodate more orchestral instruments. Consequently, many of his songs appear in several versions which one of them was '*Les nuits d'ete*'.

2.4.2. Literary:

"*Les nuits d'ete*" is one of Berlioz's most important vocal works on opus number seven. It was first published in 1841 with piano accompaniment edition. The original was designed for soprano or tenor. Later in 1856, the orchestral version was published which Berlioz himself edited the original score, possibly to suit the dedicatees. He transposed No. 2 and No. 3 to the lower key and set a preference for male voices in No. 3 and No. 5. Therefore, four singers would be required for the orchestral version: soprano (No. 1, 4 and 6), contralto (No.2), Baritone (No.3), and tenor (No.5). The songs are more effective with orchestral, and performing the complete work are most often done with one singer. (Kimball 2006)

In order to make further developments in *mélodie*, Berlioz formed it in a more complicated and higher level of sung poetry in this work. The main focus of the music was not always found in the melody, but in its relationship to the accompaniment, and operatic singing technique is required for the voice.

There are six songs in the cycle. They are all settings in one poet; each song expresses the feeling of love and some of the longing for missing love. Songs 1 and 6 are causing the cycle with an optimistic mood with a lively tempo, four songs in the middle are more extreme expressions of laments for love lost.

No. 1	Villanelle	(Villanelle)
No. 2	Le Spectre de la rose	(The spectre of the Rose)
No. 3	Sur les lagunes [Lamento]	(On the Lagoons)
No. 4	Absence	(Absence)
No. 5	Au cimetière [Clair de lune]	(In the Cemetery [Moonlight])
No. 6	L'île inconnue	(The Unknown Isle)

2.4.3. Song Analysis:

2.4.3.1. Villanelle, Op.7, No.1

“Villanelle”, the first piece of the set was in strophic form with three stanzas. Berlioz used *staccato* triads to create the flowing and joyful feeling all over the song. It was in F major, and harmonically modulated to C minor at measure 23 and Db major at measure 24 and once again to F minor at measure 27, then modulated back to F major at measure 34 at the last part of the end of the first stanza.

Form of “Villanelle”

A A' A''

Allegretto ♩ = 96
Voix dolce
 Quand vien - dra la sai-son nou - vel - le,
p *sempre leggiero*

Figure 56: Opening of the song: Staccato triads (measures 1-6)

Sous nos pieds é - gre - nant les per - les, Que l'on voit

c: vii°7 i V7/N6 f: vi V V7 i
Db: V7 I I

Figure 57: Modulation at measure 23, 24 and 27 (measures 21-28)

In the second and third stanza contained mostly the same progression and melody from the first stanza, only in the text ‘Pour parler de nos beaux amours’ (speak of our beautiful love) that the melody had been changed to the major-sixth from the

tonic instead of the minor-sixth in order to highlight the text. Berlioz used the motif from the vocal line in the left hand of piano accompaniment to create a counterpoint texture in this second and third stanza. Berlioz also hid the vocal melodic motif in the left hand of piano accompaniment, sounding in a minor key at measures 83-86.

Figure 58: Counterpoint-like texture of vocal line and piano accompaniment (measures 43-46)

Figure 59: Hiding melodic motif in the left hand of piano accompaniment in minor key (measures 81-86)

27

67

Figure 60: The change of melodic line in the second stanza to highlight the text (measures 27-33 and 67-73)

Figure 61: The change of melody in the highlight part of the third stanza. (measures 111-117)

34

Nous i-rons é-cou-ter les mer - les, Nous i-rons é-cou-ter-les mes - les Sif - fler.

74

Et dis-moi de ta voix si dou - ce, Et dis-moi de ta voix si dou - ce: Tou - jour!

118

Re - ve-nons rap - por-tant des frai - ses, re - ve-nons rap - por-tant des frai - ses des bois.

Figure 62: The same melodies of each ending stanza. (measures 34-40, 74-80 and 118-124)

Quand viendra la saison nouvelle,
 Quand auront disparu les froids,
 Tous les deux nous irons, ma belle,
 Pour cueillir le muguet aux bois.
 Sous nos pieds égrenant les perles
 Que l'on voit au matin trembler.
 Nous irons écouter les merles siffler.

When the new season has come,
 when the cold has disappeared,
 together we will go, my lovely one,
 to gather lilies-of the valley in the woods
 Beneath our feet picking the pearls
 that one sees trembling in the morning.
 We will go to hear the blackbirds whistle.

Le printemps est venu, ma belle,
 C'est le mois des amants béni;

Spring has come, my lovely one,
 this is the month blessed by lovers;

Et l'oiseau satinant son aile,	and the bird, smoothing its wing,
Dit ses vers au rebord du nid.	speaks its verses from the rim of its nest.
Oh! Viens donc, sur ce banc de mousse	Oh! Come here, onto this mossy bank
Pour parler de nos beaux amours,	to speak of our beautiful love,
Et dis-moi de ta voix si douce,	and say to me, in your sweet voice,
Toujours!	Forever!

Loin, bien loin, égarant nos courses,	Far, very far, wandering from our path,
Faisant fuir le lapins caché,	setting to a flight the hidden rabbit,
Et le daim, au miroir des sources	and the buck, in the mirror of the spring
Admirant son grand bois penché;	admiring its great twisted antlers;
Puis chez nous, tout heureux, tout aisés,	then home, all happy and at ease,
En paniers enlaçant nos doigts,	lacing our fingers together like baskets,
Revenons, rapportant des fraises des bois.	we'll return, carrying wild strawberries.

As we can see from above, the text celebrated the spring that has vanished the cold of winter away and brings life back to the earth, birds sing, flowers bloom and people fall in love. Berlioz used chromatics technique to make the harmonic modulations. The song contained many secondary dominant chords, some Neapolitan sixth and borrowed chord to make smooth modulations. Flowing rhythmic and harmonic modulations beautifully embellished a simple but flexible melodic line which perfectly matches to the meaning of the song.

2.4.3.2. L'île inconnue, Op.7, No.6

Berlioz concluded the cycle with 'L'île inconnue'. It was set into 6/8 meter and *Allegro spiritoso* which matched the subtitle: 'Barcarole'. The theme of the poetry was an invitation of a romantic voyage. A young man offered a pretty girl a voyage to anywhere she would like to go. His boat was ready and the wind was blowing. The young maid asked to be taken to "a safe shore where love lasts forever". He replied, "That shore is quite unknown in the land of love"

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.

Tell me, pretty young girl,
where do you wish to go?
The sail spreads its wing,
the breeze is beginning to blow.

L'aviron est d'ivoire,
Le pavillon de moire,
Le gouvernail d'or fin;
J'ai pour lest une orange,
Pour voile une aile d'ange,
Pour mousse un séraphin.

The oar is of ivory,
the flag of silk,
the rudder of pure gold;
for ballast I have an orange,
for sail the wing of an angel,
for cabin-boy, a seraph.

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.

Tell me, pretty young girl,
where do you wish to go?
The sail spreads its wing,
the breeze is beginning to blow.

Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l'île de Java?
Où bien est-ce en Norvège,
Cuillir la fleur de neige,
Ou la fleur a'Angsoka?

Is it to the Baltic sea?
To the Pacific ocean?
To the island of Java?
Or is it rather to Norway,
to gather snow-flowers,
or the flowers of Angsoka?

Dites, dites, où voulez-vous aller?

Tell me, tell me, where do you want to go

Menez moi, dit la belle,
A la rive fidèle
Où l'on aime toujours!
Cette rive, ma chère,

“Take me,” says the pretty one,
“to the faithful shore
where people love forever!”
That shore, my dear,

On ne la connaît guère
 Au pays des amours.

is almost unknown
 in the country of love.

Où voulez-vous aller?
 La brise va souffler.

Where do you want to go?
 The breeze is beginning to blow.

Berlioz started the introduction with tonic broken triads in the right hand and dominant doubling long suspension notes in the left hand which creating grand feelings like a wind blow. The vocal line came in at measure 5 repeating the main melodic line from the introduction.



Figure 63: Introduction of L'île inconnue (measures 1-4)



Figure 64: Vocal line that quoted from the introduction (measures 5-7)

The song was set into seven-part rondo form, but not the whole section A was repeated every single time. Sometimes, part of A section came back and quickly went to a new section, so that the form is A B A C A' D A''. It is in D major and modulates to G minor at measure 8, then to D minor at measure 12, a French augmented sixth chord came at the measure 15 and followed by a half-diminished second chord, dominant seventh chord and modulated back to finish the A section in D major.

Form of "L'île inconnue"

A B A C A' D A''

La voi - le en fle son ai - le, La bri - se va souf - fler!

D: I

g: V i VI V7

Figure 65: Modulation to G minor key at measure 8 (measures 8-12)

fler! La voi - le en - fle son ai - le, La bri - se va...

g: i

d: iv i VI Fr.6

souf - fler !

d: iiø7

V7

D: V7 I I

Figure 57: Modulation to D minor key with French sixth chord, then modulated back to D major key (measures 12-19)

The B section was in D minor with a modulation back to D major at the end of the section. Berlioz prepared the modulation using Neapolitan sixth chord at measure 39, then a submediant chord and dominant of iv, which is the tonic six-four chord of

D major. He intelligently used the similar progressions to make a smooth modulation all over the song.

un poco ritenuto a tempo

J'ai pour lest une o - ran - ge, Pour voi une ai - la d'an - ge; Pour mous - - se, un sé - ra - phin.

pp *mf* *pizz.*

D: vii°7 VI N6 VI V/iv

D: I 6/4 V7 I

Figure 58: Smooth modulation using Neapolitan sixth chord (measures 37-43)

Section C was the most modulated part of the song. Berlioz started it in the key of G minor and modulated to F major at measure 68, modulated again at measure 71 to Eb major, and once again at measure 74 to Bb major before changed back to D major when a short A section came back at measure 78. Berlioz used syncopated block chord in piano accompaniment in this section to express excited feelings.

Est-ce dans la Bal - ti - que...? Dans la mer Pa-ci - fi - que..., Dans l'i - - le de Ja -

mf *p* *mf* *p* *mf* *p* *mf*

g: V7 i V7 i III V7/iv

F: IV

va _____? Ou bien est-ce en Nor - vè - ge..., Cueil - lir la fleur de nei - ge...,

p *mf* *pp*

F: V I V I Bb: IV vii°7 I

Eb: V/V V I V I

Figure 59: Syncopated block chord with various modulations in C section (measures 61-74)

The preparation of the section change started from the measure 74, he used dominant seventh chord of Bb major which could assign as a German augmented sixth of dominant chord in D major key, leading to a dominant six-four chord at measure 76. Instead of using tonic chord at measure 78 when the A comes back, Berlioz uses diminished seventh of the sixth, leading to submediant chord, then dominant and finally to the tonic chord at measure 82.

Ou la fleur d'Ang-so - ka? Di - tes, di - tes, la jeu - ne bel - le, di - tes,

Bb: I V7
D: Ger6/V V V vii°7/vi vi V I V I

Figure 60: Preparation of section change and modulation (measures 74-82)

Berlioz quickly changed the song to D section at measure 83 in the key of A major. Since it was a response of the young maid, musical texture became light and sweet starting with A major and modulated to D major with a romantic era style of preparation using dominant seventh chord, leading to diminished seventh of the second chord, then to subdominant, once again a fully diminished seventh chord instead of dominant, and finally a D major tonic chord at measure 96. The young man replied at measure 93, the musical texture changed from light and sweet to a little excitement with blocked chord and sixteenth-note broken chord.

ler? Me-nez - moi _____, dit la bel - le, A la ri - ve fi -

dè - le Où l'on ai - - - - - me - - - - - tou - jours.

un poco riten. a tempo

pizz.

Figure 61: Response of the young maid in D section (measures 83-92)

Cet-te ri - ve, ma chè - re _____, On ne la con-naît guè - re _____,

pizz. *pizz.* *pizz.*

A: I
 D: V V7 vii°7/ ii IV vii°7 I

Figure 62: Reply of the young man and modulation preparation to a tonic chord (measures 92-96)

In conclusion, part of A was back at measure 117 in D major. Musical texture slightly went softer and thinner until the end with the fourth diatonic neighboring tone, creating a picture of a boat sailing out from a shore, starting a new adventure with light wind blow whispering the blessing to the young lovers.

un poco ritenuto a tempo

La bri - - - se va
souf - fler

Figure 63: Part of A section concluded the song (measures 122-131)

Figure 64: The fourth diatonic neighboring tone at the end (measures 131-135)

Interesting Chord from "l'île inconnue"

German Augmented Sixth of Dominant

(Ger6 / V)

Augmented Sixth chord is a subdominant function chord which leads to a dominant chord. It contains many tension sound for resolving, and sound as a dominant seventh chord without the fifth note in a minor sixth degree. The reason

why it called “Augmented Sixth Chord” because it has been respelling the note of minor seventh into the note of augmented sixth, for example:

In C major, Augmented Sixth Chord sounded as Ab dominant seventh chord, which spelled: Ab, C, and Gb. To make it an Augmented Sixth Chord, we re-spelled the Gb into F#. So that Ab and F# is an interval of augmented sixth.

Augmented Sixth Chord in C major contains:

[Ab C F#]

In “l’île inconnue”, there is a German Augmented Sixth of Dominant (Ger6/V), which used for the modulation. As the song is in D major, we are focusing on the key of the song. (Ger6 contains four notes including fifth, same as dominant seventh chord). The dominant note of D major is A and augmented sixth note of A is F. German Augmented Sixth Chord of A is sound as F dominant seventh chord. Re-spelled the Eb into D#, so that F and D# is an interval of augmented sixth.

German Augmented Sixth of Dominant in D major:

[F A C D#]

2.4.4. Performance Practice:

The singer selected the set of songs by Hector Berlioz in December 2016 in order to explore a new sound of French music. Talking about French, most of the singers would be familiar with the music of Fauré, Debussy, Ravel, and etc., not many people mentioned about Berlioz’s songs. Obviously, Berlioz was known as an expert of composing orchestral music, and conductor, but his songs, especially the famous “Les nuit d’ete” is an important piece of the French Mélodie, which the singer would like to learn and share with the others.

The most challenging part for the singer was to get used to the style of Berlioz with his chromatics, syncopation, and key changes. His songs had very rich harmony, beautiful long phrases, and text emphasis on the down beats. It took some times for the singer to be familiar with those sound. she listened to many of Berlioz's works; songs and instrumental music to understand more the style of Berlioz, which that helped a lot. Rehearsing with the pianist was also a big help because the harmonies could lead vocal melodies to the right place at the right time. The chromatics melodies seemed to be much easier to find when she sang it with the piano accompaniment, also the conversation between vocal parts and accompaniment helped to fulfill the song to be complete.

2.4.4.1. Villanelle, Op.7, No.1

The song was set in a fast tempo, *Allegretto* with 2/4 meter, full of energy, excitement, and enjoyment. A lot of chromatics in the melody with many key changes in the song was difficult for the singer at first. She started singing it on solfege, then analyzing the chords and played it along while practicing. The chords on piano helped her a lot for getting used to the sound of the harmony.

She read the text as a poem before putting the text with the rhythm. After she could pronounce it fluently, she began to sing the text along with the melody. Since the song was set into a strophic form, all over it was pretty much the same except the climaxes of each stanza. Berlioz had changed some melodies of each climax. It was confused at first, but by practicing it became easier.



Figure 65: Climax of the first stanza (measures 27-33)



Figure 66: Climax of the second stanza (measures 67-73)



Figure 67: Climax of the last stanza (measures 111-117)

2.4.4.2. L'île inconnue, Op.7, No.6

The song L'île inconnue was set in 6/8 meter with *Allegro spiritoso* tempo marked. It sounded like the wind blows in the piano introduction. This melody of the song was a little easier than the No.1, less chromatics, but contained many section changes. The singer started with solfege singing, practiced separately on small sections until can fluently sing it, then sang-through the whole song.

The singer broadly sang the opening section with energy and connected the support to create nice long phrases. She reduced the tempo of each section with *ritenuto* as it was written in the score, and flew the tempo again on *a tempo*. The fun part of the song was in the C section. The accompaniment changed from flowing sixteenth-notes to blocked chords with syncopation rhythmic. The vocal line changed to be more speaking at the beginning of the section for a few measures, then back to singing long phrases again. Berlioz had set this section full of excitement, curiosity, and charming. The singer built up the dynamics at the text "Ou la fleur d'Angsoka?" to give a *forte* at the text "Dites...", then suddenly sang *subito piano* at the second "dites...", and remained *piano* until the end of the section.



Figure 68: Opening of the song with energetic long phrases (measures 5-7)

La voi - le en - fle son ai - - le, La bri - se va souf - fler !

cresc.

pp

Figure 69: Reducing tempo and *a tempo* again at the end of A section (mesures 12-19)

J'ai pour lest une o - ran - ge, Pour voil une ai - la d'an - ge; Pour mous - - - se, un sé - ra - phin.

pp

pizz.

un poco ritenuto *a tempo*

mf

Figure 70: Reducing tempo and *a tempo* again at the end of B section (mesures 37-43)

Figure 71 shows a musical score with two systems. The first system includes a vocal line with lyrics: "Ou la fleur d'Ang - so - ka _____ ? Di - tes," and a piano accompaniment with dynamics *mf* and *p*, and a *pizz.* marking. The second system continues the vocal line with lyrics: "di - tes, la jeu - ne bel - le, di - - tes," and the piano accompaniment.

Figure 71: Reducing tempo and *a tempo* again at the end of C section (measures 74-82)

The singer sang the beginning of D section with soft and sweeter sound compared with the other sections of the song because she interpreted it as an answer from a woman that would like to go to a place that love lasts forever “A la rive fidèle. Où l’on aime toujours”. The man’s voice was back again with more energy, answering that the island of love is not easy to find, but will you go with me? “Cetterive ma chère, On ne la connaît guère. Au pays des amours”. The song finished with calm feeling with sound of wind blow in piano parts, and reducing the tempo to create a picture of a distance ship which started the journey “La brise va..... souffler.....”

Figure 72 shows a musical score with two systems. The first system includes a vocal line with lyrics: "ler? Me-nez - moi _____, dit la bel - le, A la ri - ve fi -" and a piano accompaniment. The second system continues the vocal line with lyrics: "lè - le Où l'on ai - - - - - me - tou - jours." and the piano accompaniment, which includes tempo markings *un poco riten.* and *a tempo*, and a *pizz.* marking.

Figure 72: Answers of a woman in D section (measures 84-92)

Cet-te ri - ve, ma chè - re..., On ne la con-naît guè - re...

pizz. *pizz.* *pizz.*

Figure 73: Replying of a man (measure 92-96)

un poco ritenuto *a tempo*

La bri - - - se va souf - fler

Figure 74: The ending phrase with the wind blow and distance ship (measure 122-131)

2.4.5. Interpretation:

2.4.5.1. Villanelle, Op.7, No.1

The song described a picture of the Spring that vanished the cold of winter away. Imagine you were walking in the woods with your beloved. The sun shined warmly after the cold winter, you and your beloved walked hand in hand. You saw lilies in the valley with sparkling dew beneath it, and hear the blackbirds sang. As you walked by a river, there was moss on the rocks of the bank. You decided to rest there,

sat arms in arms with your beloved, listened to the sound of flowing water, whispered beautiful things to each other.

Then, you started walking again and lost in the woods, still, you were enjoying your beautiful day with your beloved. You both walked hand in hand, exploring a new path in the woods and reaped the wilds strawberries back home. At the end of the day, you sat together in front of the fire, smiling to each other and thinking that today was a good day.

2.4.5.2. L'île inconnue, Op.7, No.6

Imagine you were a beautiful young man, full of energy and longing for adventures. You planned to board on a ship to explore the wide world as you had always long for, but you fell for a sweet young woman in town, and you would like her to go with you. You brought her to a marina, walked around to see boats and ships there. The seagulls were flying, and the wind was blowing. She smiled at you, her shining bright eyes looked so happy and exciting, and you asked her "Tell me, my love, where do you wish to go? The sail is ready, and the breeze is beginning to blow!".

You told her that the ship was full of foods, its sail will be spread soon, and she could pick any place she would like to go, which you will lead her there, be on her side everywhere. "Would you like to sail to the Baltic sea?" you asked. "Or to the Pacific Ocean? To the island of Java? Or sail it to Norway, gathering the snow-flowers? Or to gather the flowers of Angsoka? Tell me, where do you want to go?". She looked into your eyes, smiled, then she answered: "Take me to the faithful shore, where love lasts forever". You told her that the place she wanted to go is barely unknown, but as long as the wind is blowing, we will find it together!

2.4.6. Conclusion:

'Les nuits d'ete, Op.7' is one of the most performed works by Hector Berlioz. It proved Berlioz's high composition abilities with rich harmony, various tone colors and unique way of expressing the emotional mood that all songs have shared the same pleasing element: magnificent melodic passages.

2.5. Songs Selection of “Acht Gedichte aus ‘Letzte Blätter’, Op.10” composed by Richard Strauss

2.5.1. Biography:

Richard Strauss

(11th June 1864 – 8th September 1949)



Richard George Strauss or Richard Strauss is a German composer. He was born on June 11, 1864, in Munich. He was a son of Josephine and Franz Strauss. Strauss's father, Franz was a principle horn player at Court Opera in Munich, a conductor and a teacher in Royal School of Music. Besides his horn expertise, Franz was able to play guitar, clarinet and viola as well, so he passed his best to his son. At the early age, Richard Strauss got his musical education from his father, then attended orchestra rehearsal and got private study in music theory and orchestration with the conductor assistant.

At the age of six, Strauss started to compose and continued composing until the end of his life. In 1872 when Strauss was eight years old, he started his violin lesson at the Royal School of Music with his uncle; Benno Walter, who was a close friend of Richard Wagner which later Wagner became Strauss's inspiratory.

In 1874, Strauss was ten at the time. He heard Wagner's Opera; *Lohengrin* and *Tannhäuser*, which deeply inspired into his style, but his composition style was not

yet a Wagnerian because his father forbade him to study it. Strauss' composition style of this period was more related to Robert Schumann and Felix Mendelssohn until he turned sixteen when his father allowed him to explore into Wagnerian style, but only studied it, not yet composed it.

Strauss had first performed his own composing at the age of eighteen (1882) in Vienna performing *Violin Concerto in D minor* with his teacher; Benno Walter that Strauss has played a piano reduction of orchestra part. He also has shown his love in horn through his composing with some horn concertos, which later became an important repertoire for horn players, for example, *Horn Concerto No.1, Op.11*. In the same year, Strauss entered the Ludwig Maximilian University of Munich, studied philosophy and art history. Then, he moved to Berlin in 1883 when he was nineteen years old. He got a chance to be a conductor assistant of Hans von Bülow who loved him so much and decided that Strauss would be his successor as a conductor of Meiningen Court Orchestra after his resigned in 1885. Strauss has learned various things by observing Bülow in the rehearsals including the art of conducting as well.

Strauss interested in chamber music and large ensemble, his first compositions were solo pieces and chamber works, which remained in a conservative harmonic style with exotic orchestration. He was always added or doubled some instruments to produce a new sound, for example: *Serenade for 13 wind instruments in E-flat, Op.7* (1882) and *Suite* (1884), both scored for double wind quintet plus 2 additional horns, and contrabassoon, or *Sonatina No.1 "From an Invalid's Workshop"* which composed in 1943 and *Sonatina No.2 "Happy Workshop"* composed in 1946, both scored for double wind quintet plus 2 additional horns, a third clarinet in C, bassett horn, bass clarinet, and contrabassoon, etc. There were lots of works, which scored like the traditions, but many of these were lost, for examples: *string quartet* (1881), *Piano Sonata* (1882) *Cello Sonata* (1882), *Piano Quartet* (1885), 2 pieces of *Piano Trio* (1877,1888) and *Violin Sonata in E-flat, Op.18*, etc.

As written previously, Strauss has followed his father since he was a little boy to the orchestral rehearsals. He has absorbed tons of the feeling of orchestral music plus a very good music theory and orchestration studies, he did produce the passion through his orchestra pieces with solo instruments, such as: *Concertos for Horn, Violin*

Concerto in D minor (1882), *Burleske for Piano and Orchestra* (1885-1886), *Oboe Concerto in D major*, *Duet Concerto for Clarinet and Bassoon with String Orchestra* (1948), etc.

Strauss's big developed into Wagnerian style in 1885 when he was twenty-one, started from *Tone Poem*, he met Alexander Ritter who was the husband of Wagner's niece. Ritter persuaded Strauss to abandon his conservative style of his youth and try to write tone poem. *Don Juan* was the first piece of his tone poem, composed in 1888 which has shown the proficiency in his orchestration skill. Strauss continued to write a series of increasingly ambitious tone poem: *Tod und Verklaerung* (1889), *Till Eulenspiegel's lustige Streiche* (1895), *Also sprach Zarathustra* (1895), *Don Quixote for Cello, Viola and Orchestra* (1897), *Ein Heldenleben* (1898), *Symphonia Domestica* (1903) and *An Alpine Symphony* (1911-1915).

In 1894, Strauss married a soprano Pauline de Ahna. They met when Pauline sang a role of Elisabeth in Wagner's *Tannhäuser* at the Bayreuth Festival with Strauss conducting and a month later they were married. They had one son in 1897 named Franz. Pauline was known for her fiery temperament; irascible, garrulous and outspoken. Strauss himself has said that she is very complex, very feminine, a little perverse, never be like herself and every minute is different from how she had been a moment before. Strauss's opera *Intermezzo* (1924) with his own libretto is a story reflected their stormy marriage. However, the marriage lasted for more than fifty years until death had torn them apart, and she was a great inspiration for him.



Pauline de Ahna



Strauss with Pauline and their son, Franz

In late nineteenth century, Strauss had turned his attention to opera. His first two operas were *Guntram* (1894) and *Feuersnot* (1901), but the operas were not successful with many drastically comments. However, he continued his intensity of composing opera and presented a very successful opera in the next work he did with more than thirty-eight curtain calls at the first performance: *Salome* (1905). Strauss' further operas had been moderated harmonic language using more dissonant and lushly sound with melodies of late-romantic style based on the Wagnerian chromatic harmony that he used in his tone poem which gave his opera fancy tone colors.

Strauss's operas were his greatest source for vocal music which in collaboration with many librettists: Hugo von Hofmannsthal, Stefan Zweig, Joseph Gregor and Clemens Krauss. Hofmannsthal was one of an Austria's greatest librettist which Strauss often use his libretto, such as *Der Rosenkavalier* (1911), *Ariadne auf Naxos* (1912), *Die Frau ohne Schatten* (1919), *Die Ägyptische Helena* (1928), *Arabella* (1933). Strauss's opera which with librettos of other librettists were *Die Schweigsame Frau* (1935) by Stefan Zweig, *Friedenstag* (1935-1936) and *Daphne* (1935) by Stefan Zweig and Joseph Gregor, *Die Liebe der Danae* (1940) by Joseph Gregor, and *Capriccio* (1942) by Clemens Krauss, which it is his last opera.

Besides operas and orchestral music, Strauss composed over a hundred lieder for voice and piano, many of which he later orchestrated. He also composed many songs for voice and orchestra, including his masterpiece, *Vier letzte Lieder* or well-known as *Four Last Songs* (1948). Most of the Strauss's Lieder composed before 1900, he produced six different collections containing thirty-one songs. Nearly all of them were published within two years and some within a few months or a few days after written. All of the songs display his passionate lyricism and feature richly-textured accompaniments.

With Strauss's passionate of orchestral music, he had seen that through the orchestral Lieder they could make a greater range of tone colors, textures and intensities than with the piano. Another reason for orchestrating songs is for his wife Pauline to sing at the many concerts he was invited to conduct. He orchestrated twenty-seven of his songs and wrote fifteen songs for voice and orchestra. Strauss's famous Lieder, such as *Ruhe, meine Seele!*, *Cécille*, *Morgen!*, *Heimliche Aufforderung*

and *Vier letzte Lieder* (1948). Most of Strauss's Lieder took only a few months or few years to be publishing, some of them even have been published right after he finished, for example, *Acht Gedichte aus 'Letzte Blätter', Op.10* (Eight Poems for Voice and Piano)

2.5.2. Literary:

Eight Poems for Voice and Piano, Op.10 was Strauss's first collection of songs, composed in 1882-1883 (when Strauss was at the age of eighteen) and published in 1885 containing eight songs as it was written in the title of the set:

1. Zueignung
2. Nichts
3. Die Nacht
4. Die Georgine
5. Geduld
6. Die Verschwiegenen
7. Die Zeitlose
8. Allerseelen

However, there are only three songs from this collection were famous and most been sung in concert and recitals, which is Zueignung, Die Nacht and Allerseelen. Originally, he had the tenor voice in mind for this opus, although all voice types sing these songs with great pleasure.

2.5.3. Song Analysis:

2.5.3.1. Zueignung, Op.10, No.1

“Zueignung” means devotion or dedication. The poet's solemn dedicate to the loved one that it was such a torment to be apart and love made the heart sick. In the second verse had mentioned about the amethyst glass which referred to the Greek-Roman mythology. In the ancient Greek, amethyst means not to be drunk which many people believe that the one who drinks wine from an amethyst glass will never get drunk. It is also a symbol of true love and eternal love. The third verse presented

about a soul which has been set free from the evil. Strauss has repeated the word “*Heilig*” twice at the climax which is the only word has been repeated in the song. It interprets as a deeply blessed from the heart.

Figure 75: The repeated “*Heilig*”, represented of the deep thanks (measures 25-26)

<p><i>Ja, du weißt es, teure Seele, Daß ich fern von dir mich quäle, Liebe macht die Herzen krank, Habe Dank.</i></p>	<p><i>Yes, you know it, dearest soul, How I suffer far from you, Love makes the heart sick, Have thanks.</i></p>
<p><i>Einst hielt ich, der Freiheit Zecher, Hoch den Amethysten-Becher, Und du segnetest den Trank, Habe Dank.</i></p>	<p><i>Once I, drinker of freedom, Held high the amethyst beaker, And you blessed the drink, Have thanks.</i></p>
<p><i>Und beschworst darin die Bösen, Bis ich, was ich nie gewesen, Heilig, heilig ans Herz dir sank, Habe Dank.</i></p>	<p><i>And you exorcised the evils in it, Until I, as I'd never been before, Blessed, sank upon your heart, Have thanks.</i></p>

Form of “Zueignung”

A A' A''

There were three verses in the song originally written in C major, but the singer chose the key of A major which was more suitable for her voice. The opening phrase (four measures) of the first two stanzas has shared the same melody; the second verse was only slightly different. The third stanza began with the same melody in the first phrase and then moved to a delightful high climax with thick-texture in the piano repeated chord. Each stanza ended with the word “*Habe Dank*” which was the original title of the poem set by the poem writer, Hermann von Gilm.



Figure 76: The end of the first verse that ends with “habe Dank” (measures 9-10)



Figure 77: “habe Dank” at the end of the song (measures 28-29)



Amethyst



Amethyst glass



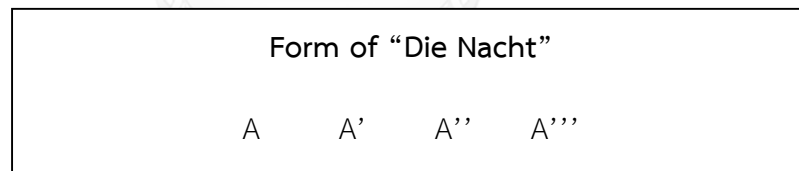
Amethyst jewel

2.5.3.1. Die Nacht, Op.10, No.3

“Die Nacht” or night is another beautiful song of Strauss which has proved his great skill at intimate settings. The overall texture of the song is lean which goes well with the poetic mood. The song’s mood was gentle but full of the fear that the night which stole all the beauty and light from the wood and town, will also steal the beloved. The stealthy feeling of the night began with a single repeated note in the piano, and then with more weight in each measure, become thirds, chords and bass line with chords.

The musical score shows the beginning of "Die Nacht" in 3/4 time, marked "Andantino" and "sotto voce". The vocal line starts with a single repeated note on "Aus dem Wal - de tritt die Nacht, aus den Bäu-men schleicht sie lei - se,". The piano accompaniment begins with a single repeated note in the right hand and a single note in the left hand, then progresses through thirds, chords, and a bass line with chords. The piano part is marked "pp" and "p".

Figure 78: The beginning of “Die Nacht” begins with a single repeated note, then thirds, chords and bass line with chords in C major (measures 1-5)



There are four verses in the song originally written in D major, but the singer chose the key of C major which suits better for her voice. The first two verses shared the same opening phrases for two measures; the last phrase of the second verse modulated and led to E minor key in the beginning of the third verse, and modulated again in the short interlude before the next section. The last verse of the song was in C minor which was a very good match with the feeling of fear in the poem, and back to C major again at the end of the song.

Al - le Lich - - - ter die - ser Welt,

Figure 79: The same opening phrase as the first verse in the second section
(measures 10-11)

Al - les nimmt sie, was nur hold, nimmt das Sil - ber weg des Stroms,

Figure 80: E minor in the beginning of the third verse (measures 18-21)

Aus - ge - plün - dert steht der Strauch, rük - ke nä - her,

Figure 81: C minor in the beginning of the last verse (measures 28-30)

Strauss's management of the harmonic changes was very delicate and beautifully united in the piano accompaniment plus the voice line, especially in the final measures. The last two phrases are Strauss's "fingerprints" that seem like the music is fading.

le, o die Nacht, mir bangt, sie steh - - le dich

mir auch.

Figure 82: Strauss's "fingerprints" (measures 33-45)

<i>Aus dem Walde tritt die Nacht,</i>	<i>Night steps out of the woods,</i>
<i>Aus den Bäumen schleicht sie leise,</i>	<i>And sneaks softly out of the trees,</i>
<i>Schaut sich um in weitem Kreise,</i>	<i>Looks about in a wide circle,</i>
<i>Nun gib acht.</i>	<i>Now beware.</i>

<i>Alle Lichter dieser Welt,</i>	<i>All the lights of this earth,</i>
<i>Alle Blumen, alle Farben löscht sie</i>	<i>All flowers, all colors extinguish</i>
<i>aus</i>	<i>And steals the sheaves</i>
<i>Und stiehlt die Garben</i>	<i>From the field.</i>

<i>Alles nimmt sie, was nur hold,</i>	<i>It takes everything that is dear,</i>
<i>Nimmt das Silber weg des Stromes,</i>	<i>Takes the silver from the stream,</i>
<i>Nimmt vom Kupferdach des Domes</i>	<i>Takes away, from the cathedral's copper</i>
<i>Weg das Gold.</i>	<i>roof,</i>
	<i>The gold.</i>

<i>Ausgeplündert steht der Strauch,</i>	<i>The shrubs stand plundered,</i>
<i>Rücke näher, Seel an Seele;</i>	<i>Draw nearer, soul to soul;</i>
<i>O die Nacht, mir bangt, sie stehle</i>	<i>Oh, I fear the night will also steal</i>

Dich mir auch.

You from me.

2.5.3.3. Allerseelen, Op.10, No.8

“Allerseelen” or All Souls’ Day is the day dedicated to the dead. In western spiritually believing, after people passed away the souls will be kept in another world, and there is only one day in an annual year that they are allowed to come back for the loved one, and that is “All Souls’ Day” which nowadays is on November 2.

<i>Stell' auf den Tisch</i>	<i>Place on table</i>
<i>die duftenden Reseden,</i>	<i>the mignonettes so scented</i>
<i>Die letzten roten Astem trag' herbei</i>	<i>The last of crimson asters set aside</i>
<i>Und laß uns wieder von der Liebe reden</i>	<i>And let us speak of love's remembrance</i>
<i>Wie einst im Mai.</i>	<i>As once in May.</i>
<i>Gib mir die Hand,</i>	<i>Give me your hand</i>
<i>daß ich sie heimlich drücke,</i>	<i>that I may press in secret</i>
<i>Und wenn man's sieht, mir ist es einerlei,</i>	<i>And if one sees, I shall not have a care,</i>
<i>Gib mir nur einen</i>	<i>Just give me one more</i>
<i>deiner süßen Blikke</i>	<i>of your sweetest glance</i>
<i>Wie einst im Mai.</i>	<i>As once in May.</i>
<i>Es blüht und duftet heut'</i>	<i>Today, on every grave,</i>
<i>auf jedem Grabe,</i>	<i>it blooms and sparkles,</i>
<i>Ein Tag im Jahr</i>	<i>One day is</i>
<i>ist ja den Toten frei,</i>	<i>granted when the dead are free,</i>
<i>Komm an mein Herz,</i>	<i>Come to my heart,</i>
<i>daß ich dich wieder habe,</i>	<i>that I may hold you again,</i>
<i>Wie einst im Mai, wie einst im Mai.</i>	<i>As once in May, as once in May.</i>

Form of “Allerseelen”

A B C

Strauss had set the song in a very sentimental way. The mood was intimate and calm at first and rolling to a very emotional climax at the end. The song opening scene describes the scented mignonettes on the table with red asters aside and a sweet couple was talking. The second verse expressed a longing feeling to see the loved one again, just a sweet glance, only a soft touch of your hand. Then, the third verse was almost the begging to the beloved that the reappearance of the loved one was the only thing that needed. There were three sections in the song, and every section concluded with the phrase “*wie einst im Mai*” (*once in May*) since May is a springtime, and spring represented as a time of love.



Figure 83: “*wie einst im Mai*” the ending phrase of every section (measures 13-15)



Mignonette flower



Asters Flowers (purple)



Red Asters Flower

Allerseelen was originally written in E-flat major, but the singer chose the key of D-flat major to suit her voice. The piano introduction quotes melodic material from the vocal phrase in the beginning of the third verse “*Es blüht und duftet heut auf jedem Grabe*” (Today, on every grave, it blooms and sparkles).



Figure 84: The introduction of “Allerseelen” (measures 1-4)

Figure 85: The beginning phrase of the third verse which use in the introduction (measures 27-30)

In the second verse, the key has been modulated to B-flat minor and neatly modulated back to D-flat major again in the next few measures. In the phrase “*gib mir nur einen deiner süßen Blicke*” (Just give me one more of your sweetest glance), the

dynamic marking is *pp* producing the sound of longing and begging for the sweet glance once more.

Figure 86 shows a musical score in B-flat minor. The vocal line is marked *p* and the piano accompaniment is also marked *p*. The lyrics are: "Gib mir die Hand, daß ich sie heim-lich drük - ke und wenn mans sieht, mir ist es ei - ner-lei,".

Figure 86: Modulation to B-flat minor key in the second verse (measures 18-21)

Figure 87 shows a musical score in B-flat minor. The vocal line is marked *pp* and the piano accompaniment is also marked *pp*. The lyrics are: "gib mir nur ei - nen del - ner sü - ßen Blick - ke, wie".

Figure 87: The *pp* dynamic in the word “süßen” (measures 22-24)

The song’s climax reached “*Komm an mein Herz, dass ich dich wieder habe*” (*Come to my heart, that I may hold you again*) with the doubling melodies in the piano accompaniment. The vocal line is finishing with “*wie einst im Mai*” (*once in May*) as a recall for the good memories of love. Then, the piano ending of the four bars was shifting harmonies that finally come to rest with the lover’s question.

Figure 88 shows a musical score in B-flat minor. The vocal line is marked *molto espress.* and the piano accompaniment is marked *cresc.* and *ff*. The lyrics are: "ein Tag im jahr ist ja den To - ten frei, komm an mein Herz, daß ich dich wie - der ha-be".

Figure 88: The climax of the song (measures 31-34)

Figure 89: The last ending of “wie einst im Mai” (measures 38-40)

Figure 90: Piano ending as a question (measures 40-43)

2.5.4. Performance Practice:

The singer has chosen the songs: Zueingung, No. 1, Die Nacht, No. 3, and Allerseelen, No.8 from Acht Gedichte aus ‘Letzte Blätter’, Op.10 composed by Richard Strauss in November 2016 because she loves German Lieder. She also would like to improve her vocal technique and to learn deeper interpretation through the songs. Since Strauss’s works are one of the best pieces which require high vocal techniques with the right style of rubato and unlimited interpreting.

The most difficult part of this selection of songs was to get together with the pianist. Strauss composed the piano accompaniment in a very special way. It sounds like duets between voice and piano. There are always questions and answers, also confirmations during the songs. The singer started to work with her accompanist in middle of December, starting with the meaning and interpretation, then tempo and dynamics. They also discussed where should the pianist breath with the singer, which place the singer takes times to emphasize the words and doing the *rubato*, where she goes slower or faster. It took lots of time to make the songs sounded like duets.

2.5.4.1. Zueignung, Op.10, No.1

“Zueignung” requires huge long phrases with dynamics changing and *rubato*. The singer had listened a lot of Strauss’s instrumental music and vocal music, also works of late romantic composers to understand more about ‘how to take time in the music of Romantic Period?’ and match it with the meaning of the song. There is syncopation pattern in the melodies. The singer emphasized the syncopated notes by giving more consonants and faster air flow. She also practiced exercises of syncopation note, helping to feel more the syncopation patterns.

5

daß ich fern von dir mich qua - le, Lie - be macht die Her - zen krank,

14

hoch den A - me - thy - sten Be - cher und du seg - ne - test den Trank,

Figure 91: Syncopation patterns in the vocal line. (measures 5-8 and 14-17)

The dynamics was written from *piano* until *fortissimo*, which at first was very difficult for the singer to produce it, but she found out later by practicing and interpreting the song, that the best way to give good dynamics in Strauss’s music is to follow the feeling and meaning of the song, so that the dynamics will come out easily and naturally. Although, she practiced on *Messa di voce* technique, helping to do all *crescendo*, *decrescendo*, and dynamics control, also some exercises to extend the vocal chords. It is very useful, especially for the climax of the piece with high syncopated notes with *fortissimo*.

The image shows a musical score for a vocal piece. The top staff is the vocal line, marked with a forte (*ff*) dynamic. It features a high note and syncopation. The lyrics are "hei - lig, hei - lig ans Herz dir sank,". The bottom two staves are the piano accompaniment, consisting of a right-hand part with chords and a left-hand part with a steady bass line.

Figure 92: Climax with high note and syncopation, plus loud dynamics. (measures 25-26)

2.5.4.2. Die Nacht, Op.10, No.3

“Die Nacht”, the most challenging piece for the singer compared to the other 2 songs from the set. The difficulties of the song are the soft dynamics all over the song with the beautiful legato line and the deep inner interpretation. The singer gave more support with slow air flow while singing the low notes to create nice steady connected long phrases with *sotto voce* (soft voice).

The image shows a musical score for a vocal piece. The top staff is the vocal line, marked with a *sotto voce* dynamic. It features a steady legato line. The lyrics are "Aus dem Wal - - de tritt die Nacht,". The bottom two staves are the piano accompaniment, consisting of a right-hand part with chords and a left-hand part with a steady bass line.

Figure 93: Slow air flow for the steady legato line with *sotto voce*. (measures 2-3)

The most difficulty which the singer faced during practice, it was to sing ‘leap notes’ from ‘low to high’ with ‘soft dynamics’. The singer practiced by retrograded the pattern, and added scale in between to connect the leap note, then sang it as written. After practicing the exercise, the muscle seemed to memorize how to give support for leap notes.

4

aus den Bäu - men schleicht sie lei - se,

35

bangt, sie steh - le

Detailed description: The image shows two staves of musical notation. The first staff is in 3/4 time and contains measures 4 and 5. It features a melodic line with a long slur over the notes, starting on a G4 and ending on a G4. The lyrics 'aus den Bäu - men schleicht sie lei - se,' are written below the staff. The second staff is also in 3/4 time and contains measures 35, 36, and 37. It features a melodic line with a long slur over the notes, starting on a G4 and ending on a G4. The lyrics 'bangt, sie steh - le' are written below the staff. The dynamic marking 'pp' is placed above the first measure of the second staff.

Figure 94: Leap note with soft dynamics (measures 4-5 and 35-37)

2.5.4.3. Allerseelen, Op.10, No.8

“Allerseelen” is separated into 3 sections. The singer practiced each section before combined it to sing-through the whole song. The most difficult part of the song is in the middle section, at the text “süßen Blikke”. Strauss set it in mid-high tessitura with *pianissimo* dynamics marking. The singer prepared a strong support with tiny air flow to produce the sound, using *Messa di voce* technique, starting from the top notes down to practice. It seemed impossible to do so at the beginning, but by practicing and focusing on giving the right energy at the right time, it became easier and easier.

del - ner sü - ßen Blik - ke, wie

Detailed description: The image shows a single staff of musical notation in 3/4 time, containing measures 23 and 24. The key signature has three flats (B-flat, E-flat, A-flat). The melody starts with a quarter rest, followed by a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics 'del - ner sü - ßen Blik - ke, wie' are written below the staff. The dynamic marking 'pp' is placed above the first measure.

Figure 95: High tessitura with *pianissimo* at the text “süßen Blikke” (measures 23-24)

At the climax of the song, at the text “komm an mein Herz..”, the singer practiced using *arpeggio* to connect the line with a *crescendo*. Then, she put *tenuto* on each note of the text “daß ich dich wieder habe” to emphasize the meaning, and to extend the climax before the soft finishing.

To - ten frei, komm an mein Herz, daß ich dich

Detailed description: The image shows a single staff of musical notation in 3/4 time, containing measures 32 and 33. The key signature has three flats (B-flat, E-flat, A-flat). The melody starts with a quarter note G4, a quarter note F4, a quarter note E4, and a quarter note D4. The lyrics 'To - ten frei, komm an mein Herz, daß ich dich' are written below the staff. The dynamic marking 'molto espress.' is placed above the first measure. A slur is placed over the notes from the second measure to the end of the staff, with a '3' written below it, indicating a triplet.

Figure 96: The *arpeggio* with *crescendo* at the text “komm an mein Herz” (measures 32-33)



Figure 97: *tenuto* at the climax (measures 33-34)

2.5.5. Interpretation:

2.5.5.1. Zueignung, Op.10, No.1

“Zueignung” means “Devotion”. Before starting the song, imagine you were sitting quietly, looking out of the window, thinking about your beloved which is now so far away from you. Then, your memories of the old days got through you, seeing yourself with confidence and did everything without questioning and regrets. The picture of the day you first met appeared. As you went through your memorial thinking, you saw how the beloved one brought you to a new world of life. You learned what real love means, and felt the changed within you, changing for good. You feel the pain of being apart “daß ich fern von dir mich quäle, Liebe macht di Herzen krank”, but it is also a blessing to you because you finally realize of true love you feel inside. “Habe Dank” was sung in *piano*, as if you were to say to God with deepest thankful that He had brought both of you to learn of true love. (Lehmann 1985)

The second verse, your thought flew back to unbeautiful parts of life you have been through. You were young and drunk with the freedom, in which you thought it was the highest thing you could aim for. You made mistakes and wrong choices, but your beloved held your hand saying “What you did is not wrong, and I understand you. The past could not hurt you anymore, and I love you as the way you are”. You were touched and thankful for the understanding and forgiving of your beloved, “habe Dank”.

In the last stanza, you feel a new world opening before you, the world with you and your beloved walking hand in hand, as a church door opens before a believer. You, at last, found the fulfillment of life because of the love from your beloved and

feel thankful for that. The last “Habe Dank” should be held until the very end with the piano chord.

2.5.5.2. Die Nacht, Op.10, No.3

The song has described the night as a thief who steals beautiful things from the world. Imagine you are walking back home nearby woods at twilight. As you walked through a field, the sun was on his way home as well. You saw the darkness slowly spread its wings, quietly took the brightness of the day away. It took the colors from all the flowers and stole the sheaves from the field as well. You started to fear.

Your fear increased with *crescendo* and *accelerando* while you passed by rivers “Alles nimmt sie, was nur hold.... weg das Gold” because you barely saw the shiny silver of the water that you have seen it in the day. The night took it too, perhaps, you think to yourself. Then, you slowly crossed the road and passed by a church. The beautiful elegant golden dome of the cathedral was taken away in the darkness as well. You wanted to be home as soon as possible, so you speeded up.

Finally, you were home, standing in front you the door. You could not see the bush and trees around your house, and it frightened you even more because you were afraid that the night may still your beloved from you too. In the phrase “o die Nicht, mir bangt, sie stehle dich mir auch” sing it with the *diminuendo*. At the word “stehle”, sing it in *pianissimo* as if under a spell of fear. Do not breathe when you sing “dich – mir – auch”, but torn these words apart to make it feel like your heart stop.

2.5.5.3. Allerseelen, Op.10, No.8

All Soul’s Day or the day of the dead. It is the day that all the one who has gone will able to come back for their beloved again. As the opening phrases of the prelude starts, memories sweep over you. You slowly closed your eyes and enjoyed the sweet cherish melancholy sentimentally in your heart. Then, you opened your eyes and saw the same room you were with him. The place you saw is still completely the same as the old days. The fragrance flowers placed on the table as the last autumn “stell’ auf den Tisch die duftenden Reseden”. Emphasize the “duftenden” with delightful *piano* to give a longing feeling, as if you could scent of your beloved. Sing

“und laß und wieder von der Liebe reden” with *pianissimo* as if you were whispering to him, and *crescendo* to give a yearning longing feeling on “wie einst im Mai”.

Start the middle section with *piano* “Gib mir die Hand, daß ich sie Heimlich drücke”, giving the scent of begging and asking with passion. Sing a warm *crescendo* on “gib mir nur einen deiner süßen Blicke”, asking your beloved for only a glance of his eyes as he used to do, then softly whispering “wie einst im Mai” with cherished.

Flow “Es blüht und duftet heut’ auf jedem Grabe” with passion, then *crescendo* with great significance on “ein Tag im Jahr ist ja den Toten frei”. Sing “komm am mein Herz” with more passion, building up to “daß ich dich wieder habe – wie einst im Mai” with the *accent* on “daß ich dich”. Sing the first “wie einst im Mai” broadly and with passion. Then, finish the last “wie einst im Mai” softly as a sigh, watching your beloved fading away.

2.5.6. Conclusion

Obviously that Strauss has composed numerous beautiful pieces, including operas and lieder. Most of Strauss’s songs and arias have been performed with a great pleasure of both beginners and professionals, but to produce the right sound of Strauss, singers are required excellent vocal techniques, well-control of dynamics and suitable timing of *rubato*, plus an expressive interpretation. With all the appropriate musical mixtures, Strauss’s works will be gratifying for both audiences and performers.

2.6. Songs Selection of “Cigáské Melodie (Gypsy Songs), Op.55” composed by Antonín Leopold Dvorák

2.6.1. Biography:

Antonín Leopold Dvorák

(September 8, 1841 – May 1, 1904)



Antonin Dvorak, a Czech composer who was the second Czech composer to achieve worldwide recognition after Bedrich Smetana. Dvorak's style was known as the fullest recreation of a national idiom with that of the symphonic tradition, absorbing folk influences and finding effective ways of using them.

Dvorak was born in Nelahozeven near Prague. He is the first-born son of Frantisek Dvorak and Anna nee Zdenkova. He has fourteen siblings, only eight of them survived. Dvorak was baptized as a Roman Catholic and has a strong Christian faith, plus the love of his Bohemian which both so strongly influenced his music.

In 1847, Dvorak learned to play violin from his teacher in a primary school. He has shown early talent and skill, playing in a village band and in a church which pleased his father, so that at the age of thirteen, he was sent to Zlonice to live with his uncle;

Antonin Zdenek in order to learn German language. His first composition was written the following year in 1855, the Forget-Me-Not Polka in C.

During study German in Zlonice, Dvorak took organ, piano and violin lessons from his German-language teacher; Anton Liehmann. Liehmann also taught him music theory and composition. Dvorak took further organ and music theory lessons with Franz Hanke. When he was sixteen, his father allowed him to become a musician on only one condition: he works as an organist.

September 1857, he moved to Prague and entered the city's Organ School, studying singing, theory, and Organ. Meanwhile, he still took additional language courses to improve his German, also worked as an extra violist in many bands and orchestras. Dvorak graduated the Organ School in 1859 with the second ranked in his class, but he did not succeed on a career of an organist. He continued playing in bands, restaurants, and balls, but with his high professional level led him to a position in viola player in the Bohemian Provisional Theater Orchestra in 1862. He experienced playing various type of music by playing in the orchestra, mainly opera, but that could not afford for his living. The needs of supplement income pushed him to give piano lessons which led him to meet Josefina Cermakova. Josefina was one of Dvorak students and a colleague from the Provisional Theater. He fell in love with her, but she never returned his love. However, Josefina Cermakova was an inspiration for his composing, the song cycle 'Cypress Trees'. Dvorak ended up marrying Josefina's younger sister, Anna Cermakova in 1873. They had nine children, three of them died in infancy.

In 1861, Dvorak has finished his String Quintet in A minor, a year later he finished String Quartet in A major, then Symphony in C minor with the subtitle: 'The Bells of Zlonice'. In 1870, He composed his first opera, Alfred. Its overture has first publicly performed in 1905, and the full opera production in 1938.

In 1871, Dvorak left the Provisional Theatre orchestra in order to have more time for composing. His compositions were coming to be recognized in Prague in 1873 from cantata 'The heirs of the White Mountain' which was performed by the Prague Hlahol Choral Society, received a warm response not only from the 300 singers but also from both audience and critics.

Outside the Prague area, Dvorak remained almost unknown as a composer. He applied for the Austrian State Prize for composition in 1874, but he did not make it until 1876. Within the year of 1875, he composed String Quintet, No.2, Symphony no.5, Piano Trio no.1 and Serenade for Strings in E. In 1877, he wrote the 'Symphonic Variations' and its premiere in Prague. In the same year (1877), he entered again the Austrian Prize competition, submitting Moravian Duets and Piano Concerto. He received a personal letter in December 1877 from the music critic, Eduard Hanslick who had been on the juries awarding the prizes that he had won the prize with Brahms as another jury awarding the prizes and they were making Dvorak's music known outside his Czech motherland. In that one month, Dvorak composed String Quartet no.9 in D minor, dedicating to Brahms.

In 1878, Dvorak wrote Slavonic Dances, Op.46, first for two pianos, then in an orchestra version which gave him an immediate and great success, leading him to the Berlin 'Nationalzeitung' published a review of Moravian Duets and Slavonic Dances, saying that the 'Dances' would make their way around the world and a heavenly naturalness flows through this music. In 1879, the dances had been performed in concerts in France, England, and the United States.

In 1879, Dvorak wrote String Sextet, Violin Concerto. The concerto was premiered in Prague in October 1883, also in Vienna in December. He also wrote Symphony No.6 for Vienna Philharmonic, intending to premiere in December 1880, but that did not happen. The symphony premiered in March 1881 in Prague and often performed in London 1882 which made his work an interesting composition.

In 1880, his Stabat Mater was performed in London, then in England and the United States, and a year later in Germany and Austria. Dvorak was invited to visit Britain in 1884. The London Philharmonic Society asked him to conduct concerts in London, and his performances were well-received there. He also composed Symphony No.7 and premiere with his own conducting in April 1885. Dvorak visited Britain at least eight times in total, conducting his own works there.

In 1890, Dvorak visited Russia and conducted orchestras in Moscow and St. Petersburg performing his own music. In 1891, he received an honorary degree from the University of Cambridge and was offered a position at the Prague Conservatory as

a professor of composition and instrumentation. In 1891, the lost file of Bohemian String Quartet was founded, later called the Czech Quartet. In that one year, Dvorak had written eleven string quartets, six of which had been premiered, and these were available as a Quartet on tour.

Dvorak was offered to be the director of the National Conservatory of Music in New York City. He moved there in 1892, starting an annual salary at \$15,000, providing three hours a day of work, including teaching and conducting, six days a week with four months vacation each summer. Because of the economic depression in 1893, the sponsor of the conservatory has been in financial problem, so that Dvorak's salary was cut to \$8,000 a year and was paid irregularly. The conservatory is now a high school.

Dvorak's main goal in America was to discover "America Music" and engage in it. Shortly after his arrival in America in 1892, Dvorak wrote a series of newspaper articles reflecting on American music. He supported the concept that African-American and Native American music should be used as a foundation for the growth of American music. He strongly felt that through the music of Native Americans and African-Americans, Americans would find their own national style of music.

In 1893, Dvorak wrote Symphony No.9, "From the New World" for the New York Philharmonic which was premiered and received a great success. The Symphony was published and was in the eyes of conductors and orchestras all over the world. In the same year, he wrote String Quartet in F (the "American"), String Quintet in Eb, a Sonatina for violin and piano. He also conducted a performance of his Eighth Symphony at Columbian Exposition in Chicago. In the winter of 1894, Dvorak started writing Cello Concerto in B minor, Op.104, completed in February 1895. His name was increasing recognition in Europe, and he had been made an honorary member of the Gesellschaft der Musikfreunde in Vienna.

Dvorak returned from the United States in April 1895. During his final years, he concentrated on composing opera and chamber music. In November 1895, he resumed his professorship at the Prague Conservatory. He completed String Quartets in Ab major and G major, also worked on the cycle of Symphonic Poems. In 1896, he finished five Symphonic Poems. His main operas: Jakobin (1896), The Devil and Kate

(1898-99) *Rusalka* (1900), 2 songs and 'Recitatives' (1900-01), and finally the opera *Armida* (1902-03)

Dvorak last visited London in 1896, conducting the premiere of his Cello Concerto in B minor by the London Philharmonic. In November 1897, Dvorak was appointed a member of the jury for the Viennese Artists' Stipendium. In November 1898, he was awarded from Emperor Franz Joseph I of Austria-Hungary, a gold medal for *Litteris et Artibus*. In April 1900, Dvorak conducted his last concert with Czech Philharmonic, performing Brahms' Tragic Overture, Schubert's "Unfinished" Symphony, Beethoven's Eighth Symphony, and his own symphonic poem "The Wild Dove". In April 1901, he was appointed by the Emperor to be a member of the Austro-Hungarian House of Lords. He also succeeded Antonin Bennewitz as a director of the Prague Conservatory.

Dvorak's sixtieth birthday was celebrated as a national event. Six of his operas and the oratorio "St. Ludmila" were performed in Prague on the actual date. In many towns all over Bohemia and Moravia, the Czech people celebrated his birthday.

Dvorak had an attack of influenza, and after a few weeks of illness, he died on May 1, 1904, at the age of 62, leaving many unfinished works.

During his life, Dvorak has composed around seventy songs; most of them are related to the German Lied style. Dvorak's songs have beautiful unique melody, and his piano accompaniments are full of interest and harmonic color. His songs manage to match between atmosphere and essence of the poetry, with variety and immediate emotional demand. Great dramatic strength is found in his *Zigeunermelodien* (*Cigánské melodie* or *Gypsy Songs*).

2.6.2. Literary:

The *Cigánské melodie* has shown Dvorak's best achievement in song. The work celebrated the music and culture of the Gypsies of Eastern Europe. Their free life style and excessive passion for life preserved romantic images in nineteenth-century music and literature. Hungarian music got rich influences from these people.

Cigánské melodie, Op.55 first published in 1880 for voice and piano accompaniment, containing seven songs in the set, and later with an orchestra version.

1. Ma pisen zas mi laskou zni
(My song of love rings through the dusk)
2. Aj! Kterak trojhranec muj prerozkosne zvoni
(Hey, Ring out, my triangle)
3. A les je tichy kolem kol
(All round about the woods are still)
4. Kdyz mne stara matka zpivat, zpivat ucivala
(Songs my mother taught me)
5. Struna naladena, hochu, toc se v kole
(Come and Join the Danci)
6. Siroke rukavy a siroke gate
(The Gypsy songman)
7. Dejte klec jestrabu ze zlata ryzeho
(Give a hawk a fine cage)

Dvorak set the songs to the text of Czech, but since the premiere of these songs was in Vienna, he also produced songs with German texts and wrote the music to German version. However, his best songs deserved to be heard more frequently in their original language. The most sung songs from the set were No. 1, 3 and 4.

2.6.3. Song Analysis:

2.6.3.1. Ma pisen zas mi laskou zni, Op.55, No.1

‘Ma pisen zas mi laskou zni’ was the first song of the Gypsy Songs. It was set in strophic form with three stanzas; each stanza shared the same melodic direction with strong and grand quality. The text reflected passionate emotional of the Gypsy personality.

Form of “Ma písen zas mi láskou zní”

A A' A''

Má písen zas mi láskou zní,
když starý den umírá,
a chudý mech kdy na šat svůj
si tajně perle sbírá.

My song resounds with love
when the old day is dying;
it is sowing its shadows
and reaping collections of pearls.

Má písen v kraj tak toužně zní,
když svetem noha bloudí;
jen rodné pusty dálnou
zpev volně z nader proudí.

My song resonates with longing
while my feet roam distant lands.
My homeland is in the distant wilderness -
my song stirs with nationalism.

Má písen hlučně láskou zní,
když bouře běží plání;
když těším se,
že bídy prost
dlí bratr v umírání.

My song reverberates with love
while unplanned storms hasten.
I rejoice in the freedom
that I no longer have
a part in the dying of a brother.

The song was in the key of D minor, starting at the piano introduction with groups of sixteenth notes descending from high to low. The vocal line came in at measure 7 with strong and grand melodic line. Dvorák slightly changed the piano introduction and used it as a short interlude before the second stanza came in at measure 19.

Moderato

Figure 98: Beginning of the song, starting with groups of sixteenth notes (measures 1-5)

Má pí - seň zas mi lás - kou zní, když sta - rý - den u - mi - - rá,

Figure 99: Vocal line started at measure 7 (measures 7-10)

Figure 100: Short interlude before the second stanza (measures 15-19)

In the second stanza, the key has been modulated from D minor to D major, and suddenly changed to the key of F major in the third stanza without any interlude. The first and third stanza shared almost exactly the same melodies, but Dvorák set the accompaniment in a different key. Once again, the short interlude sounded again after the third stanza in order to conclude the song.

Má pí - seň v kraj tak tou - žič zní, když svě - tem no - ha blou - dí,

d: i V7/ iv viii°7 V7

D: V7 I V I

Figure 101: Modulation from D minor to D Major (measures 19-23)

zpěv vol - ně z řa - der prou - dí, zpěv vol - ně z řa - der prou - dí. Má pí - seň hlu - čně lás - kou zní,

D: I vi iii vi iii I

F: VI IV VI vii° I

Figure 102: The starting of the third stanza without any bridge (measures 26-30)

The musical score for Figure 103 is written for piano in 3/4 time. It consists of three systems of staves. The first system has a treble and bass staff. The treble staff contains dense textures of sixths and triplets, with dynamics *ffz*, *fz*, and *fz*. The bass staff has a more rhythmic accompaniment with triplets and sixths. The second system continues this texture, with dynamics *dim.* and *p*. The third system shows a final measure with a *pp* dynamic and a final chord. A dashed line indicates the 8th measure.

Figure 103: Conclude the song with materials from the introduction (measures 37-41)

The chord progression that Dvorak used in this song is quite simple. He often used diminished seventh chord and secondary dominant chord to give a rich color of the song, also to make a smooth modulation.

2.6.3.2. A les je tichy kolem kol, Op.55, No.3

The third piece of the set: ‘A les je tichy kolem kol’ reminded of Brahms in its long-lined melodies and silent atmosphere which matched the meaning of the text. It is in modified strophic form with 2 stanzas and soft dynamics all over the song, only on climaxes in both stanzas was marked to be sung in *forte*.

Form of “A les je tichy kolem kol”

A	A'
a b	a' b'

A les je tichý kolem kol,
 jen srdce mír ten ruší,
 a černý kour, jenž spechá v dol,
 mé slze v lících,
 mé slze suší.

The forest is quiet all around;
 only the heart disturbs the peace.
 As black smoke gushing,
 tears flow down my cheeks
 and so they dry.

Však nemusí jich usušit,
 necht' v jiné tváře bije.
 Kdo v smutku muže zazpívat,
 ten nezhybnul, ten žije, ten žije!

They need not dry --
 let other cheeks feel them!
 The one who can sing in sorrow
 will not die, but lives and lives on.

The song started with 2 measures of piano introduction in the key of G major. Dvorák often used borrowed chord in this song, plus secondary dominant chord to make harmonic modulations. The vocal line started at the measure 3 with *piano* dynamic marking, then grew louder at measure 7 to the first peak in the accompaniment part at measure 11. The song has modulated from G major to E minor at measure 10, using a dominant of the sixth chord in G major as a dominant chord in E minor. The song modulated back to G major during the nice sweet transition was playing before the second stanza comes back again. The second stanza started with 2 measures of piano part as same as the beginning of the song.

Moderato

p

A les je

Moderato

pp

ti - - - chý ko - - - lem kol,

Figure 104: Measures of introduction, followed by the vocal line with soft dynamics
(measures 1-6)

poco cresc.

jen srd - ce mir ten ru - - ší jen

poco cresc.

srd - ce mir ten ru - ší.

p

a

Figure 105: Modulation to E minor at measure 10, using secondary dominant
(measures 6-12)

Figure 106 shows a musical score for measures 18-24. The top system consists of a vocal line and a piano accompaniment. The piano part is marked *poco a poco string.* and *ritard.*. The vocal line is marked **Tempo I** and includes the lyrics "Však ne - mu". The piano part is marked *pp* and **Tempo I**.

Figure 106: Sweet transition modulated back to G major (measures 18-24)

In the second stanza, Dvorák used exactly the same accompaniment chord progression, but he changed the vocal melodic line upward to bring out more drama of the song. He used the transition as a closing theme at the end of the song, fading softer little by little, creating a feeling of exhaustive.

Figure 107 shows a musical score for measures 39-45. The top system consists of a vocal line and a piano accompaniment. The vocal line includes the lyric "je!". The piano part is marked *poco ritard.* and includes dynamic markings *pp*, *cresc.*, *dim.*, and *ppp*.

Figure 107: Transition as a closing theme (measures 39-45)

2.6.3.3. Kdyz mne stara matka zpivat, zpivat ucivala, Op.55, No.4

The number 4: ‘Kdyz mne stara matka zpivat, zpivat ucivala’ was the most popular song in the set. Dvorák maintained a sentimental atmosphere which perfectly engaged with the content of the lyrics.

Když mne stará matka zpívát,	When my old mother taught me to sing,
zpívát učivala,	Strange that she often had tears
podivno, že často, často slzivala.	in her eyes.

A ted' také pláčem snedé líce mučím,	And now I also weep, when I teach
když cigánské deti hrát a zpívát učím!	Gypsy children to play and sing.

Once again, the song was set in a strophic form with 2 stanzas. The vocal line was written in 2/4 meter, but the accompaniment was in 6/8 meter which gave a very rich texture and color to the song. The piano introduction was able to set the atmosphere of the whole song. The vocal line came in at measure 9 with a *mezza voce* (half voice), like singing to a child in a cradle.

Form of “Kdyz mne stara matka zpivat, zpivat ucivala”

A A'

The musical score shows the piano introduction in 6/8 time. The first system (measures 1-4) is marked 'Andante con moto' and 'mf'. The second system (measures 5-8) is marked 'pp'. The key signature has three sharps (F#, C#, G#). The score is written for piano with a treble and bass clef.

Figure 108: Introduction (measures 1-8)



Figure 109: Vocal line started with *mezza voce* (measures 9-12)

Dvorák used rhythmic patterns and part of melodic lines from the introduction to make a short transition between the first and second stanza, also the same way at the end of the song, making it sound in one. The melodies of the vocal line from both stanzas were mostly the same with only some ornaments in the second stanza. The accompaniment chord progression of both stanzas is completely the same without any modulation but remained the rich harmony and tone color by using secondary dominant chords.

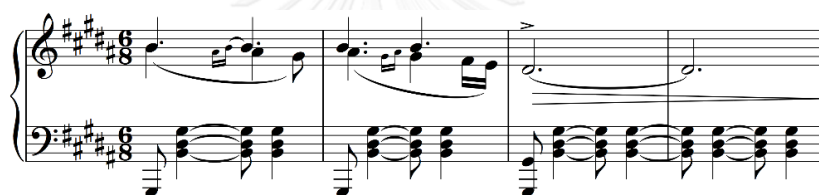


Figure 110: Part of introduction that was used as a short transition. (measures 25-28)



Figure 111: Melody from first stanza (measures 9-12)



Figure 112: Melody from the second stanza with ornaments (measures 29-32)

B: viiø7 V V7/ vi V7/ ii V7/ V V

Figure 113: Rich harmony, using secondary dominant (measures 37-42)

2.6.4. Performance Practice:

The singer chose this set of songs from Gypsy Songs, Op.55 composed by Antonin Dvorák during middle of November 2016 in order to extend new style and new language of repertoire. She also would like to improve her technique of singing, since the music of Dvorák required huge long *legato* phrases with “give and take” (*rubato*) in the music, especially in the set of Gypsy Songs.

The challenging parts to study the songs was the Czech language and the togetherness between the singer and the accompanist. Fortunately, the singer’s previous professor in Vienna, Prof. Franz Lukasovsky was able to read Czech. He gave her basic rules of the way to pronounce Czech and recorded the clear pronounced for her. He also gave a word by word translation for her as well. She took times to pronounce the word only until she could fluently speak it, then she put it into the songs.

According to the accompaniment, both, the pianist and the singer worked together most on the tempo which related to the meaning of the song. It took time for both the singer and the pianist to went fast and went slow together. The same understanding and interpretation made the rehearsal much easier. Since they got the same understanding, the way to reduce and accelerate the tempo was more in the same timing. (Katz 2009)

2.6.4.1. Ma pi senzas mi laskou zni, Op.55, No.1

This song required lots of energy to produce attractive broad sound of freedom with steady support to sing nice *legato* lines. There were many leap notes in the melodic lines, which the singer kept her voice in the same position in order to connect those leap notes in lines, and avoided voice position changes up and down. Most of the ascending melody came with *accelerando* and *crescendo* for a short phrasing, then back to *a tempo* again in the next phrase.



Figure 114: ascending melody with *accelerando* and *crescendo* (measures 9-10)



Figure 115: keep the same voice position when singing leap notes (measures 11-13)

There were modified melodies in the second stanza since the key was modulated to D major. The singer sang *crescendo* with *ritardando* at the text “jen rodne pustý dálinou” as it was written in the score. At the end of the second section, she built up the dynamics to *f* with *molto ritardando* at the text “zpev volne z nader proudu” which connected to the last stanza in *a tempo* with *pp*. The ending phrase of vocal line was a huge long *legato* phrase with *crescendo* building up to *f* and *ritardando* until the end.



Figure 116: *crescendo* with *ritardando* in the middle of second section (measures 24-25)

Figure 117: The ending of the second section which connected to the third stanza.

(measures 27-30)

Figure 118: The last phrase of the song (measures 35-37)

2.6.4.2. A les je tichy kolemkol, Op.55, No.3

The song was set in 4/4 meter with *Moderato* tempo marked. It contained nice long *legato* phrases. The singer began the vocal line with soft dynamics, built up with *poco crescendo* to the first climax on the piano part. The dynamics changed back to *p* again, and built up with support to the climax of the first stanza on vocal lines “me slze vlicich me”, then dimmed the dynamics down to finish the section. The melody in the second stanza has been modified. There were more leap notes with *crescendo*, which the singer needed more support and breath control. She followed the marking that was written in the score and tried to express it as much as possible.

Figure 119: *poco crescendo* to build up the song (measures 7-10)

Figure 120: another built up to the climax of the first stanza, then dimmed down to finish the section (measures 13-18)

kdo v smut - ku mů - že za - zpí - vat, ten ne - zhy - nul, ten
dim. *pp* *f*
 ží - je ten ží - je!

Figure 121: Modified melodies in the second stanza with lots of leap notes (measures 34-39)

2.6.4.3. Když mne stará matka, Op.55, No.4

The most challenging part of the song was singing in different tempo marked with the accompanist. It was confused at first, but by rehearsing together with the pianist gave the singer much confidence to perform it. The song was set in a strophic form with 2 stanzas, and a short interlude in the middle of each section.

The singer tried to catch the down beat of 6/8 in 2. She kept counting the beat in 2 making it easier to start the vocal line. She started the first phrase with *mezza voce*. All over the song was in the soft dynamics, only the climax of both stanzas was written *f* followed by *decrescendo* to finish the section with *p*.

mezza voce
 když mne - sta - rá mat - ka

Figure 122: Started the vocal line with *mezza voce* or half voice (measures 9-12)

po - div - no, že čas - to, čas - to sl - zí - va - la.
f *p*

Figure 123: Building up phrase and dimming down until the end of the first stanza (measures 17-24)

The second stanza shared completely the same melodies as the first stanza with some ornaments. The singer put *tenuto* on the down beat of the ornamented notes in order to emphasize the beauty of it. The building up *crescendo* of the second stanza came early than the first with sustained high climax, then *diminuendo* down at the end to *pianissimo* sound.



Figure 124: The same melodies with ornaments (measures 29-32)

Figure 125: Building up to the high sustained climax and dimed down to the end (measures 37-46)

2.6.5. Interpretation:

2.6.5.1. Ma pi senzas mi laskou zni, Op.55, No.1

Before starting the song, imagine you were an old Gypsy woman, sitting under a big tree surrounded by people of your nation. Then, you started to tell them stories of your life; when you were young, life was full of joy, excitement, love, and passion. You have never thought of the old days since the future shined bright like pearls, which was waiting for you to collect. Then, destiny led your feet roamed to distant land. Your home land was so far away, but your heart filled with your nationalism. As the time passed by, life was getting more and more difficult, and you have never got to be back to your homeland. You faced storms, sometimes, but you got through it. And you rejoiced in the freedom you had.

2.6.5.2. A les je tichy kolemkol, Op.55, No.3

It was a heavy day for you. You just found out a secret which you wish you should never know, but you have noticed it, and it hurt you so badly. You were standing in front of your house, looking out to the wood. Everything around you was quiet and peaceful, but your heart was full of heaviness, and tears started to run down your face. There was smoke from distance. You wish those smoke would dry all your

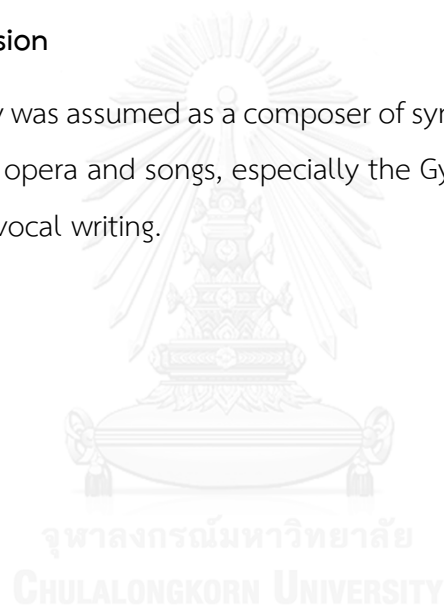
tears. As you felt the grief inside, you thought “at least, I am alive. since the pain had confirmed of my living”.

2.6.5.3. Kdyz mne stara matka, Op.55, No.4

You were sitting near by a cradle of your child, singing for her to sleep. Your memories shifted back to the time when you were a little girl cradled by your mother. You often saw her eyes covered with tears when she cradled you to sleep, and that made you wonder – why? Now, you cradled your own child, your eyes covered with tears as well. And you understand the reason – why?

2.6.6. Conclusion

Dvorák usually was assumed as a composer of symphonies and chamber music, but from many of his opera and songs, especially the Gypsy Song, Op.55 have proved his high ability of his vocal writing.



2.7. Songs Selection composed by Michael Head

2.7.1. Biography:

Michael Head

(January 28, 1900 – August 24, 1976)



Michael Dewar Head was born on January 28, 1900 in Eastbourne, United Kingdom. His father was a barrister and journalist, and his mother was a skillful amateur singer and pianist who had doubtless influenced music to him. Head was educated at Monkton Combe School in Somerset and started his musical training at the age of 10, taking piano lessons with Jean Adair and singing lessons with Fritz Marston at the Adair-Marston School of Music.

After finished the Senior School in Somerset, Head went to study in mechanical engineering which later on he dropped to attend the Royal Academy of Music, but was soon called up for service in the World War I working at an ammunition factory. While working at the factory, he composed his first published work; the song cycle '*Over the Rim of the Moon*'. The song cycle was published in 1917.

After the war, Head resumed his studies at the Royal Academy of Music in 1919, studied composition with Frederick Corder, piano with Thomas B. Knott and organ with Reginald Steggall. During the study, he won the Sir Michael Costa Scholarship for composition, also won other awards for composition, sight singing, and harmony. In

1924, Head was asked to be an Associate at the Royal Academy of Music, and then he graduated in 1925.

After graduated, he took up a post at Bedales School, Petersfield in 1926 and he worked there for 3 years until 1929. Additionally, he took up the post of Pianoforte Professor at the Royal Academy, from an invitation of Sir John McEwen in 1927, which he held to this post until his retirement in 1975. Years later, he was appointed to be an examiner for the Associated Board of the Royal School of Music, toured to many countries.

In 1929, Head gave his first public recital as a self-accompanied singer at Wigmore Hall. Because of the debut performance, his name grew rapidly. He gave a lot more recitals in the British Isles, also in many parts of the world. In addition, he gave several radio recitals both in Britain and Canada.

After the outbreak of World War II in 1939, Head returned to London and continue teaching throughout the aggression. He also gave hundreds of concerts in factories and in small towns during the time. The war lasted until 1945, the atomic bombings in Hiroshima and Nagasaki caused Japan surrendered, and the war ended.

Head continued his work as an examiner after the war, toured to many countries, including Barbados, South Africa, Zimbabwe and Rhodesia. During his examining for the Associated Board in Rhodesia and South Africa, he suddenly and unexpectedly got sick and died in Cape Town on August 24, 1976.

Head is known for his vocal music, which began publishing in 1917. He composed 122 art songs and lots of choral works. One of his most popular songs is the Christmas Carol, '*The Little Road to Bethlehem*', the words set by Margaret Rose. His best-known song cycles are '*Over the Rim of the Moon*' (1918-19) and '*Songs of the Countryside*' (1921-23). He also composed many sets of songs and song cycles, such as '*Songs of Romance and Delight*', '*Six Sea Songs*', '*Three Songs of Venice*' and etc. Most of his songs were published quickly after finishing composing, and have remained in print.

Head's most famous song was from the song cycle '*Over the Rim of the Moon*' named *The Ships of Arcady*. The cycle contains 4 songs:

The Ships of Arcady

Beloved

A Blackbird Singing

Nocturne

2.7.2. Literary:

Head's songs are quite attractive; they are harmonically reactionary with simple melodies. Sometimes, it seemed like melodies are falling somewhere between the popular ballad and the art song proper. His compositional style was eclectic, using a variety of ways which complicated a sense of personal style in his songs: impressionism, romanticism, chordal and contrapuntal techniques, modality, and often an extremely descriptive treatment that lacked depth or definition. His musical treatment in most of his songs scratches the emotional surface of the text and moves on, leaving the endings with a feeling of incompleteness. There are 2 song cycles of Michael Head which are interesting and containing those famous songs. The song cycles are "Song of the Countryside" and "Songs of Romance and Delight".

The cycle '*Songs of the Countryside*' contains 10 songs:

Sweet Chance That Led My Steps

Sweet Almond Blossom

A Green Cornfield

A Piper

Foxgloves

Tewkesbury Road

O To Be In England

On The Wings Of The Wind

Oh For A March Wind and Green Rain

The cycle '*Songs of Romance and Delight*' contains 11 songs:

Dear Delight

Holiday in Heaven

Love Not Me for Comely Grace
Love's Lament
O Let No Star Compare with Thee
The Fairies' Dance
The Plague of Love
The Singer
The Twins
Why Have You Stolen My Delight
You Shall Not Go A-Maying.

2.7.3. Analysis:

2.7.3.1. A Piper from Songs of the Countryside

One of the most famous songs from the cycle is 'A Piper' which was composed in 1923. The song started with a lively Piper's tune on the right hand of piano, joined by chords in the left hand and finally, the voice. The meter was 9/8, alternating with 6/8 to fit the text stresses. The text narrated a story of a piper who played his pipe in the streets, and the townsfolk; men, women, and children danced along with his pipe's sound, turning a cold winter into a beautiful day for a while.

A piper in the streets today
Set up, and tuned, and started to play,
And away, away, away on the tide
Of his music we started; on every side
Doors and windows were opened wide,
And men left down their work and came,
And women with petticoats coloured like flame.
And little bare feet that were blue with cold
Went dancing, dancing, back to the age of gold,
And all the world went gay, went gay,
For half an hour in the streets today.

Form of "A Piper"

A B

The details of the text had reflected the life of the people who survived through war. They were poor, men work hard, women have no proper outfit and children have no shoes to wear. Though life is hard, they fight to live and the sound of a piper was a gift that had brighten up their day.

Head had set the key signature into 4-flats, but the tonality is blur. From the introduction, it is obvious that the note F is the tone center of the song without an E-natural note, which normally it is the leading tone of F minor. So, there were 2 possibilities to analyze the key: F natural minor or F Aeolian mode. Head used lots of chromatics in the right hand and used paralleled chords in the left hand.

Lively but not too fast (♩ = c. 112)

The musical score shows the introduction of the piece. It is in 9/8 time and F major. The tempo is 'Lively but not too fast' with a quarter note equal to approximately 112 beats per minute. The right hand plays a melodic line with chromaticism, starting on G4 and moving up to F5. The left hand plays parallel chords. Dynamics include *pp*, *cresc.*, *mf*, and *p*.

Figure 126: Introduction with chromatics in the right hand and paralleled chords in the left hand (measures 1-6)

The vocal line comes in at measure 9, narrated the story through a simple melody to reach the climax at measure 38 on the pitch G-flat. The melody went up harmonically with the ascending piano part, matched the text '*dancing, back to the age of gold*' and continue the high tessitura to keep the climax to the next long note with the text '*And all the world went gay, went gay...*' and ended the vocal line with the note F, picked up by the motif from piano introduction to conclude the song.

Figure 127: Vocal line comes in at measure 9 (measures 8-12)

Figure 128: The song's climax in measures 38 and 40 (measures 38-41)

Figure 129: Piano introduction picked up the end of vocal line to conclude the song (measures 43-50)

2.7.3.2. Love Not Me for Comely Grace from Songs of Romance and Delight

“Love Not Me for Comely Grace” is the third number of the cycle Songs of Romance and Delight. It is one of the least sung from the cycle, but it is full of musical beauties. The song was set in 3/4 meter with *Allegro molto* (very fast, very lively) tempo marking in the key of F major. Head started the song on piano accompaniment with soft dynamics of *arpeggio*, alternating the group of quintuplet, sixteenth, and septuplet in one measure, plus sextuplet in between. The meter changed to 4/4 at measure 3 and simply changed back to 3/4 again in the next measure with a very simple chord progression, but it set up the sweet and friendly mood to the song all at once by the introduction.



Figure 130: The alternating groups of quintuplet, sixteenth, sextuplet and septuplet (measures 1-3)



Figure 131: Meter changed to 4/4 and quickly changed back to 3/4 (measures 4-5)



Figure 132: Simply, but beauty progression in the introduction. (measures 3-6)

Progression of Chords in the Introduction

(measure 1-6)

*F: F C | F C | F A7 | Dm Gm7 C7 | F C7 | F C7 |
I V | I V | I V7/vi | vi ii7 V7 | I V7 | I V7 |*

The vocal line started at measure 7 with simple and delightful melodies, which match to the meaning of the song, while the piano accompaniment continued the flows. The song was set in a ternary form without any key change, separating the sections with a short interlude and by the poem itself.

Love not me for comely grace,

For my pleasing eye or face;

Nor for any outward part,

No, nor for my constant heart:

For those may fail or turn to ill,

So thou and I shall sever.

Keep therefore a true woman's eye,

And love me still, but know not why;

So hast thou the same reason still

To doat upon me ever.

Form of “Love Not Me for Comely Grace”

A – B – A’

The accompaniment part has changed from broken *arpeggio* to syncopated block chord at measure 15 with the text ‘*For those may fail or turn to ill*’, giving an emphasis to the text, and expressing a bit of fear and unstable feeling. Head repeated

the text ‘*So thou and I shall sever*’ twice as a section finishing, in order to prior it and to affirm the fear and unstable awareness from the previous phrase. The piano accompaniment echoed the melodies of the vocal part at the text: ‘*So thou and I shall sever*’ to strongly insist the phase. Head used the modified introduction to pick up the long suspension ending melodies as an interlude before starting the next section.

Figure 133 shows a musical score for measures 15-16. The top staff is the vocal line in 3/4 time, with lyrics: "For those may fail, or turn to ill, So". The bottom staff is the piano accompaniment, also in 3/4 time, marked "a tempo". The piano part features a syncopated block chord pattern, with a piano (p) dynamic marking.

Figure 133: Accompaniment changed to syncopated block chord (measures 15-16)

Figure 134 shows a musical score for measures 17-20. The top staff is the vocal line in 3/4 time, with lyrics: "thou and I shall se - - ver, So". The bottom staff is the piano accompaniment, also in 3/4 time, marked "mp". The piano part echoes the vocal melody.

Figure 134: Echoing of melodies in the piano part (measures 17-20)

Figure 135 shows a musical score for measures 21-23. The top staff is the vocal line in 3/4 time, with lyrics: "So thou and I shall se - - - ver". The bottom staff is the piano accompaniment, also in 3/4 time, marked "p", "rit.", and "a tempo". The piano part features a repeating pattern of sixteenth notes, with measures 6 and 7 indicated.

Figure 135: The repeating text ‘*So thou and I shall sever*’ at the section finishing (measures 21-23)

Figure 136: The pick up interlude that modified from the introduction. (measures 23-28)

In the B section, Head repeated the text ‘*And love me still*’, also marked *molto rit.* and *tenuto* on each note, he even put an *accent* on the repeated ‘*love*’ to emphasize the meaning. Again, he duplicated the text ‘*Still to doat upon me ever*’ twice with *tenuto* on the both time of the word ‘*doat*’. Piano accompaniment played in ascending motion and shared the same rhythmic motif in the right and left hand.

Figure 137: Repeated ‘*And love me still...*’ with tempo and articulation marking (measures 31-32)

Figure 138: The same point of articulation on a repeated phrase (measures 36-38)

Figure 139: Ascending motion and rhythmic motif in the piano part (measures 39-41)

The modified A section was sounded again with higher tessitura than the original A section with many dynamics changes and *accent* on emotional words. There are many dynamics and tempo marking in this A' section, in order to bring the best sensitivity emotion out of the song. Head put a *fermata* to prolong the ending words of the phrase: 'Nor for any outward part', followed by *meno mosso* (less motion, slower) and *rallentando* (slowing down) in the next phrase: 'No, no, nor for my constant heart', creating an asking and demanding feeling. The climax is in measure 52 where Head put a *fortissimo* with *accent* on the high note, plus an immediately marking of *largamente* (broadly, slow) at the text 'but Love me still'. The song perfectly ended with long suspension notes in the vocal line above the ascending flowing piano accompaniment.

Nor for an - y out - ward part, *meno mosso* No, no, nor for my
 con - stant heart, *p*
rall. *p espressivo*

Figure 140: A *fermata* followed by *meno mosso* and *rallentando* in order to express the meaning of the text (measures 46-49)

But love me still, and know not why; So—
ff largamente *mf*
ff

Figure 141: The climax of the song with a sudden slowing down and loud dynamics with articulation. (measures 52-53)

deat up - on me e - - - - ver!
p *ff* *a tempo*
do *rit.* *f* *ff* *8va*

Figure 142: Ending long notes of vocal part above the flowing piano accompaniment (measures 57-62)

2.7.3.3. The Singer from Songs of Romance and Delight

The most famous song from the cycle: Songs of Romance and Delight is “*The Singer*”. It was first published in 1939. Head composed it as an unaccompanied song, but he did put the accompaniment part in. Some singers also perform with accompaniment. The song was set in 4/4 meter, alternating with 2/4 and 3/4 to match the stresses of the text.

Form of “The singer”

A A' B A''

I met a singer on the hill

He wore a tattered cloak

His cap was torn, his shoes were worn

And dreamily he spoke

fa la la la la la...fa la la la la la

A wrinkled face, a cheery smile

And a nobby stick had he

His eyes were grey and far away

And changeful as the sea

And changeful as the sea

I offered him a piece of gold

And hope that he would stay

No word he spoke but shook his head

And smiled and went his way

fa la la la la la...fa la la la la la

*I watched the singer down the hill
 My eyes went following after
 I thought I heard a fairy flute
 And the sound of fairy laughter,
 fa la la la la la*

*I thought I heard a fairy flute
 And the sound of fairy laughter
 fa la la la la la*

Again, he had set it in a 4-flats key, but the tonality was ambiguous. It seemed like the key of F natural minor at first. Then, he meant to blur the key with D-natural note in measure 12 which made the melody sound like it is in F Dorian mode, but he quickly brought back D-flat in the next phrase.

Dorian mode is similar to a natural minor scale, but the sixth degree scale is half step higher. For example:

A Dorian mode

A B C D E F# G A

F Dorian mode

F G Ab Bb C D Eb F

Allegro moderato
mf (rhythmic)

I met a sing-er on the hill, He wrote a tat-tered cloak, His cap was torn, His shoes were worn, And dream - i - ly he spoke.

Figure 143: The beginning set in 4-flats key (measures 1-7)

mp *ten.* *ten.*

His eyes were grey and far a-way And change - ful as the

Figure 144: D-natural makes it sound like F Dorian mode (measures 12-13)

In measure 16-17, Head set the melody in A-flat minor instead of A-flat major and quickly changed the key in the next phrase. In measure 18, he used descending E-flat harmonic minor in the melody and switched to E-flat natural minor in the next measure. Finally, A-flat major came at measure 20 at Tempo I and quickly changed back to F minor again.

(*poco piu mosso*) (*meno mosso*)

I of-fered him a piece of gold And hoped that he would stay. No

(*poco piu mosso*) (*meno mosso*)
p *mf*

Figure 145: Using A-flat minor instead of A-flat major (measures 16-17)

Figure 146: descending Eb harmonic minor and quickly switch to Eb natural minor
Measure 20, Ab major comes in at Tempo I (measures 18-22)

The most often repeated word of the song was “Fa la la la...”. It was first heard in measure 8-9 to finish the first section. Then, reprised again in measure 23-24 with some tiny special sound. In the second “Fa la la la...”, Head used E-natural instead of E-flat to surprise the audience before shifted to a new section.

Figure 147: First “Fa la la la” (measures 7-9)

Figure 148: Second “Fa la la la” which change Eb to E-natural (measures 22-24)

In the last section, Head used ascending chromatics pattern in various places at the word “Fa la la la...”, but at the very end of the song, he decided to use descending chromatics with triplet and quintuplet rhythmic pattern down to the note F to finish the song.

Figure 149: ascending chromatic of 'Fa la la la' (measures 29-31)

Figure 150: Ascending chromatic of 'Fa la la la' (measures 33-35)

Figure 151: Descending chromatic at the end of the song (measures 36-38)

2.7.4. Performance Practice:

The singer has chosen these 3 songs by Michael Head from the suggestion of her teacher, Associate Professor Duangjai Thewtong in Middle of January. The teacher advised her to try new style of music since songs of Head are always a fun to do. The singer practiced them until she could fluently sing it, then she rehearsed with the accompanist. It took time for both the singer and the pianist to smoothly play it

together. It is one of the most challenging sets of songs compared to the other pieces from the program.

2.7.4.1. A Piper

The song is set in 9/8 meter which is a bit confused for the singer. She thought of it in 3 instead of 9, giving an emphasis at the first beat for an easier counting. It seemed so difficult at the beginning, but when she was familiar with the sense of three, it became easier. At the phrase “And away, away, away on the tide of his music...”, she dragged the tempo down, as there was a mark *poco largamente* (a little slower) with *crescendo*, and back to *a tempo* again at the text “we started”. The singer emphasized words by putting *accent* to make it outstanding and understandable at the text: “And men left down...”, “And women with petticoats...”, and “And little bare feet...”. The singer prepared the climaxes of the song by giving more energy to make *crescendo* and reduced the tempo to hit the high climax, then put *mp subito* to make a dynamics contrast as it was written in the score. She finished the song with soft dynamics as if the piper was walking away with a distance sound of his pipe.

The image displays a musical score for the song 'A Piper'. It consists of two systems of music. The first system shows the vocal line and piano accompaniment for the phrase 'And a - way, a way, a - way, on the'. The tempo is marked *poco largamente* and the dynamics are *mf* with a *cresc.* marking. The second system shows the vocal line and piano accompaniment for the phrase 'tide Of his mu - sic we start - ed,'. The tempo is marked *a tempo* and the dynamics are *p*. The score includes various musical notations such as rests, notes, and dynamic markings.

Figure 152: The first slowing down with increasing dynamics, and back to the same tempo again (measures 13-18)

men left down their work and came, And wo - men with
 pet - ti - coats col - oured like flame. And lit - tle bare feet that were

p
f ten. *pp a tempo*
ten. *sf* *pp a tempo*

Figure 153: Put *accent* to emphasize the words. (measures 25-31)

Went dan - cing, dan - cing, back to the age of
 gold, And all the world went gay, went gay,

cresc. *f* *rit.*
cresc. *f* *rit.*
molto rit. *ff Allargando* *a tempo mp subito*
molto rit. *L.H. ff Allargando* *a tempo p subito*

Figure 154: Climax preparation with dynamics and tempo reduced. (measures 34-40)

2.7.4.2. Love Not Me for Comely Grace

The song was set into 3/4 meter with flowing tempo. The singer gave sustaining support to produce *legato* with *crescendo* in the beginning section of the song. She reduced the tempo just a tiny bit at the text “constant heart” in order to emphasize the word. In the middle section, *tenuto* and *accent* with *molto ritardando* was written in the score at the text: “And love me still, and love...”. The singer gave more energy

on each articulated notes to emphasize it. She did a *crescendo* toward the climax of the middle section before repeating the first part of the poem in the modified melodies.

Figure 155 shows a musical score for two systems. The first system has a vocal line in 3/4 time with a piano (*p*) dynamic. The lyrics are "Love not me for come - ly grace,". The piano accompaniment consists of a long, flowing line with a crescendo, marked with fingerings 6 and 5. The second system continues the vocal line with the lyrics "For my pleas - ing eye or face," and the piano accompaniment continues with similar flowing lines and fingerings.

Figure 155: Sustaining support for long *legato* line with *crescendo* in the beginning section (measures 7-10)

Figure 156 shows a musical score for two systems. The first system has a vocal line in 3/4 time with a piano (*p*) dynamic and a *poco rit.* tempo marking. The lyrics are "no, nor for my con - stant heart,". The piano accompaniment consists of a long, flowing line with a *poco rit.* tempo marking and a piano (*p*) dynamic. The second system continues the vocal line with the lyrics "no, nor for my con - stant heart," and the piano accompaniment continues with similar flowing lines and fingerings.

Figure 156: Reducing tempo to emphasize the text (measures 13-14)

Figure 157 shows a musical score for two systems. The first system has a vocal line in 3/4 time with a piano (*p*) dynamic and a *molto rit.* tempo marking. The lyrics are "And love me still, and love me still but". The piano accompaniment consists of a long, flowing line with a *molto rit.* tempo marking and a piano (*p*) dynamic. The second system continues the vocal line with the lyrics "And love me still, and love me still but" and the piano accompaniment continues with similar flowing lines and fingerings.

Figure 157: Articulation for emphasizing the text in the middle section (measures 31-

to doat up - on me e - - - - ver!

mf (*pp*)

colla voce

Figure 158: Increase the dynamics to build up the climax (measures 38-40)

In the repeating modified A section, the singer did a *fermata* on the text “Nor for any outward part” to give a yearning feeling, then went on with *a tempo*. She gave more dynamics and tempo changing in the ending section as the composer has written. The song beautifully finished with a long sustain high range with big *crescendo* from *p* to *ff* as a passion of love.

Nor for an - y out - ward part, No,

f *ff*

L.H.

Figure 159: The *fermata* to emphasize the text (measures 46-47)

mf a tempo *ff largamente*

For those may fail, or turn to ill, But love me still, and

mf a tempo *ff*

know not why; So hast thou the same rea - son

mf a tempo *cres*

Figure 160: Many dynamics and tempo changing (measures 50-55)

The image shows a musical score for a vocal piece. The top staff is the vocal line in 3/4 time, with lyrics: "to doat up - on me e - - - ver!". The bottom staff is the piano accompaniment, also in 3/4 time. The score includes dynamic markings such as *p* (piano), *ff* (fortissimo), and *a tempo*. There are also performance instructions like *rit.* (ritardando) and *a tempo*. The piano part features a melodic line with a fermata and a bass line with chords and a steady rhythm.

Figure 161: Beautiful endings with high notes and expressive dynamics (measures 57-59)

2.7.4.3. The Singer

The singer chose to sing this song unaccompanied. The most challenging part of this song was the chromatics. She started the song by singing it in solfège, then sang it in “ah..ah” before putting all the *accent* and text. It was more an exercise than a song to her, but she found the text was very interesting. The more she put her time interpreting the meaning, the more it became a song to her. Before practicing the song, she always sang chromatic scales first to make herself be aware of the intonation. It took some time to be familiar with the melody, but it took more times to be able to sing it perfectly with good intonation, articulations, and dynamics, plus the interpretation. (LaBouff 2007)

The singer kept the steady beats and rhythms in the first section with emphasis at the first beat of each measure to set tempo and mood of the song. She sang “Fa la la la...” in the first section with 2 different dynamics to make it interesting, as it was written in the score. She put *accent* and *tenuto* in the second section at the phrase “a nobby stick had he; his eyes were grey...” to emphasize the words and meaning.

Allegro moderato
mf (rhythmic)

I met a sing-er on the hill, He wrote a tat-tered cloak, His

Figure 162: Steady beat and rhythm at the beginning (measures 1-3)

spoke... Fa la la la la la... fa la la la la la A

Figure 163: Different dynamics of “Fa la la la...” (measures 7-9)

nob-by stick had he; His eyes were grey and far a-way And

Figure 164: Words emphasis with musical articulations (measures 11-12)

The singer speeded the tempo up a tiny bit in the third section “I offered him a piece of gold...”, creating an exciting feeling. The “Fa la la la...” of this section has been modified. She gave attention to the changing note, making sure that it sounded in the exact intonation. The most fun and challenging part of the song was in the last section. It contained lots of chromatic patterns with tempo and dynamics changing. She did a *fermata* at the climax of the song, and another *fermata* at the text “I heard a fairy flute..”. A descending chromatic scale was sung at the ending before a finishing note with *mezza di voce* to make the ending F sound soft and smooth.

way. Fa la la la la la la fa la la la la la

Figure 165: Modified “Fa la la la...” (measures 22-24)

sound of fai - ry laugh-ter, fa la la la la la la la la la la

Figure 166: Chromatic melodies with climax *fermata* (measures 29-31)

I thought I heard a fai - ry flute And the

Figure 167: Another *fermata* on text (measures 32)

And the sound of fai - ry laugh-ter fa la la la la la la fa la la la la la la la la la la

Figure 168: Repeating the same “fa la la la...” (measures 33-35)

The image shows a musical score for a vocal piece. The top staff is the vocal line, written in a treble clef with a key signature of three flats and a 4/4 time signature. It features a descending chromatic melody with 'la' syllables. The melody starts with a long note, followed by a series of eighth notes descending chromatically. There are dynamic markings 'pp' and 'ppp' above the staff. The bottom two staves are the piano accompaniment, written in a grand staff (treble and bass clefs). The piano part begins with a 'mezza di voce' section, indicated by a 'mf' dynamic marking. The piano part also features a descending chromatic melody in the right hand, with dynamic markings 'p' and 'pp'.

Figure 169: Descending chromatic melodies with *mezza di voce* at the end (measures 36-38)

2.7.5. Interpretation:

2.7.5.1. A Piper

The sound of the piano introduction referred a sound of a pipe. It sounds distance at first, and come closer each measure, which makes you exciting. Imagine you were in a village working outdoor with other people, and suddenly a joyful sound of pipe sounded in the main street. Everybody around you was happy to hear the music from a piper. They put down their works and started to dance. The delightful and cheerful feeling heated you up, and you danced with them at the text “And all the world went gay, went gay”. The street was swiftly changed into a little feast while the music was on. The sound of pipe was fading as the piper continued his journey, and everyone got back to their work.

2.7.5.2. Love Not Me for Comely Grace

Imagine you were talking to your beloved, telling him not to love you at your appearance or your loyalty of his love, because those things sometimes changed and faded: “Love not me for comely grace, for my pleasing eye or face. Nor for any outward part, nor for my constant heart. For those may fail, or turn to ill, so thou and I shall sever”. But please love you as who you are, just love you without any reason and condition forever: “And love me still, and love me still but know not why; So hast thou the same reason still to doat upon me ever”.

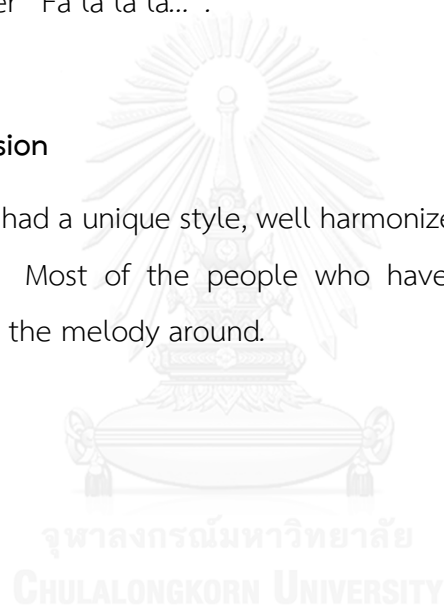
2.7.5.3. The Singer

This song is more like a story than a song. Sing it as bedtime story, perhaps, or as an afternoon tea conversation, and make it alive.

Imagine you were on a hill, enjoying your day surveying the land scape. Then, a man passed by, singing a song you had never heard. He was looking good, even with his torn cloth. You offered him a piece of gold and hoped that he would stay, but he just walked away without taking the gold. You watched him walked away, then you heard a sound. You were not sure what the sound is, but perhaps, it was a sound of fairy flute and laughter “Fa la la la...”.

2.7.6. Conclusion

Michael Head had a unique style, well harmonized of many different materials with simple melody. Most of the people who have heard his song will realize themselves humming the melody around.



2.8. Songs Selection of “Blumenlied, Op. 500” composed by Robert Stolz

2.8.1. Biography:

Robert Stolz

(August 25, 1880 - June 21, 1975)



Robert Stolz or Robert Elisabeth Stolz was an Austrian songwriter and conductor. He is also known as operettas and film music composer. He was born on August 25, 1880, in Graz, Austria. His father was a conductor, and his mother was a concert pianist. His great-grand mother was a soprano, Teresa Stolz. Robert started piano lessons at his early age. At the age of seven, he toured Europe as a young pianist, playing Mozart. Then, he studied at the Vienna Conservatory with Robert Fuchs and Engelbert Humperdinck. In 1899, he became a successive conductor in the area of Maribor (Marburg), Salzburg and Brno, he was only 19 at the time. In 1907, Stolz moved to gain his success in Vienna, working at the Theater an der Wien. He conducted a lot in Vienna, including the first performance of Oscar Strauss's 'Der tapfere Soldat' (The Chocolate Soldier) in 1908. Stolz left the theater in 1910, became a freelance composer and conductor. During that time, he started to compose operettas and songs which he had a number of pieces' successes in these fields.

After the served in Austrian Army in the World War I, Stolz devoted himself to cabaret. He moved to Berlin in 1925 and started to compose music for films in 1930. Some of his film music became a popular favorite, such as the first German sound film

‘Zwei Herzen im Dreivierteltakt’ (Two Hearts in Waltz Time). His compositions of operetta became known to wider audiences as well, including ‘Adeu, mein kleiner Gardeoffizier’ from operetta ‘Die lustigen Weiber von Wien’ which the song has been used in the film ‘Im weißen Rössl’ (The White Horse Inn).

The rise of Nazi in Germany brought Stolz back to Vienna, where his title song for the film ‘Ungeküßt soll man nicht schlafen gehn’ was a hit. He received a Great Medal (Best Musical) Award from Venice International Film Festival for ‘Spring Parade’ in 1934. He remained active in Berlin as well, traveling by car which gets him in trouble while crossing the German-Austrian border. He has been caught and became an enemy alien to Germany in 1939, but with the help of friends he was released in 1940, then, he moved to New York, USA.

In America, Stolz achieved his fame with concerts of Viennese Music, starting with “A Night in Vienna” at the Carnegie Hall. With that concert, he received many invitations to compose music for shows and films. He also received two Academy Awards for his works: ‘Waltzing in the Clouds’ for the film ‘Spring Parade’ which was nominated for Best Original Song in 1941, and his score for the film ‘It Happened Tomorrow’ was nominated for Best Dramatic or Comedy Picture Score in 1945.

In 1946, Stolz returned to Vienna and received a Professor Honoris Causa by the Austrian Government. In 1952, he began to compose for the Vienna Ice Revue. He dedicated his first of 19 ice operettas ‘Eternal Eve’ to European Champion Eva Pawlik. During the 1960s and 1970s, he made numerous recordings of operettas which composed by Johann Strauss, Franz Lehár, Emmerich Kalman, and Leo Fall. In 1970, he was made an Honorary Citizen of Vienna, he also awarded Vienna’s Grand Medal of Honour, was the second musician ever after Richard Strauss.

Robert Stolz died on June 21, 1975 in Berlin, and he received the honour of a lying-in-state in the foyer of the Vienna State Opera House after his death. He was buried near Johannes Brahms and Johann Strauss II in Vienna’s Zentralfriedhof, and a statue of him was erected in the Wiener Stadtpark.

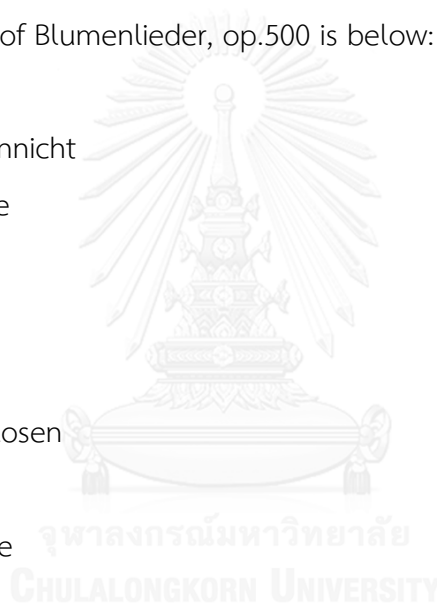
2.8.2. Literary:

Robert Stolz is known as a songwriter as same as a film music composer and conductor. One of his most interesting song cycles is the Blumenlied.

Blumenlieder is a song cycle Opus number 500 composed by Robert Stolz and lyrics by Bruno Hardt-Warden. It was written in 1927-1928, containing 21 songs by using names of different flowers as the name of the songs. Stolz's original idea for the cycle is to use the work as an effective returning to the 'charm and naivety', and presenting a reaction against the 'drudgery of modern composition'. Later on, in 1972, he added one more piece into the cycle.

The song lists of Blumenlieder, op.500 is below:

1. Motto
2. Vergissmeinnicht
3. Klatschrose
4. Primel
5. Veilchen
6. Lilie
7. Herbstzeitlosen
8. Edelweiß
9. Rebenblüte
10. Fingerhut
11. Kunstblume
12. Rittersporn
13. Stiefmütterchen
14. Sonnenblume
15. Feuernelken
16. Schneeglöckchen
17. Todesblume
18. Orakelblume
19. Rote Rose
20. Myrthe



- 21. Kornblumen
- 22. Kaktusblüte (1972)

2.8.3. Songs Analysis:

2.8.3.1. Edelweiß, Op.500, No.8

‘Edelweiß’ is the eighth number of the cycle. The song was set in 12/8 meter with a marking of ‘Duftig bewegt’ (gently flows). The song started with a piano introduction, sweet and lovely melody in the right hand and broken triplet in the left hand, creating a friendly feeling to the song. Stolz used descending motion of melody in the second measure to create a gently falling feeling, making a picture of a falling star, and ascending melody with *ritardando* (slow down) in the next measure to picture the rise of a flower which matched to the meaning of the text.

<i>Ein Sternchen fiel vom Himmel,</i>	<i>A little star falls down from heaven,</i>
<i>da lag es ganz allein</i>	<i>lie there all alone</i>
<i>in mitten wilder Berge</i>	<i>in the middle of the forest hill</i>
<i>mit silberhellem schein,</i>	<i>with its silver shimmering light,</i>
<i>doch Gott kam ihm zu Hilfe</i>	<i>then God gave it a hand</i>
<i>“mein Sternchen”, rief er leis’</i>	<i>“my little star”, be peaceful now</i>
<i>“Ich schaffe dich zur Blume</i>	<i>“I turn you into a flower</i>
<i>und tauf’ dich Edelweiß”</i>	<i>and named you Edelweiß”</i>



Figure 170: The introduction with a falling star melody in measure 2, and rising flower melody in measure 3. (measures 1-3)

The vocal line came in at pick up beat to measure 4 with tempo marked '*Ruhig (kindlich)*' (Peaceful, naive). The song was set into a through-compose form. The climax of the song is at measure 10 at the text "*Ich schaffe dic zur Blume*" (I turn you into a flower), Stolz put the word 'Blume' (flower) at the F note with *ritardando* in order to emphasize that the star has been transformed into a flower. He put another *ritardando* in the next measure at the name of the flower to ending the vocal line. The intro is repeated again as an ending with added *tremolo* notes at the last measure to end the piece.

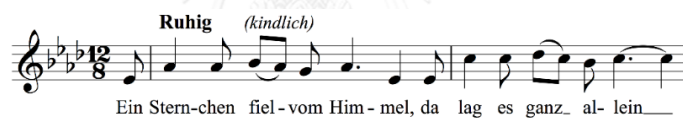
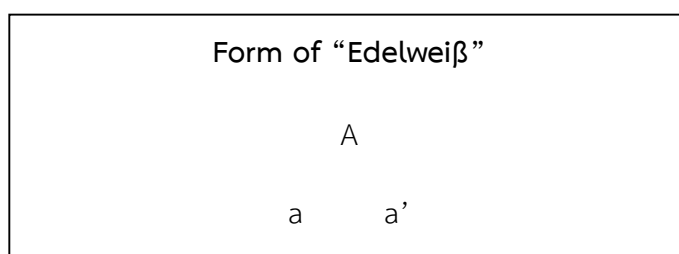


Figure 171: The starting of the vocal line at pick up beat with peaceful feeling (measures 4-5)



Figure 172: Climax of the song in the second stanza (measures 10)

Figure 173: Ending phrase with *ritardando* on the word 'Edelweiß' (measures 11)



Figure 174: The piano introduction is sounded again as an ending with added *tremolo* to finish the song grandly. (measures 12-15)

2.8.3.2. Sonnenblume, Op.500, No.14

‘Sonnenblume’ is the fourteenth number of the cycle, written in 4/4 meter. Stolz set the opening into a very lively and energetic feeling with *Schwungvoll* (*glitzernd*) (lively, full of energy, sparkling) tempo marking. The vocal part started at measure 3 with a huge long phrase, containing 2 small phrases: a grand descending melody in the first phrase and ascending to the high notes again in the second phrase. Stolz put a climax into the opening section with ascending melody and *ritardando* at the high note in measure 11-12, the text at the climax is ‘lichten Höh’n’ (bright and high).

<p><i>Große gold’ne Sonnenblume, oh, wie ist dein Flammen schön! Keiner andern Gottesblume ist erlaubt, daß ihr Haupt wohnt in solchen lichten Höh’n</i></p>	<p><i>Great golden Sunflower oh, how bright shining you are there’s no other flowers be compared that your face grow such bright and high</i></p>
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<p><i>Und es betet manches Blümchen, das in deiner Nähe sprießt, oft zu dir mit scheuem Stimmchen,</i></p>	<p><i>And there’re praying of many flowers that grow nearby you they’re often being shy</i></p>
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Langsam

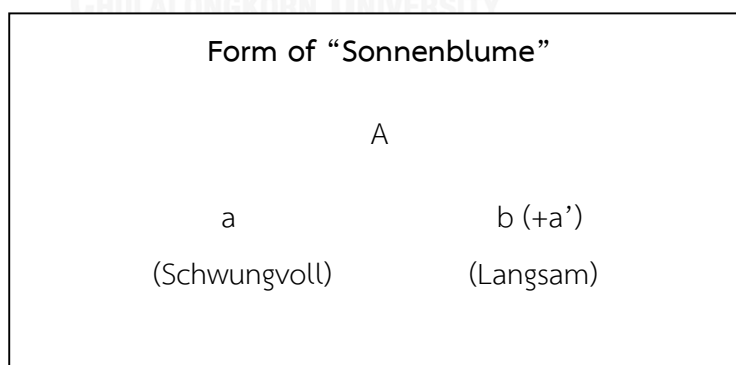
Und es bet et man-ches Blüm-chen, das in dei ner Nä-he sprießt

Figure 178: The change to slow section in the middle of the song (measures 13-15)

gar die Son - ne sel - ber ist!

(verklingend)

Figure 179: The broad ending. (measures 19-26)



2.8.4. Performance Practice:

The singer has chosen the songs: Edelweiß, No. 8 and Sonnenblume, No. 14 from the song cycle “Blumenlied, Op.500” by Robert Stolz in middle of January 2017 in favor of presenting a friendly side and easy-listening of classical music. She has heard the Opus 500 of Stolz in 2014 and was impressed by the very nice and naive music, plus the direct ways to tell the stories through piano and vocal parts, which it was the composer’s original idea for the cycle. Though the songs were uncomplicated and easy to memorize, Stolz did not leave the challenging of singing technique.

2.8.4.1. Edelweiß, Op.500, No.8

The song “Edelweiß” requires flowing *legato* lines with soft dynamics and right timing of *ritardando*. The singer gave evenly supports and good breath control to produce those sounds, especially in the middle part of the song: “in mitten wilder Berge mit silberhellem Schein”. In order to give an evenly support, she worked on breath control by practicing scale in patterns to extend her breath, then adapted the way to sing long scale into the melody of the song before singing along with the texts.



Figure 180: Long phrase in the middle (measures 6-7)

In the last part of the song, the singer emphasized many words by putting *tenuto*, at the phrase “Ich schaffe dich zur Blume und tauf’ dich Edelweiß” to make important words sounded outstanding.



Figure 181: Singing important words with *tenuto* to emphasize them. (measures 10-

2.8.4.2. Sonnenblume, Op.500, No.14

The song “Sonnenblume” was a tiny more challenging than the number 4 because of the huge long phrases with loud dynamics at the beginning of the song. The singer practiced the *forte* sound with *Messa di voce* technique, in order to avoid the risk of throat tension by sudden loud singing. *Messa di voce* technique also helped the singer to extend the chords and to prepare the vocal chords before singing loud.

Figure 182: *forte* dynamics with long breath control at the beginning of the song (measures 3-6)

There is also a tempo changing in the middle of the song, parallel with the changed to the soft dynamics, then build up again to a big ending. The singer gave more energy and support to sing those *accent* at the very ending phrases. She also took a breath before the last long ending note and then held it as long as possible to make the ending sound grand. Since the ending word sounded ee or [i:], the singer modified the sound: [ɛ] into the [i:] sound, avoiding throat tension of the [i:] sound. (Moriarty 1975)

Figure183: *accent* with support and energy to emphasize the words (measures 20-21)

Figure 184: Breath before the last long ending note with modified the pronunciation of “ist” (measures 22-25)

The song requires lots of energy to carry through with full concentration to make a difference between sections. The singer separately practiced the sections and then combined it together to sing it through.

2.8.5. Interpretation:

Before starting the song, imagine you are standing on a hill, watching the sky on a starry night. The wind gently blew through your face and hair, and you breathe deeply with calm and peaceful joy. Suddenly, a star is falling from sky, “ein Sternchen fiel vom Himmel...”, it lies down there on the green grass, lightly shines. After a while, the star glows brighter and brighter and transformed into a white little flower named “Edelweiß”. You are so amazed at the picture you see.

2.8.5.1. Edelweiß, Op.500, No.8

Before starting the song, imagine you are standing on a hill, watching the sky on a starry night. The wind gently blew through you face and hair, and you breathe deeply with calm and peaceful joy. Suddenly, a star is falling from sky, “ein Sternchen fiel vom Himmel...”, it lies down there on the green grass, shining lightly. After a while, the star glows brighter and brighter, and transforms into a white little flower named “Edelweiß”. You are so amazed with the picture you see.

2.8.5.2. Sonnenblume, Op.500, No.14

The song “Sonnenblume” talks about the beauty of a golden sunflower. Before starting the song, imagine you are standing in a middle of a field, surrounded by sunflowers. The sun shines bright, then all the sunflowers bloom and turn their faces toward the sun. You feel so amazing of the view you see, and all the sunflowers look shining in the sun. Then, you see a huge sunflower growing so high among them all. Beneath it, there are several of tiny little flowers which are hiding their faces in the shadow of the huge sunflower. You talk to the sunflower, letting it know that other flowers are sometimes too shy to face the sunflower because they thought that the sunflower is the sun itself.

2.8.6. Conclusion

Robert Stolz has written huge numbers of film music, along with operetta, song cycles, and songs. In his entire life, he received almost 20 honours and awards with his simple but unique style of composition. His music often pleased the audience and was received with a warm welcome. It is a nice, easy to memorize and uncomplicated music which contains the challenging technique and full of imagination and naive interpretation.



Chapter 3

Daily Practice

Singing is a skill, and most of the skills build up by doing. So that, daily practice is very important for singers, especially the everyday warm up and vocalizing. Same as sports, people warm up their muscles and bodies before playing sport to avoid muscle damage or physical pain. Singers should warm up their voice before using them, especially when singing difficult pieces to avoid voice damages as well. Moreover, singers should warm up their voice every single day to remain their vocal abilities and develop their vocal capacities. Intensely to keep the routine vocalizing everyday will slowly build up in singers a good nature of practice process. There are many singers who easily fail because they fail to determine a daily routine of vocalizing. However, it is not only the daily practice that counts to achieve success as a singer, but also to practice correctly and wisely including the way you breathe and do the silent practice, use your voice in a healthy way to avoid voice damages, and be your own teacher whenever you are on your own. (Brown 1996)

3.1. Practice Patterns

Singers should not expect their voice to be exactly the same every day. You don't feel the same each morning when you wake up, neither is your voice. Each day, you have to start over again the process of your voice and progress only as far as your voice will take you without any push. Be sensitive to the needs of your voice and trust your instincts. Sometimes, your voice may seem to be ready to sing without any preparation, but most of the time, it takes slow and careful warm up to make it ready to respond.

This is the fundamental step of the singer's daily warm up:

3.1.1. Starting the day with breathing. Feel the air fill up your lungs slowly while you are inhaling, your body will expand slowly, especially your chest, ribs, and stomach. Then, exhale slowly, feel your body moving back to the original position.

Repeat the process for a while, you will feel your body is awakening because of the oxygen you gain from your breathing process. Then, start stretching your body, or do some light body work out.

3.1.2. After the breathing and body stretching, your body should feel fresh and ready to start a new day. Start some humming exercises with your jaw open and soft palate lift up, tongue lie relaxing and feel the vibration at the touching point of your both lips Do it without patterns, just freely go up and down on your comfy range.

3.1.3. Sing freely with your easy vowel without patterns, it could be “a..” or “o..” or “i”, any vowel that you are comfortable with. Start from the middle range, the most neutral position of your larynx and the easiest pitch you can produce. Then, go low and high, alternating between *staccato* and *legato*.

3.1.4. Warm up your voice with some easy pattern, could be 3 notes pattern or 5 notes pattern, then, sing further to scales and arpeggios. Every pattern should start from the middle range up to high, and connect it down to the low notes. Concentrate on the voice position and voice resonance while doing the warm up, and keep voice quality of low tessitura and high tessitura. Focus also on your posture and breathing while you warm up, prepare your body to stand firmly and breathe deeply, control your breath and manage it well in long phrase exercises.

3.1.5. After you done with your voice warm up, work on vocal techniques, including smoothness, agility, articulation, power, intonation, and range. There are many exercises method for singers to follow, such as Vaccai Practical Method of Italian Singing, Concone 50 lessons Op.9, Marchesi Theoretical and Practical Vocal Method Op.31, Panofka 24 Progressive Vocalises Op.85, and et cetera.

It takes time for years to build up your technique, but as long as you could reach your condition of daily routine practice, your voice will improve little by little every day, and there will be no limit. By establishing every day vocalize and practice, you will gain trust and confidence in your own voice and have the courage to let your voice show you what it can do.

3.2. Learn New Songs

Everyone has their own learning process, some starts with the text, some starts from notes or rhythm, et cetera. Learning new repertoire is a very good way to update yourself, explore more interesting pieces, also challenging yourself on technique and interpretation as well. The problem is, sometimes, learning new songs could be painful for young singers. To learn new pieces in an effective way, singers should learn it fast without rushing, and do not mix everything up by practicing notes, rhythm, and text all at the same time.

This is one of the practical ways to start the new song happily and study the song inside out. You may find out, learning new songs could be an appreciation.

3.2.1. Study the rhythm, then sing the melodies on solfege. Pay attention to nothing, but notes and rhythm.

3.2.2. Vocalize the song with your comfortable vowel, could be “ah..” or “la..”, any vowel you feel comfortable with to avoid singing tension.

3.2.3. Translate the text word by word, and check out the pronunciation. Then, read the text as a poem. It is necessary to understand the meaning and to know the right pronunciation before you practice the process, in order to start it correctly.

3.2.4. After you can read the text alone fluently, read it in the rhythm of the music. Pay no attention to *ritardando*, *rallentando*, or any tempo marking. Just keep a strict tempo.

3.2.5. Sing the text on the pitches and in the rhythm without dynamics. Start it slowly first, if needed.

3.2.6. Study all the expression marks closely, including tempos, dynamics, stresses, accents, et cetera.

3.2.7. Interpret the song, work on it as a piece of art, give special attention to the meaning of the words and the musical phrasing, and sing it with your emotions.

3.2.8. Separate the song into sections and study it backward. Practice what comes at the end, last page or last section to make sure that you are confident

to sing it. Then, combine those sections when you are able to sing each of them fluently.

3.2.9. Think in advance. What will you sing the next phrase? Which note will you starting the phrase and with which position? Think it ahead, prepare for it and don't think back of what you have sung. It is not over until it is over.

To produce a good sound, singers should not just sing it out. Most of the young singers were rush to produce their voice, but singing is not that shallow. Singers should start from their posture, stand firmly with upright head and back position. Review the piece inside your head before starting it, also think ahead of the voice position you are using for the first sound. Breathe in advance to invite the audience to go along with your songs, then support to prepare the first note. With all the process, you will able to start your songs smoothly.

Processing of Singing

Posture – Think – Breath – Support - Sing

3.3. Silent Practice

Besides physical practice, there is another gorgeous way to get your pieces done without singing; it is to sing it mentally. I assume it as a silent practice which it helps you not to over using your voice. It also helps with the memorization.

These are some principal things you should do as you practice the song in your mind.

3.3.1. Breathe it aloud as if you were singing.

3.3.2. Feel the phrasing and voice position as if you were singing.

3.3.3. Silently speak the text, including the consonants with the vowel positions.

3.3.4. Interpreting the text, give yourself time to stay with it, study the background of the piece, recheck the translation, think of it inside out. Since the text is what inspired composers, let it inspire you, and bring it to life.

“Silent Practice” also gives you the confidence and concentration on your performance. Get dressed and ready to sing long enough before you go on stage, and use that time quietly go through your program in your mind. You will surprise of how effective you can perform.

Every singer has each own special physical, mental, and emotional qualities. These should be developed with joy and adventure. Do your everyday practice as play, not as work, listen to your body, feel what is right, and trust your inner sense. Challenging yourself to develop your voice to its best, give your time to interpret the poet and bring it to life through your singing.



Chapter 4

Program Notes

4.1. Poster of the Recital



 Faculty of Fine and Applied Arts
Chulalongkorn University

Presents A
Master Voice Recital

By
Manasanun Aksornteang
Mezzo-soprano

Siri Sranoi, Pianist
Special Guest :
Kamonporn Huncharoen, Soprano

Works by
G.B. Pergolesi, W.A. Mozart, B. Bellini,
R. Stolz, J. Howland, L. Bernstein,
A. Dvořák, H. Berlioz, L. Simon,
M. Head, R. Strauss

Tuesday, 28th March, 2017, 16:30 pm.
3rd floor, Recital Hall, Faculty of Fine and Applied Arts
Chulalongkorn University

FREE ADMISSION

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

4.2. Program Note Booklet of the Recital



*Faculty of Fine and Applied Arts
Chulalongkorn University*

Presents A

*Master Voice Recital
by*

Manasanun Aksornteang
Mezzo-Soprano

Siri Sranoi, pianist



*Works by:
Pergolesi, Mozart, Bellini
Berlioz, Strauss, Dvořák,
Head and Stolz*

*Tuesday, 28th March, 2017
16:30 PM. at 3rd Floor, Recital Hall
Faculty of Fine and Applied Arts
Chulalongkorn University*

*This recital is a partial fulfillment of Master of
Fine and Applied Arts Degree (Music) in Vocal Performance*

Program

Stabat mater *Giovanni Battista Pergolesi*
 No.4. *Quae moerebat et dolebat*
 No.12. *Quando corpus morietur* (Duet)
Kamonporn Huncharoen, Guest Soprano

“*Deh per questo istante solo*” *Wolfgang Amadeus Mozart*
 from opera *La Clamenza di Tito*

“*Dopo l’oscuro nembo*” *Vincenzo Bellini*
 from opera *Adelson e Salvini*

Les Nuits d’été, Op.7 *Hector Berlioz*
Villanelle, No.1
L’île inconnue, No.6

Acht Gedichte aus ‘Letzte Blätter’, Op.10 *Richard Strauss*
Zueignung, No.1
Die Nacht, No.3
Allerseelen, No.8

~Intermission~

Cigánské Melodie, Op.55 *Antonín Leopold Dvořák*
Má pí senzas mi laskou zní, No.1
A les je tichy kólemkol, No.3
Kdyz mne stará matka, No.4

A Piper *Michael Head*
Love not me for comely grace
The Singer

Blumenlieder, Op.500 *Robert Stolz*
Edelweiß, No.8
Sonnenblume, No.14

Manasanun Ak̄sornteang, Mezzo-soprano



Manasanun started her singing lesson at the age of 13 with Ms. Mai Kikkawa. In June 2006, she was admitted to the Pre-college Music Program at College of Music, Mahidol University studying Voice with Ms. Nancy Tsui-Ping Wei. In 2009, she continued her undergraduate study in Vocal Performance in the same university studying Voice with Ms. Colleen Jennings for 2 years and Ms. Nancy Tsui-Ping Wei for 2 years.

During her study, she has performed numerous concerts and recitals, including choir concerts and college's opera projects. She has performed as Dorabella in Mozart's opera 'Cosi fan tutte' in 2012. She also performed as a Priest in the college's project 'King Author' by Purcell in 2010. In 2009, she performed as Bastien in Mozart's opera 'Bastien und Bastienne' and as a Snow White in the 3rd Annual Pre-college concert in 2008. She was also invited as a guest soloist performing with Yala City Municipality Youth Orchestra (YMO) and Penang Philharmonic Orchestra (PPO).

Manasanun worked as a Voice Coach at Teeratada Phisanulok School and presented several student's Talent Shows in 2007-2009. She also worked as a part-time voice teacher at Yamaha Music School in 2010 and at Mifa Music School in 2011 preparing students for concerts, recitals and entrance auditions.

Manasanun was one of the merit scholarships recipients in 2007, 2009 and 2011. In 2012, she was the Second Prize Winner in the University Category of Barry Alexander International Vocal Competition in USA. In 2013, she graduated Bachelor degrees with the First Class Honor from the College of Music, Mahidol University and won the OeAD Scholarship at University of Music and Performing Arts, Vienna studying Voice with Prof. Franz Luk̄asovsky. During her study in Vienna, she joined the university activities to perform concerts and recitals. She also had an opportunity to take a Voice Master Class with Ms. Sirr̄ku Wahlroos-Kaitila, a professor from Finland.

In 2014, Manasanun was back to Thailand and worked as a Voice Coach at PSU Wittayanusorn School preparing students for concerts. She also gave numerous concerts in the area of Songkhla and Yala. Manasanun has had the honour to perform in front of Her Royal Highness Princess Maha Chakri Sirindhorn. She was also one of the competitors who gets into the semi-final round (live performance) of the TV show; The Voice Thailand Season

In 2015, Manasanun started working as a part-time teacher at College of Music, Mahidol University teaching Pre-college voice classes and vocal diction, and continuing coaching Talent Shows for Teeratada Phitsanulok School. She also continued her master degree in Vocal Performance at Faculty of Fine and Applied Arts, Chulalongkorn University studying voice with Assoc. Prof. Duangjai Thewtong.

In 2016, Manasanun started working as a full-time teacher at College of Music, Mahidol University teaching Young Artists Music Program teaching students majoring in Vocal Performance, voice classes and vocal diction preparing students for concerts, recitals, juries and voice showcase. She also works as a part-time voice teacher at Aum-aree Music School (Dr.Sax) preparing students for concerts.

Manasanun is continuing her singing career as a guest singer and solo performer performed numerous concerts in Bangkok, Songkhla, Yala, Pattani, Phuket, Chiang Mai and Udonthani. She also performed in Phnom Penh, Cambodia. In 2016-2017, Manasanun performed several concerts with the Thailand Philharmonic Orchestra (TPO) under the baton of Maj. Prateep Suphanrojn. In March 2017, she performed as a guest soloist with Penang Philharmonic Orchestra (PPO) under the baton of Ng. Choong Yen.

Ms. Manasanun is currently a member of the Voice Department at College of Music, Mahidol University and graduating from Faculty of Fine and Applied Arts, Chulalongkorn University.

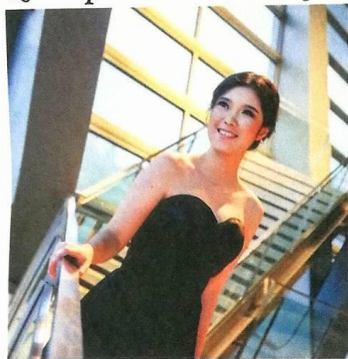
Siri Sranoi, pianist



Siri Sranoi started his piano lessons at the age of 5 at Yamaha Music School. In 1998, he won the First Prize in piano four hands category in Yamaha Music Competition Thailand. In 2001, he won Third Prize in the Thailand Piano Competition by Australian Music Examination Board. In 2003, He completed with Advanced Certificate in Yamaha fundamentals grade 5. In 2005, He was accepted to be a piano major student for Undergraduate program, College of Music, Mahidol University, where he graduated the Bachelor degree in 2008 and graduated with a Master degree in 2015. He played in masterclasses with international pianists including Prof. Istvan Bonyhadi, Prof. Lambis Vassiliadis and Prof. Rolf-Dieter Arens. His piano teachers include Mrs. Chavalida Krueasingha, Ms. Jung Ming Lee, Dr. Ramasoon Sitalayan and Asst. Prof. Dr. Eri Nakagawa.

He is currently a full-time collaborative pianist for Young Artist Music Program (YAMP) at College of Music, Mahidol University, and also a part-time piano teacher at Music Campus for the General Public, Mahidol University (MCGP).

Kamonporn Huncharoen, Guest Soprano



Kamonporn Huncharoen was born in Bangkok in 1989. She started singing at the age of ten. Her initial vocal training was in Thai music with Ajarn Natchapong Korsuwan, and Thai classical with Ajarn Sittichi Tancharoen. During those years, she won the first prize from "Celebrating His Majesty Singing Contest" in 2005, and in the following year, she won the Second Prize from the "Musical Compositions of H.M.K. Bhumibol Adulyadaj Singing Contest".

She graduated Master and Bachelor degrees (Honon) from the College of Music, Mahidol university in vocal performance and pedagogy under the guidance of Ajarn Nancy Tsui-Ping Wei. Ms. Kamonporn won a Silver Medal Prize (Undergraduate Level) from the Settrade Music Competition of Thailand in 2010, and she was also a Finalist for the College of Music Concerto-Aria Competition. She has joined the vocal masterclasses with world renowned vocalists such as Franz Lukasovsky, Mario Diaz, Loh Siew Taun, Sophie Herve and Maureen Scott from the Voice UK.

As a solo performer, she has performed often with the Thailand Philharmonic Orchestra (TPO) under the baton of Maestros Alfonso Scarano, Dariuz Mikulski, Gudni A. Emilsson and Prateep Suphanrojn on national and international events such as a broadcast of ASEAN celebration, King Bhumibol's Birthday Celebrations at Democracy Monument, Concert at the Royal Thai Government House, The grand opening of Prince Mahidol Hall and performing for King Bhumibol Adulyadej in "Siriraj Concert in honor of the great artistic monarch," at Siriraj Hospital. She has also performed to Princesses of the Thailand Royal Family.

Ms. Kamonporn was a member of the band "VIVA", the first pop opera band in Thailand. She and her group have been since continued performing together under the band name "FIVERA" of BEC Tero music records. With this band, she has been performing nationally and internationally with famous artist such as Jason Mraz, Englebert Humperdink in Chiang Mai, Pattaya music festival, Khao Yai music festival, Phuket, South Africa, Zimbabwe, England, China, Malaysia, Myanmar, Germany, Indonesia, Laos, Singapore, and Vietnam.

Currently she is a Voice faculty member at the College of Music, Mahidol University.

Program Note

Stabat mater - Pergolesi

Stabat Mater is one of the most well-known sacred works, or the most well-known *Stabat Mater* written by Giovanni Battista Pergolesi. The text was written in Latin. The texts are divided in 12 movements or numbers, deliver the feeling of the sad Mary who weeping by the cross of Jesus Christ. It is scored for Soprano and Alto soloists with string quartet and organ.

'*Quae moerebat et dolebat*' is the fourth number of the work, written for Alto solo. It pictured the Virgin Mary who grieved and suffered by the cross of Jesus. The tempo marked '*Allegro*' (fast) with 2/4 time-signature expressing the sobbing feeling of the sad Mary.

*Quae moerebat et dolebat
et tremebat cum videbat
nati poenas incliti*

*Who mourned and grieved
and trembled looking at the torment
of her glorious Child*

'*Quando corpus morietur*' is the last number, No. 12 of the work. In this last movement, it is a praying piece. The tempo marked '*Largo assai*' (very slow) in the first part establishing calm and peaceful feeling which reflects the words 'When my body dies, let my soul be given to the glory of heaven'. Then in the 2nd part of the piece, the tempo marking in the '*Amen*' section becomes '*Presto assai*' (very fast). The work ends in a joyous exclamation to the glory.

*Quando corpus morietur
fac ut animae donetur
paradisi gloria.
Amen*

*When my body dies
grant that to my soul is given
the glory of paradise.
Amen*

"Deh per questo istante solo" - Mozart

'*Deh per questo istante solo*' is an aria from the opera *La Clamenza di Tito* composed by Wolfgang Amadeus Mozart. *La Clamenza di Tito* is an Italian opera in 2 acts, take place in Rome, in the year A.D. 80. This aria is in Act 2, sung by a character Sesto.

Sesto is a good friend of Tito, the emperor of Rome. Sesto is in love with Vitellia who wants to revenge Tito. She uses Sesto as a tool to abandon her plot against Tito. Sesto finally consents under the spell of her charms and goes to burn the Rome down, but he is

not succeeded and sent to death because of his guilt. Sesto agrees that he deserves death and sings this aria.

*Deh, per questo istante solo
Ti ricorda il primo amor.
Che morir mi fa di duolo
Il tuo sdegno il tuo rigor.*

*Ah, for just this moment
Remember the first affections,
that make me die of grief
your anger, your severity.*

*Di pietade indegno è vero,
Sol spirar io deggio orror.
Pur saresti men severo,
se vedessi questo cor.*

*Unworthy of pity, it is true.
I should only inspire horror.
Yet you would be less severe
if you could see this heart.*

*Disperato vado a morte;
Ma il morir non mi spaventa.
Il pensiero mi tormenta
Che fui teco un traditor!*

*Desperate I go to death
but death does not frighten me.
The thought torments me
is that I betrayed you!*

*Tanto affanno soffre un core,
Né si more di dolor!*

*So much a heart can suffer,
yet does not die of grief!*

"Dopo l'oscuro nembo" – Bellini

"Dopo l'oscuro nembo" is an aria from the opera *Adelson e Salvini* composed by Vincenzo Bellini. *Adelson e Salvini* is an opera in 2 acts, take place in Ireland, in the 17th Century. This aria is in Act 1, sung by a character Nelly.

Nelly is a young orphan living in a castle of her fiancé, Lord Adelson in Ireland. Lord Adelson is on his journey while Nelly receives news from her uncle, Struley that Lord Adelson is forced to marry a high-born London girl and must break off his engagement to Nelly. Nelly sings the aria with her broken heart.

Adelson e Salvini is rarely represented nowadays, caused *Dopo l'oscuro nembo* rarely to be sung, however, the melody of the aria is very well-known as the melody of "Oh, Quante volte", an aria from *I Capuleti e I Montecchi* by Bellini. He reused the melody for *Giulietta's* aria.

*Dopo l'oscuro nembo
Il Ciel sperai seren,
E al mio tesoro in sen
Goder la calma.*

*Once the storm had passed
I had hoped the sky would clear
and that in my beloved's arms
I would enjoy the calm.*

*Ma così bella speme
Va rapida a sparir!
E al primo suo martir
Ritorna l'alma!*

*But that beautiful dream
vanished like a cloud
and now my soul is suffering
in torment as before!*

*Parte, e poi riede il sole
Di luce a sfavillar
E a me non sa tornar
L'amato oggetto!*

*The sun is hidden,
then reappears to blaze with light
yet the one I love
will never return to me!*

Les Nuits d'été- Berlioz

Les Nuits d'été is a song cycle composed by Hector Berlioz. It was first published in 1841, scored for voice and piano accompaniment and later with an orchestral accompaniment in 1856. The cycle contains 6 mélodies with the poem by Henri Duparc.

'Villanelle' is the first mélodie of the cycle, describe the way spring vanish the cold of winter away and replace it with joyous, lively songs of birds, flowers and berries. It was written in 2/4 meter with 'Allegreto' tempo marking with flowing rhythmic patterns and harmonic modulations beautified a simple but flexible melodic line.

*Quand viendra la saison nouvelle,
Quand auront disparu les froids,
Tous les deux nous irons, ma belle,
Pour cueillir le muguet aux bois.*

*When the new season has come,
when the cold has disappeared,
together we will go, my lovely one,
to gather lilies-of the valley in the woods.*

*Sous nos pieds égrenant les perles
Que l'on voit au matin trembler.
Nous irons écouter les merles siffler.*

*Beneath our feet picking the pearls
that one sees trembling in the morning.
We will go to hear the blackbirds whistle.*

*Le printemps est venu, ma belle,
C'est le mois des amants béni;
Et l'oiseau satinant son aile,
Dit ses vers au rebord du nid.*

*Spring has come, my lovely one,
this is the month blessed by lovers;
and the bird, smoothing its wing,
speaks its verses from the rim of its nest.*

*Oh! Viens donc, sur ce banc de mousse
Pour parler de nos beaux amours,
Et dis-moi de ta voix si douce,
Toujours!*

*Oh! Come here, onto this mossy bank
to speak of our beautiful love,
and say to me, in your sweet voice,
Forever!*

*Loin, bien loin, égarant nos courses,
Faisant fuir le lapins caché,
Et le daim, au miroir des sources
Admirant son grand bois penché;*

*Far, very far, wandering from our path,
setting to flight the hidden rabbit,
and the buck, in the mirror of the spring
admiring its great twisted antlers;*

Puis chez nous, tout heureux, tout aisés,
En paniers enlaçant nos doigts,
Revenons, rapportant des fraises des bois.

then home, all happy and at ease,
lacing our fingers together like baskets,
we'll return, carrying wild strawberries.

‘L’île inconnue’ or *The Unknown Isle* has been written in 6/8 meter with ‘Allegro spiritoso’ tempo marking. The song is full of happy, joyful and excitement feelings. Berlioz keeps repeating the motif, coordinating between voice and piano created beautiful harmonies. The vocal phrases are sweeping and flexible.

Dites, la jeune belle,
Où voulez-vous aller?
La voile enfle son aile,
La brise va souffler.

Tell me, pretty young girl,
where do you wish to go?
The sail spreads its wing,
the breeze is beginning to blow.

L’aviron est d’ivoire,
Le pavillon de moire,
Le gouvernail d’or fin;
J’ai pour lest une orange,
Pour voile une aile d’ange,
Pour mousse un séraphin..

The oar is of ivory,
the flag of silk,
the rudder of pure gold;
for ballast I have an orange,
for sail the wing of an angel,
for cabin-boy, a seraph.

Est-ce dans la Baltique?
Dans la mer Pacifique?
Dans l’île de Java?
Où bien est-ce en Norvège,
Cuillir la fleur de neige,
Ou la fleur a’Angsoka?

Is it to the Baltic sea?
To the Pacific ocean?
To the island of Java?
Or is it rather to Norway,
to gather snow-flowers,
or the flowers of Angsoka?

Menez moi, dit la belle,
A la rive fidèle
Où l’on aime toujours!
Cette rive, ma chère,
On ne la connaît guère
Au pays des amours.

“Take me,” says the pretty one,
“to the faithful shore
where people love forever!”
That shore, my dear,
is almost unknown
in the country of love.

Où voulez-vous aller?
La brise va souffler.

Where do you want to go?
The breeze is beginning to blow.

Acht Gedichte aus ‘Letzte Blätter – Strauss

Acht Gedichte aus ‘Letzte Blätter is Richard Strauss’s first collection of songs, composed in 1883 when he was eighteen years old, and published in 1885. It is one of his

most famous sets of songs containing 8 *Lieder* as it was written in the title of the set, but there are 3 *Lieder* that has often sung; *Zueignung*, *Die Nacht*, and *Allerseelen*.

'*Zueignung*' is the first *Lied* of the set, means devotion or dedication. Strauss set it in a modified strophic form, sharing the opening phrase in each stanza and moving to delightful high notes climax in the third stanza with thick texture in the piano accompaniment repeated chords. Each stanza ends with the word "*Habe Dank*" means thank you.

Ja, du weißt es, teure Seele,
Daß ich fern von dir mich quäle,
Liebe macht die Herzen krank,
Habe Dank.

Yes, you know it, dearest soul,
How I suffer far from you,
Love makes the heart sick,
Have thanks.

Einst hielt ich, der Freiheit Zecher,
Hoch den Amethysten-Becher,
Und du segnetest den Trank,
Habe Dank.

Once I, drinker of freedom,
Held high the amethyst beaker,
And you blessed the drink,
Have thanks.

Und beschworst darin die Bösen,
Bis ich, was ich nie gewesen,
Heilig, heilig ans Herz dir sank,
Habe Dank.

And you exorcised the evils in it,
Until I, as I had never been before,
Blessed, sank upon your heart,
Have thanks.

'*Die Nacht*', or the night is the third number of the set. The mood of the song is gentle, but full of fear that the night which steals all the beauty and shining from the surrounding, will also steal the beloved one as well. The stealthy feeling of the night begins with a single repeated note on the piano part, and adding more weight into each measure, become thirds, chords and a bass line with chords.

Aus dem Walde tritt die Nacht,
Aus den Bäumen schleicht sie leise,
Schaut sich um in weitem Kreise,
Nun gib acht.

Night steps out of the woods,
And sneaks softly out of the trees,
Looks about in a wide circle,
Now beware.

Alle Lichter dieser Welt,
Alle Blumen, alle Farben löscht sie aus
Und stiehlt die Garben
Weg vom Feld.

All the lights of this earth,
All flowers, all colors extinguish
And steals the sheaves
From the field.

Alles nimmt sie, was nur hold,
Nimmt das Silber weg des Stromes,
Nimmt vom Kupferdach des Domes
Weg das Gold.

It takes everything that is dear,
Takes the silver from the stream,
Takes away, from the cathedral's copper roof,
Takes away the gold.

*Ausgeplündert steht der Strauch,
Rücke näher, Seel an Seele;
O die Nacht, mir bangt, sie stehle
Dich mir auch.*

*The shrubs stand plundered,
Draw nearer, soul to soul;
Oh, I fear the night will also steal
You from me.*

‘Allerseelen’ means All Souls’ Day. It is the day that dedicated to the dead, and it is the day in an annual year that the dead is allowed to come back for the loved one. Strauss set the song in a very sentimental way; the mood is intimate and calm at first, then rolling to the very emotional climax at the end. There are three sections in the song, each section conclude with the phrase “wie einst im Mai” (once in May) which is represented as a time of love.

*Stell' auf den Tisch die duftenden Reseden,
Die letzten roten Astern trag' herbei
Und laß uns wieder von der Liebe reden
Wie einst im Mai.*

*Place on table the mignonettes so scented
The last of crimson asters set aside
And let us speak of love's remembrance
As once in May.*

*Gib mir die Hand, daß ich sie heimlich drücke,
Und wenn man's sieht, mir ist es einerlei,
Gib mir nur einen deiner süßen Blikke
Wie einst im Mai.*

*Give me your hand that I may press in secret
And if one sees, I shall not have a care,
Just give me one more of your sweetest glance
As once in May.*

*Es blüht und duftet heut' auf jedem Grabe,
Ein Tag im Jahr ist ja den Toten frei,
Komm an mein Herz, daß ich dich wieder habe,
Wie einst im Mai, wie einst im Mai.*

*Today, on every grave, it blooms and sparkles,
One day is granted when the dead are free,
Come to my heart, that I may hold you again,
As once in May, as once in May.*

Cigánské Melodie - Dvořák

Cigánské Melodie, or Gypsy Songs is a set of songs composed by Antonín Dvořák, and poem by Adolf Heyduk. It is Dvořák's Opus 55 and first published in 1880 for voice and piano accompaniment, and later with an orchestra version. Originally, he set the songs in Czech, but he wrote the music to German version for the premiere in Vienna. *Cigánské Melodie* celebrates the music and culture of the Gypsies of Eastern Europe; free life style and excessive passion for life. There are 7 songs in the set; most of them are well-known and often performed.

‘*Má píseň zas mi láskou zní*’ is the first song of the set, written in strophic form with 3 stanzas; each stanza shared the same melodic direction with strong and grand quality. The text reflects passionate emotional of the Gypsy personality.

*Má píseň zas mi láskou zní,
když starý den umirá,*

*My song resounds with love
when the old day is dying;*

*a chudý mech kdy na šat svůj
si tajně perle sbíra.*

*it is sowing its shadows
and reaping a collections of pearls.*

*Má píseň v kraj tak toužně zní,
když svetem noha bloudí;
jen rodné pustý dálinou
zpěv volně z ňader proudí.*

*My song resonates with longing
while my feet roam distant lands.
My homeland is in the distant wilderness
my song stirs with nationalism.*

*Má píseň hlučně láskou zní,
když bouře běží plání;
když těším se, že bídy prost
dli bratr v umírání.*

*My song reverberates with love
while unplanned storms hasten.
I rejoice in the freedom that I no longer have
a part in the dying of a brother.*

'A les je tichý kolem kol' is the fourth number of the set. It is in the modified strophic form with soft dynamics all over the song, only on climaxes in both stanzas is marked to sing forte. The text mentions a calm and quiet forest all around, contrasting with the feeling of a heart that have none-peaceful.

*A les je tichý kolem kol,
jen srdce mir ten ruší,
a černý kouř, jenž spěchá v dol,
mé slze v lících, mé slze suší.*

*The forest is quiet all around;
only the heart disturbs the peace.
As black smoke gushing,
tears flow down my cheeks and so they dry.*

*Však nemusí jich usušit,
necht' v jiné tváře bije.
Kdo v smutku může zazpívat,
ten nezhyne, ten žije, ten žije!*

*They need not dry
let other cheeks feel them!
The one who can sing in sorrow
will not die, but lives and lives on.*

'Když mne stará matka' is the forth number and also the most famous song from the set. It is set in a strophic form with 2 stanzas, telling a feeling of a woman who sings for her child, by doing that makes her understand her mother's feeling while singing for her when she was a little girl.

*Když mne stará matka
zpívat, zpívat učivala,
podivno, že často,
často slzivala.*

*When my old mother
taught me to sing,
Strange that she often
had tears in her eyes.*

*A ted' také pláčem
snědé líc mučím,
když cigánské děti
hrát a zpívat učím!*

*And now I also weep,
when I teach
Gypsy children
to play and sing.*

A Piper – Head

A Piper is one of the most famous songs composed by Michael Head. It is a song from a selection 'Songs of the Countryside', narrates a story of a piper who played his pipe in a street, and the townsfolk come out to dance along with his pipe's sound, turning a cold winter into a beautiful day. The song is set in 9/8 meter alternating with 6/8 to fit the text stresses.

*A piper in the streets today
Set up, and tuned, and started to play,
And away, away, away on the tide
Of his music we started*

*On every side
Doors and windows were opened wide,
And men left down their work and came,
And women with petticoats coloured like flame.*

*And little bare feet that were blue with cold
Went dancing, dancing, back to the age of gold,
And all the world went gay, went gay,
For half an hour in the streets today.*

Love Not Me for Comely Grace – Head

Love Not Me for Comely Grace is the third number of the selection 'Songs of Romance and Delight' composed by Michael Head. It is set in 3/4 meter with challenging rhythmic pattern into the piano accompaniment part; quintuplet (5), sextuplet (6) and septuplet (7), flowing with simple but effective sweet melodic lines.

*Love not me for comely grace,
For my pleasing eye or face;
Nor for any outward part,
No, nor for my constant heart:
For those may fail or turn to ill,
So thou and I shall sever.*

*Keep therefore a true woman's eye,
And love me still, but know not why;
So hast thou the same reason still
To doat upon me ever.*

A Singer – Head

A Singer is another well-known song composed by Michael Head. It was first published in 1939 and selected into the selection 'Songs of Romance and Delight'. Head set it as an unaccompanied song, but he did put the accompaniment part in. Some singers also perform as an accompanied song. It was set in 4/4 meter, alternating with 2/4 and 3/4 to match the text stresses.

*I met a singer on the hill
He wore a tattered cloak
His cap was torn, his shoes were worn
And dreamily he spoke
fa la la la la la...fa la la la la la*

*A wrinkled face, a cheery smile
And a nobby stick had he
His eyes were grey and far away
And changeful as the sea
And changeful as the sea*

*I offered him a piece of gold
And hope that he would stay
No word he spoke but shook his head
And smiled and went his way
fa la la la la la...fa la la la la la*

*I watched the singer down the hill
My eyes went following after
I thought I heard a fairy flute
And the sound of fairy laughter,
fa la la la la la*

*I thought I heard a fairy flute
And the sound of fairy laughter
fa la la la la la*

Blumenlieder – Stolz

Blumenlieder is a song cycle Opus number 500 composed by Robert Stolz and lyrics by Bruno Hardt-Warden. It was written in 1927-1928, containing 21 songs and using name of different flowers as the name of the songs. Stolz's original idea for the cycle is to use the work as an effective returning to the charm and naivety, and presenting a reaction against the drudgery of modern composition.

'Edelweiß' is the eighth number of the cycle. The song was set in 9/8 meter with sweet and lovely feeling matching to the meaning of the text.

Ein Sternchen fiel vom Himmel,
da lag es ganz allein
in mitten wilder Berge
mit silberhellem schein,

A little star's fallen from heaven,
lie there all alone
in the middle of the forest hill
with its silver shimmering light,

doch Gott kam ihm zu Hilfe
"mein Sternchen", rief er leis'
"Ich schaffe dich zur Blume
und tauf' dich Edelweiß"

then God gave it a hand
"my little star", be peaceful now
"I turn you into a flower
and named you Edelweiß"

'Sonnenblume' is the fourteenth number of the cycle, written in 4/4 meter. Stolz set the opening into a very lively and energetic feeling and change to slowly and calm in the middle, building up to a big finishing at the end. It is a short but challenging Lied with all the long phrases, dynamics contrasting and right timing of rubato.

Große gold'ne Sonnenblume,
oh, wie ist dein Flammen schön!
Keiner andern Gottesblume ist erlaubt,
daß ihr Haupt wohnt in solchen
lichten Höh'n

Great golden Sunflower
oh, how bright shining you are
there's no other flowers be compared
that your face grow such
bright and high

Und es betet manches Blümchen,
das in deiner Nähe sprießt,
oft zu dir mit scheuem Stimmchen,
weil es glaubt,
daß dein Haupt gar die Sonne
selber ist!

And there're praying of many flowers
that grow nearby you
they're often being shy
since they thought
that your face is precisely
the sun itself

Special Thanks

Lord Jesus

Thank you for the life I live. I'm not lucky, I'm blessed!

Papa, Mama, Tian, Kening and Family

Thank you for trust in me and letting me do the things I love. You guys are always very supportive, and I do really appreciate that, couldn't ask for more. Love you all naja

Koh Ping

Thanks for always be there supporting me in every situation and fill my days with laughter and happiness. You pull the stronger and better part out of me.

Kru Jiab, Asst. Prof. Duangjai Tewtong

Thank you for teaching me in these 2 years. I have learnt many things from you.

P Kwan

Thank you for performing with me today. Without you, this recital wouldn't be exist.

P Pae

Thank you for singing with me today. Thank you for taking the photo I use for the poster. Thank you for always be super supportive. Thank you for being so kind to me, you warm my heart. You are not only a senior or a colleague, but also a friend and a sister! Love naaa

Recital Judges

Thank you for your time and supporting on my big day.

Ajarn Narongrit, Ajarn Sasi, Ajarn Ramasoon and all the CU Ajarns

Thank you for your advices, knowledge and support. I have learnt a lot from you.

Prof. Lukasovsky, Ajarn Nancy, Ajarn Yoshimi and all the music teachers

Thank you for growing the musicianship within me, also, encouraging me to have faith in myself and have courage to sing from my heart.

CU Family

P Nan, Cherry, Tony, P Pear, P Lady, Knomjean, P Bas, P Kong and P Anna, I really enjoy studying in the same classes with you guys. Glad to be part of our team. (Loving you too much, so much, very much right now...hahaha)

MU Family

Mead, Maai, Pear, Tawan, Idh and all the MSPC #8 & MSMU #12, you are a huge part of my memories. We have been through tons of things together within these 10 years. I may not see you every day as before, but distance means nothing for our friendships. Love you guys!

Studio members (Dream, Guy, Poonpun, Tata, Jasmin, Mook, Dear, Min) and all the voice students, thank you for your hard works and passion in music. I really enjoy working with you guys. Also, a big thanks for supporting me today. Super appreciate that!

Idh

Thank you for the poster and giving out your time to support me and be my photographer today!

Audience

Thank you for coming and supporting. It is my honor to have you in my recital. I hope you enjoy!

~ Thank You ~

Chapter 5

Conclusion

Every time the singer is on stage, she always gets new experience and different feeling from one another. Singing in the recital hall of Faculty of Fine and Applied Arts, Chulalongkorn University is a heart-warming experience. It is her first time giving a recital there. With a nice acoustic, the voice travels freely in the hall. Also, the various numbers of the audience than her expectation and her standing position was close to the audience, giving her a feeling of breathtaking, in a good way.

The inspiration of producing this recital was to challenge and develop the singer's vocal technique, explore the different styles of music and more languages, also to introduce the audience to the friendly part of classical music. The arias of Mozart ("*Deh, per questo istante solo*" from *La Clemenza di Tito*) and Bellini ("*Dopo l'oscuro nembo*" from *Adelson e Salvini*) made her understand more about her own vocal capabilities and limitation. The difficulties of the arias with emotional section changes (Mozart's) and high ornamentation with long phrases melody (Bellini's) took her further to the next step of her singing level. Through pieces of Strauss *Opus 10* (*Zueignung, Die Nacht, and Allerseelen*), she improved much on interpretation, dynamics control, and working with the pianist as a duet partner, not only an accompanist. Strauss's pieces are always delightful to sing by both beginners and professionals with requirements of beautiful long phrases, good timing of "give and take" on *rubato*, sensitive and deep interpretation, plus well-harmonized with the pianist which she learned a lot from those *Lieder*. In order to explore different languages, she chose Dvorák's *Cigánské Melodie (Gypsy Songs) Opus 55* (*Má pí senzas mi laskou zní, A les je tichy kolemkol, Kdyz mne stará matka*) which was written in Czech. She learned Czech pronunciation from her previous professor in Vienna, Prof. Franz Lukasovsky who gave basic rules of reading Czech for her. She explored as well a new style of music by learning the selection of songs by Michael Head (*A Piper, Love Not Me for Comely Grace, and The Singer*). It was her first time singing pieces by Head.

The unique sound of Head's music seemed odd for her ears at the beginning, but through practicing and analyzing the songs, she became more familiar with the new sound of 20th Century music and unable to deny that "Music of Head is fun to do". Finally, the singer introduced the friendly and easy-listening style of classical music. She chose songs from a song cycle, Blumenlieder Opus 500 by Robert Stolz (*Edelweiß*, and *Sonnenblume*). Stolz's original idea for the cycle was to set the music in simple and naive sound, but still remain the beauty and charm. Though the songs were uncomplicated and easy to listen and memorize, Stolz did not leave the challenging of singing technique.

The Master Vocal Recital gave the singer an opportunity to develop her vocal technique and interpretation, to understand more about her own vocal capabilities and limitation, improved her musicality, including song analysis and research studies of the background of the pieces. She learned further about how to use her time wisely to practice, know more about the way she breathed and prepared her singing. She also learned of many ways to make her body stay healthy and as fresh as possible at all time. Moreover, the singer had experienced to organize a solo recital professionally, including coordination and venue arrangement, also had an opportunity to inform the audience various styles from different periods of classical vocal music. The singer had learned a lot from preparing and organizing the Master Vocal Recital. She also gained more confidence in her vocal abilities and courage of sharing the music she loved to the others through "singing with her heart".

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APPENDIX

จุฬาลงกรณ์มหาวิทยาลัย
CHULALONGKORN UNIVERSITY

VITA

Manasanun started her singing lesson at the age of 13 with Ms. Mai Kikkawa. In June 2006, she was admitted to the Pre-college Music Program at College of Music, Mahidol University studying Voice with Ms. Nancy Tsui-Ping Wei. In 2009, she continued her undergraduate study in Vocal Performance in the same university studying Voice with Ms. Colleen Jennings for 2 years and Ms. Nancy Tsui-Ping Wei for 2 years. During her study, she has performed numerous concerts and recitals. She was also invited as a guest soloist performing with Yala City Municipality Youth Orchestra (YMO). Manasanun was one of the merit scholarships recipients in 2007, 2009 and 2011. In 2012, she was the Second Prize Winner in the University Category of Barry Alexander International Vocal Competition in the USA. In 2013, she graduated Bachelor degrees with the First Class Honor from the College of Music, Mahidol University and won the OeAD Scholarship at University of Music and Performing Arts, Vienna studying Voice with Prof. Franz Lukasovsky. In 2016, Manasanun started working as a full-time teacher at College of Music, Mahidol University teaching Young Artists Music Program teaching students majoring in Vocal Performance, preparing students for concerts, recitals, juries and voice showcase. Manasanun is continuing her singing career as a guest singer and solo performer performed numerous concerts in Bangkok, Songkhla, Yala, Pattani, Phuket, and et cetera. She also performed in Phnom Penh, Cambodia. In 2016-2017, Manasanun performed several concerts with the Thailand Philharmonic Orchestra (TPO) under the baton of Maj. Prateep Suphanrojn. In March 2017, she performed as a guest soloist with Penang Philharmonic Orchestra (PPO) under the baton of Ng. Choong Yen. Ms. Manasanun is currently a member of the Voice Department at College of Music, Mahidol University.