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วิทยานิพนธ์นี้เป็นส่วนหนึ่งของการศึกษาตามหลักสูตรปริญญาศิลปกรรมศาสตรมหาบัณฑิต
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A VOCAL RECITAL BY DAVINA KUNVIPUSILKUL

Miss Davina Kunvipusilkul

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

Chulalongkorn University

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Thesis Title	A VOCAL RECITAL BY DAVINA KUNVIPUSILKUL
By	Miss Davina Kunvipusilkul
Field of Study	Western Music
Thesis Advisor	Associate Professor Duangjai Amatyakul

Accepted by the Faculty of Fine and Applied Arts, Chulalongkorn University in Partial Fulfillment of the Requirements for the Master's Degree

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ดาวินา คุณวิภูศิลกุล : การแสดงขับร้องโดยดาวินา คุณวิภูศิลกุล (A VOCAL RECITAL BY DAVINA KUNVIPUSILKUL) อ.ที่ปรึกษาวิทยานิพนธ์หลัก: รศ. ดวงใจ อมาตยกุล, 286 หน้า.

การแสดงขับร้องครั้งนี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพของผู้แสดงในด้านเทคนิคการขับร้อง การตีความและการวิเคราะห์บทเพลง ศึกษาประวัติเพลงและผู้ประพันธ์เพลง ตลอดจนการเตรียมการจัดแสดงเดี่ยวซึ่งรวมถึง การคัดเลือกบทเพลง การฝึกซ้อม การประสานงาน การจัดทำโปสเตอร์ สูจิบัตร และการจัดเตรียมสถานที่แสดง นอกจากนั้น ยังเป็นการเผยแพร่เพลงขับร้องคลาสสิกให้แก่ผู้ที่สนใจ

ผู้แสดงคัดเลือกบทเพลงขับร้อง 13 บท ใน 6 ภาษา โดยผู้ประพันธ์ 12 คน จากยุคบาโรก ยุคคลาสสิก ยุคโรแมนติก และยุคศตวรรษที่ยี่สิบ ได้แก่ (1) Domine Deus จาก *Gloria* โดย Antonio Vivaldi (2) Ave Maria! โดย Pietro Mascagni (3) St. Ita's Vision จาก *Hermit Songs* โดย Samuel Barber (4) Simple Gifts จาก *Old American Songs* โดย Aaron Copland (5) Long Time Ago จาก *Old American Songs* โดย Aaron Copland (6) Foxgloves จาก *Songs of the Countryside* โดย Michael Head (7) Baïlèro จาก *Chants d'Auvergne* โดย Joseph Canteloube (8) *Exsultate Jubilate K.165* โดย Wolfgang Amadeus Mozart (9) Das himmlische Leben จาก *Symphony #4* โดย Gustav Mahler (10) Casta Diva จาก *Norma* โดย Vincenzo Bellini (11) Oh, had I Jubel's Lyre จาก *Joshua* โดย George Frideric Handel (12) Ebben? ... Ne andro lontana จาก *La Wally* โดย Alfredo Catalani (13) Les Tringles des Sistres Tintaient จาก *Carmen* โดย Georges Bizet.

การแสดงขับร้องจัดขึ้นเมื่อวันที่ 20 กุมภาพันธ์ 2557 เวลา 18.30 น. ณ ห้องแสดงดนตรีธงสรวง 54/1 สุขุมวิท 3 กรุงเทพมหานคร โดยมีผู้ร่วมแสดงคือ พรรษวัชร์ พุธวัฒนะ (เปียโน) ชนุชา โตประทีป (โอโบ) กุลิสรา แสงจันทร์ (ไวโอลิน) ใช้เวลาการแสดงทั้งหมดประมาณ 1 ชั่วโมง 30 นาที รวมพักครึ่งการแสดง

ภาควิชา ดุริยางคศิลป์ ลายมือชื่อนิสิต .....

สาขาวิชา ดุริยางคศิลป์ตะวันตก ลายมือชื่อ อ.ที่ปรึกษาหลัก .....

ปีการศึกษา 2557

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DAVINA KUNVIPUSILKUL: A VOCAL RECITAL BY DAVINA KUNVIPUSILKUL. ADVISOR: ASSOC. PROF. DUANGJAI AMATYAKUL, 286 pp.

This Vocal Recital aimed to develop the performer's vocal techniques, interpretation, and musical analysis, which included a study on composers' and composition's histories. The recital also enabled the performer to have experience in organizing a solo recital, including repertoire selection, practice, coordination, preparation of a poster and program notes, and performance venue arrangement. Moreover, the Vocal Recital was a chance to give more information about classical vocal music to interested parties.

The author selected 13 pieces in 6 languages by 12 composers from Baroque, Classical, Romantic, and Twentieth-Century periods, as follows: (1) Domine Deus from *Gloria* by Antonio Vivaldi (2) Ave Maria! by Pietro Mascagni (3) St. Ita's Vision from *Hermit Songs* by Samuel Barber (4) Simple Gifts from *Old American Songs* by Aaron Copland (5) Long Time Ago from *Old American Songs* by Aaron Copland (6) Foxgloves from *Songs of the Countryside* by Michael Head (7) Baïlèro from *Chants d'Auvergne* by Joseph Canteloube (8) *Exsultate Jubilate K.165* by Wolfgang Amadeus Mozart (9) Das himmlische Leben from *Symphony #4* by Gustav Mahler (10) Casta Diva from *Norma* by Vincenzo Bellini (11) Oh, had I Jubel's Lyre from *Joshua* by George Frideric Handel (12) Ebben? Ne andro lontana from *La Wally* by Alfredo Catalani (13) Les Tringles des Sistres Tintaient from *Carmen* by Georges Bizet.

The Vocal Recital took place on Thursday February 20, 2014 at 6:30 p.m. at Tongsuang's Studio, 54/1 Sukhumvit 3 Bangkok, with Passawat Putwattana (piano), Chanucha Toprateep (oboe), and Kulisara Sangchan (violin). The approximate duration of the Vocal Recital was one hour and thirty minutes including an intermission.

Department: Music Student's Signature .....
Field of Study: Western Music Advisor's Signature .....
Academic Year: 2014

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Chapter 1
Introduction

The author presented a Vocal Recital in partial fulfillment for the Degree of Master of Fine and Applied Arts, Faculty of Fine and Applied Arts, Chulalongkorn University. In selecting the pieces for the recital, the author followed a standard "well-balanced" program for classical singers, with some twists to reflect the author's personal preference and to make the program more interesting. A well-balanced program for classical singers generally contains songs and arias from different periods (Baroque, Classical, Romantic, and Twentieth-Century) in at least four languages (English, French, German, and Italian). The pieces should also have enough contrasting styles and tempo, allowing the performer to show versatility. Since this Recital was a degree requirement, the program should also be of an appropriate difficulty, allowing the performer to develop and acquire additional skills. To make the program more exciting for the audience and to acquire more skills, the author chose to perform with an oboist and a violinist in addition to a pianist for two pieces.

Research Objectives

For the Vocal Recital, the author aimed to accomplish the following:

1. To develop the author's skills in vocal techniques and interpretation.
2. To understand the author's vocal capacity and appropriate repertoire.
3. To research classical music for voice, especially those used in the recital.
4. To experience how to perform with other musicians.
5. To present a vocal recital with informative program notes.
6. To show the audience different styles of classical repertoire for voice.

Methodology

1. Select the pieces for the recital and consult with the advisor, Associate Professor Duangjai Thewtong.
2. Perform an in-depth research on each piece, including the meaning of the text, the composer's biography, the composition history, form and analysis.

3. Study the pieces with the advisor.
4. Practice the pieces alone, with an accompanist, and with other musicians if applicable.
5. Plan to perform some pieces in public, such as at an examination or a departmental concert, to gain more performing experience before the recital.
6. Select a performance date and venue.
7. Prepare a program booklet.
8. Consult a piano technician to tune the piano prior to performance if needed.
9. Contact a sound and video recording technician.
10. Contact a catering service.
11. Have a dress rehearsal at the performance venue.
12. Perform in the recital.
13. Analyze the performance and prepare a written dissertation.

Scope

The recital program contains 13 pieces, divided into two sections with a 15-minute intermission. The pieces in the program are listed below:

1. Domine Deus from *Gloria* by Antonio Vivaldi (with *oboe*)
2. *Ave Maria!* by Pietro Mascagni (with *violin*)
3. St. Ita's Vision from *Hermit Songs* by Samuel Barber
4. Simple Gifts from *Old American Songs* by Aaron Copland
5. Long Time Ago from *Old American Songs* by Aaron Copland
6. Foxgloves from *Songs of the Countryside* by Michael Head
7. Baïlèro from *Chants d'Auvergne* by Joseph Canteloube
8. *Exsultate Jubilate, K.165* by Wolfgang Amadeus Mozart

The first half of the program takes approximately 45 minutes, followed by a 15-minute intermission.

9. Das himmlische Leben from *Symphony no. 4* by Gustav Mahler
10. Casta Diva from *Norma* by Vincenzo Bellini

11. Oh, had I Jubel's Lyre from *Joshua* by George Frideric Handel
12. Ebben? … Ne andrò lontana from *La Wally* by Alfredo Catalani
13. Les Tringles des Sistres Tintaient from *Carmen* by Georges Bizet

The second half of the program takes approximately 30 minutes. The total performance time is approximately one hour and 30 minutes.

Expected Outcome

The author expects to accomplish the following after the recital:

1. The author's skills in vocal techniques and interpretation improve.
2. The author has a better understanding of her vocal capacity and appropriate repertoire.
3. The author has more knowledge about classical music for voice, from in-depth analyses of the pieces performed and from listening and studying different pieces before finalizing the program
4. The author gains more experience in performing with other musicians in addition to the accompanist.
5. The author presents a vocal recital with informative program notes.
6. The author shows the audience different styles of classical music for voice.

The dissertation contains seven chapters, as follow:

Chapter 1: Introduction
Chapter 2: Composers' Biographies and Composition Histories
Chapter 3: Analyses
Chapter 4: Performance Practice
Chapter 5: Diction for Thai Singers
Chapter 6: The Vocal Recital
Chapter 7: Conclusion and Recommendations

Chapter 2
Composers' Biographies and Composition Histories

2.1 Antonio Vivaldi (1678 – 1741)

Antonio Vivaldi was born on March 4, 1678 in Venice. The details of his early training and childhood are mostly unknown, except that his father was a violinist in the orchestra of St. Mark's Cathedral and was probably his first teacher. Giovanni Legrenzi was his other teacher. There are speculations about his other teachers such as Arcangelo Corelli but there seems to be no concrete evidence. Vivaldi was trained as a priest since he was 15 years old and was ordained in 1703. He, however, never took up ecclesiastical duties as he claimed to suffer from asthma and chest pains which prohibited him from performing a mass. Instead, in 1704, he became a violin teacher at *Conservatorio dell'Ospedale della Pietà*, a girls' orphanage which was also one of the prestigious music centers in Venice. Many of his compositions were composed as exercises for students at this school. He spent most of his life with the school with a few leave of absence such as in 1718 when he took a three-year leave to work with Prince Philip of Hesse-Darmstadt. He visited Rome in 1723 and 1724 and once played for Pope Innocent XIII. In 1728 he had a chance to play for Emperor Charles VI of Austria, who was a music lover, on several occasions.

Vivaldi's contribution to the development of western classical music lies mainly in the solo concerto genre where he laid the foundation for both classical symphonies and concertos with his three-movement structure. He also provided programs or captions for some of his concertos. Overall, he composed 770 works including 46 operas, 344 solo concertos, 81 concertos for more than one instruments, 61 sinfonias, and many other works.

Even though Vivaldi was quite famous during most of his lifetime, having composed for many noblemen and having access to the best musicians, his fortune changed a few years before his death. His patron Prince Philip died in 1736. He got in trouble with the church and lost his position at the orphanage. He left for Vienna, but

Charles VI died in 1940 and his successor was not interested in the arts. Vivaldi died in 1741 and, like Mozart, was buried in an unmarked grave.

After his death, Vivaldi's music became neglected for a few hundred years, until interests in his work was revived following the recording of the *Four Seasons* in 1947.

Gloria (1715)

Vivaldi composed *Gloria in D major* for vocal soloists, chorus, and orchestra (RV 589) in 1715 during the period when he started to shift his musical interests to sacred choral pieces. Like most of Vivaldi's music, the now-famous *Gloria* was forgotten for 200 years after his death until the first modern performance in 1939. Vivaldi used the standard Gloria text, broken into 11 sections. "Domine deus" for solo soprano is the fifth section.

2.2 Pietro Mascagni (1863 – 1945)

Pietro Mascagni was born on December 7, 1863 in Livorno, Italy to a baker. His family had planned a career in law for him, but as Mascagni had shown some musical talents since he was young, his uncle Stefano convinced his father to allow him to study music. Stefano sponsored his study with Alfredo Soffredini at the *Instituto Musicale Livornese* where he studied music history, theory, composition as well as keyboard, wind and string instruments.

In 1881, Soffredini decided that Mascagni should further his education in Milan and contacted the composer Amilcare Ponchielli to make arrangements. Things seemed to be going well but Mascagni's uncle passed away suddenly. Fortunately, Count Florestano de Larderel heard Soffredini conducting *Alla gioia* by Mascagni and became his new benefactor. Mascagni dedicated *Alla gioia* to de Larderel and would later dedicate *Cavalleria Rusticana* to him as well.

At Milan Conservatory, he shared a room with Giacomo Puccini who was also a student there and formed a lifelong friendship. After a dispute with the director of the Conservatory, Mascagni left without a diploma. He obtained a job as assistant conductor with touring operetta companies and met his future wife who was a singer

at one of the companies. Later he obtained a job with the Philharmonic Society in a small town Cerignola. It was here that he and his wife Lina got married in 1888.

In 1888, the publisher Sonzogno announced a competition for a one-act opera. Mascagni first planned to enter his full-length opera, *Guglielmo Ratcliff*, but Puccini advised against it. Moreover, the competition called for a one-act opera. Mascagni then recalled a play *Cavalleria Rusticana* by Giovanni Verga, which he had previous seen and thought would be appropriate for an operatic adaptation. Puccini, who had failed to win the 1883 competition, still advised against its submission to the competition and offered to show the score to Sonzogno's competitor Ricordi. Surprisingly to us now, Ricordi rejected the score. Mascagni also was not confident that *Cavalleria Rusticana* was good enough, but his wife sent the score to the competition without his knowledge.

Cavalleria Rusticana received first price at the competition and became an instant hit. The story took place in nineteenth-century Sicily and focused on a peasant girl whose fiancé had an affair with a married former lover. She told the former lover's husband who challenged her fiancé to a dual and eventually killed him. The realism in the setting and characters' emotions helped promote the *verismo* movement in Italian music. Mascagni would go on to compose fourteen more operas, but none with the same success as *Cavalleria Rusticana.* Because of this fact, some regarded Mascagni as a one-work composer, but he actually composed many other operas, vocal and orchestral works including film music. Some of his operas such as *L'amico Fritz* (1891) and *Iris* (1898) were quite successful during his lifetime. He was also a very success conductor in his own right, and he continued to conduct well into his seventies. The concerts he conducted were extremely well-attended and he was a celebrity in his own time. He also held prestigious academic positions while conducting and composing, sometimes stretching himself too thin.

Towards the end of his life, Mascagni's association with Mussolini and the fascist regime compromised his reputation. He died in 1945 at Hotel Plaza in Rome, where he had been living since 1927.

Ave Maria! (1892)

Ave Maria! is an adaptation from the *Intermezzo* from *Cavalleria* Rusticana with Italian texts by Piero Mazzoni and English texts by Fred Weatherly. It was first published in 1892.

2.3 Samuel Barber (1910 – 1981)

Born Samuel Osmond Barber II on March 9, 1910, in West Chester, Pennsylvania, the American composer grew up with extensive exposure to music from an early age. Many of his family members and relatives were professional musicians. His mother was a pianist, while his aunt, Louis Homer, a contralto at the Metropolitan Opera, was influential in sparking his interest in voice.

Barber's first known composition was *Sadness*, a short piano solo piece which he wrote at the age of 7. Barber received formal music education at Curtis Institute of Music in Philadelphia, Pennsylvania, beginning his studies there in 1924 at the age of 14. He studied voice with Emilio de Gorgoza, piano with Isabelle Vengerova, and composition with Rosario Scalero. At Curtis, Barber also met his future partner in life as well as in their music careers, Gian Carlo Menotti, who would later become an opera composer.

At the age of 18, Barber received the Joseph H. Bearns Prize for outstanding young American composers for his *Violin Sonata*. He would receive the same prize again in 1933 for *School for Scandal Overture*, which was composed two years earlier as a graduation work from Curtis. It was also his first orchestral work. The work was premiered by the Philadelphia Orchestra with great success.

After graduation, he completed several major works that quickly established him in the classical music world. Barber's works were commissioned by famous musicians of the period, including Vladimir Horowitz, Eleanor Steber, Raya Garbousova, John Browning, Leontyne Price, Pierre Bernac, Francis Poulenc, and Dietrich Fischer-Dieskau. Barber was awarded the American Rome Prize as well as the Pulitzer traveling scholarship in 1935. He would later won two Pulitzer Prizes for his first Opera *Vanessa* (1958) and *Concerto for Piano and Orchestra* (1963).

One of Barber's most well-known pieces, *Adagio for Strings, Op. 11*, was arranged from the slow movement of his *String Quartet No. 1, Op. 11* (1936). It became one of the most familiar pieces of American concert music and arguably brought Barber worldwide attention. The orchestral version was premiered by the NBC Symphony Orchestra in 1938, under the direction of Arturo Toscanini, along with Barber's *First Essay for Orchestra*. The *Adagio for Strings* has often been selected to mark occasions of public mourning, such as at the funerals of U.S. presidents Franklin D. Roosevelt and John F. Kennedy, due to its intense and powerful nature that conveys both tranquility and grief.

During the Second World War, Barber served in the Army Air Corps, where he was commissioned to write his second symphony, a work that he allegedly later retracted. After the war, he continued composing, with numerous works that ranges from orchestral pieces, piano, violin, and most prominently, vocal. *Knoxville: Summer of 1915* (1947, revised 1950), a work for soprano and orchestra set to text by James Agee, was viewed by critics as Barber's reaction to the destructive war, one that reflected the changing landscape of artistic expressions that was deeply transformed by the recent violence.

Barber's most significant set-back was the poor reception of his *Anthony and Cleopatra*, an opera in three acts based on the play by William Shakespeare. The opera was performed in September 1966, at the opening of the Metropolitan Opera House in Lincoln Center for the Performing Arts in New York City. While the performance was poorly received by critics and the public alike, later assessments of the work tend to place most, if not all, of the blame on the production, rather than on Barber's music. Nevertheless, this incident affected him very much that he produced relatively little during the remaining years.

Barber died of cancer at the age of 70 in New York City in January 1981.

Hermit Songs for voice & piano, Op. 29 (1952 – 1953)

The *Hermit Songs*, commissioned by the Elizabeth Sprague Coolidge Foundation, was a 10-song cycle with text drawn from anonymous writing of Irish monastic sources, dating back between the eighth and thirteenth century. Much of

the texts were found in margins of hand-copied manuscripts, with topics ranging from religious to the obscene. The work was first performed by soprano Leontyne Price and the composer himself at the piano at the Library of Congress in 1953.

St. Ita's Vision is the third song in the cycle. The text, translated by Chester Kallman, can be viewed as three parts: a prayer to God, a lullaby for the infant Jesus, and an invitation for other nuns to praise Jesus. The prayer to God that he "gives me His Son from Heaven In the form of a Baby that I may nurse Him" was a common prayer for nuns at the time.

2.4 Aaron Copland (1900 – 1990)

Aaron Copland, considered the "Dean of American Music," was born on November 14, 1900 in Brooklyn, New York, to a Jewish family. His first teacher was probably one of his sisters. In 1914, he received his first formal piano lesson with Ludwig Wolfsohn. In 1917, he started studying harmony and counterpoint with Rubin Goldmark. Later he studied piano with Victor Wittgenstein and Clarence Adler. Copland did not attend college until 1921 when he enrolled at American Conservatory at Fontainebleau and studied with Nadia Boulanger. In France, he was exposed to several important twentieth-century composers and artists such as Stravinsky, Ravel, Prokofiev, *Les Six*, Picasso, and Hemingway. Copland would later describe his three years in Paris as his most important musical experiences.

In 1922, his first composition, *Le chat et la Souris,* composed in 1920 was published. In 1925 saw the first performance of his orchestral work, *Symphony for Organ and Orchestra* with Nadia Boulanger as organist. The performance of the symphony in Boston with Serge Koussevitzky conducting the Boston Symphony Orchestra marked the beginning of a lasting friendship which would later bring Copland to teach for 25 years at the Berkshire Music Center in Tanglewood.

In 1927, Copland had his first major performance as pianist with the World Premiere of his *Piano Concerto* (composed in1926) with Koussevitzky and the Boston Symphony. He avoided taking up a permanent academic position, but it was in this year that he started lecturing at New School for Social Research, New York.

Despite what the public now knows and loves about Copland's "American sounds," Copland first was influenced by Stravinsky and *Les Six* and composed polyrhythmic music with jazz elements. However, after the *Piano Concerto*, he decided to drop jazz for he "felt [he] had done all [he] could with the idiom, considering its limited emotional scope" (Schonberg, 1997). He started experimenting with abstract music. However, he found that "they are difficult to perform, and difficult for an audience to comprehend" (Schonberg, 1997). Copland then shifted to what he became best known for. His compositions are diverse and include symphonies; orchestral works such as *El Salón México* (1936), *A Lincoln Portrait* (1942); concertos such as *Clarinet Concerto* (1948), *Quiet City* for English horn, trumpet, and strings (1949); band music such as *Fanfare for the Common Man* 1942); ballets such as *Billy the Kid* (1938), *Rodeo* (1940), *Appalachian Springs* (1944); keyboard music such as *Piano Sonata* (1941), *Danzón Cubano* for two pianos (1942); film score such as *The City* (1939), *Our Town* (1940), *The North Star* (1944), *The Heiress* (1950); vocal music such as *Twelve Poems of Emily Dickinson* (1950), *Old American Songs* Book 1 and 2 (1950 and 1952); and an opera *The Tender Land* (1954, revised 1955).

In addition to composing, Copland also wrote and published books such as *What to Listen for in* Music and *Copland on Music*. He was an advocate of the inclusion of newer music in concert programs. Copland was also a popular conductor, starting from conducting his own work but later conducted other composers' work as well. He declined a permanent position but instead preferred to work as guest conductor.

Copland won several awards and medals, including the Presidential Medal of Freedom, the Congressional Gold Medal, the National Medal of Arts, the New York Music Critics' Circle Award, the Academy Award for Best Original Musical Score, the Pulitzer Prize, and several honorary doctorates.

Aaron Copland died on December 2, 1990. His ashes were scattered at Tanglewood.

Old American Songs (1950 – 1952)

Copland completed the first set of *Old American Songs* in 1950. The set contained five songs. British composer Benjamin Britten and tenor Peter Pears visited

him while he was working on the set. They were impressed and Copland promised to send them the songs once finished. Thus, the world premiere took place at the Aldeburgh Festival in Suffolk, England on October 17, 1950. Copland and baritone William Warfield performed at the American premiere in New York on January 28, 1951. Prompted by the success of the first set, Copland arranged five more songs for the second set which was premiered on July 24, 1952 by Warfield and Copland. Copland later orchestrated both sets for medium voice and small orchestra, premiered separately in 1955.

The songs in the sets are diverse and include religious hymns, folk tunes, a campaign song, children's songs, minstrel songs, and ballads. Copland discovered many in Brown University's Harris Collection. Some were from published music, and some were sung for Copland. In his arrangement, Copland changed some of the song texts and even made changes in the melody when he thought was appropriate. The changes in song texts are most noticeable for "blackface" songs whose original texts would be considered racist nowadays.

Simple Gifts, the fourth song in the first set of *Old American Songs*, is a popular Shaker's hymn. Shakers, or "Shaking Quakers," are a Christian sect formed in England in the eighteenth century and thrived in the nineteenth century America. Today there remain few living shakers but their cultural contributions to the United States remain through architecture, furniture, music, and simple lifestyle. This tune is best known from Copland's 1944 ballet music, *Appalachian Spring*.

Long Time Ago is the third song in the first set of *Old American Songs.* Copland found the song in the Harris Collection. It is a lyrical ballad from 1837 by George Pope Morris who adapted the words and Charles Edward Horn who arranged the music based on an anonymous minstrel tune.

2.5 Michael Head (1900 – 1976)

Michael Dewar Head was born on January 28, 1900 in Eastbourne, United Kingdom. His father, Frederick Dewar Head, was an Oxford-educated barrister who worked as a legal journalist while his mother, Nina Watson Head, was an amateur singer from a musical family. Both of his parents' families had a rather interesting background.

Frederick's father was a master of a sailing ship, and several of Nina's family members had worked in India, including her father who worked as a chaplain for the Indian Army. The Head family home was therefore full of exotic treasures, which helped developed the children's curiosity. Frederick also told his children many stories of adventures. Michael Head thus inherited this sense of adventure that would stay with him throughout his lifetime.

As a teenager, Michael Head's schoolteachers remarked about his extraordinary talents. At his non-traditional school, Highgate, he was exposed to Dalcroze's Eurhythmics, sometimes with Mr. Dalcroze himself. He received lessons in piano with Jean Adair, one of Clara Schumann's pupils, voice with Fritz Marston, a pupil of the English tenor Charles Lunn, and composition with John Ireland, a British composer who was Charles Stanford's student at the Royal College of Music. These studies provided him with a solid foundation. In addition to music, Michael Head was also interested in engineering and first planned for a career in engineering with support from his father. However, between 1919 and 1925, he decided to enter the Royal Academy of Music (RAM) where he studied composition with Frederick Corder at and won several awards. Corder had taught at RAM for over thirty years when Head started to study with him, and had a modern approach to composition. He also encouraged his students to find their own voice. Michael Head's study with Corder focused mostly on instrumental composition. He also continued to study piano at RAM with T. B. Knott and organ with Reginald Steggall. Remarkably, the music publisher Boosey offered Head a contract to publish his songs even before he studied at RAM, providing him with a steady source of income. Head also accompanied several singers performing his songs. In 1927, Michael Head was appointed professor of piano at RAM and was made a Fellow in 1935.

In 1929, Head studied with Sir George Henschel who was "famous for singing serious music to his own accompaniments" (Govich, 2002). Head gave his first recital singing to his own accompaniments from memory in 1930 at the Wigmore Hall in London. The program included his own works as well as works by other standard classical composers. One can see influence of his self-accompaniments in some of his songs where the piano would have difficult passages only when the singer was not

singing or was holding a long note. Throughout his life, Head performed in hundreds of concerts all over the British Isles and internationally as well as in radio recitals. Not surprisingly, most of his composition works, for which he has become known for, are songs including many song cycles. He wrote at least 124 songs, but he also had a habit of giving songs to friends or publishers without making a copy for himself, so it is possible that there remain unknown songs. He used many poems by contemporary British poets. He also wrote several choral pieces, a few short operas, and also instrumental compositions.

Michael Head was appointed examiner for the Associated Board of the Royal Schools of Music (ABRSM) and in that capacity traveled around the world. It matched his love of adventure which had been nurtured since childhood. He passed away suddenly in Cape Town, South Africa on August 24, 1976 while serving as an examiner for ABRSM.

Songs of the Countryside (1929) and **More Songs of the Countryside (1933)**

Michael Head composed *Songs of the Countryside* and *More Songs of the Countryside* to poetry by various British poets, most of them his contemporary. The dates given above are publication dates since it was not possible to determine the exact composition dates. *Foxgloves* is a poem written by Head's contemporary British poet Mary Webb (1881 – 1927).

2.6 Joseph Canteloube (1879 – 1949)

Marie-Joseph Canteloube de Malaret was born in Annonay, France on October 21, 1879. His family had deep roots in Southern France. His father was a banker from a wealthy family who owned an estate, Malaret, near the Auvergne. His mother was a music lover who herself was a fine pianist. She was probably Canteloube's first teacher. Canteloube received formal piano lessons from Amélie Doetzer who was Chopin's student and possibly one of his lovers. Canteloube spent his childhood in the countryside until he went to a boarding school in Lyon at the age of 12. However, just before he earned his baccalaureate, his father passed away. As his parents had moved to Malaret after the death of his grandfather, he returned to

Malaret to be with his mother after earning his baccalaureate. It was during this time that he traveled deep into the Auvergne and immersed himself in nature while listening to music sung by peasants.

After a 15-month mourning period, Canteloube's mother helped him secure a position at the bank where his father previously worked in Bordeaux. However, she became ill soon after, and Canteloube returned to be with her. She passed away in 1900. Canteloube spent more time walking and meditating in the countryside, until he got married in 1901 and had twin sons in 1903.

In 1901, Canteloube had a chance to know Vincent d'Indy through Father Fayard, who, after seeing Canteloube's composition, asked d'Indy to review them. Canteloube started corresponding with d'Indy in 1902. He would send his compositions to d'Indy who would critique them, and Canteloube would revise them accordingly. D'Indy asked Canteloube to join him at *Scholar Cantorum* for years, but Canteloube was reluctant. He finally agreed to move to Paris in 1906 and enrolled at *Scholar Cantorum* in 1907.

D'Indy was a devout Catholic and founded *Scholar Cantorum* with the Parisian choirmaster Charles Bordes and organist Alexandre Guilmant because of disagreement over the development at the *Conservatoire de Paris*. They believed that religious music and traditional instrumental music was being neglected at the Conservatoire in favor of *mélodie* and opera. Thus, at *Scholar Cantorum*, d'Indy revived the study of Gregorian chants, Baroque and Classical instrumental works, as well as polyphony and counterpoint. D'Indy was also a nationalist and viewed music as one mean to promote his idea of French nationalism.

While *Scholar Cantorum* was at odds with *Conservatoire de Paris*, Canteloube was aware of what was going on. He still went to concerts at the Conservatoire and played impressionistic pieces such as those by Debussy, who remarked that Canteloube was one of the few who understood how they should be played. Thus, Canteloube not only knew the other school's styles, but he understood them well.

Another person who had a large influence on Canteloube was a fellow student at *Scholar Cantorum*, Déodat de Séverac, who pleaded with colleagues to "seek inspiration from the diverse resources of the regional folk traditions" (Merritt, 2013).

Séverac also pointed out the absurdity of rejecting the other school's ideas completely. Thus, Canteloube's passion for French folksongs and regionalism was definitely intensified at Scholar Cantorum. He published his first folksong arrangement, *Chants populaires de Haute-Auvergne et de Haut-Quercy*, in 1909. It was this genre for which he would be become best known, despite having composed many other works including chamber music, songs, symphonic works, and operas. In fact, even the subjects of most of his other works was based on folk themes or regionalism. However, Canteloupe chose not to allow himself to be restricted to traditional composition techniques, and the influence of impressionism can be seen in his composition as well.

Canteloube died on November 4, 1957 and was buried in Paris.

Chants d'Auvergne (1924 – 1954)

Canteloube gathered most materials for *Chants d'Auvergne* between 1928 and 1934 from the peasants in Auvergne who sang for him. The songs are in the local language and was unaccompanied. He published the first four volumes between 1924 and 1930. The final volume was published in 1954. Canteloube's knowledge of a diverse musical styles was evident in the accompaniment of the songs. The most famous song, *Baïlèro*, was from the first set. It was the first song he collected in 1900. Its accompaniment is quite impressionistic in style. The song is a shepherd's song from *Haute-Auvergne* collected around *Vic-sur-Cère.* It is a call-and-response song, with one shepherd calling, and another responding from afar. Canteloube defended his harmonization of the unaccompanied songs by saying that when the songs were sung in their original settings, the natural atmosphere already provided the accompaniments, which were lost once the songs were removed from their natural surroundings.

2.7 Wolfgang Amadeus Mozart (1754 – 1791)

A child prodigy who would later become a great composer, conductor, virtuoso pianist, organist, and violinist, Wolfgang Amadeus Mozart was born in Salzburg, now part of Austria, on January 27, 1756, to a musician and composer Leopold Mozart, and his wife Anna Maria. Mozart and his elder sister, Maria Anna (Nannerl), were musically

gifted, and their father Leopold started bringing them on concert tours throughout Europe when Mozart was only 6 years old. Such tours last from 1762 until 1773. During one of these tours, Mozart's first compositions, short pieces for the harpsichord, were published in Paris (1763), and his first opera *La finta semplice*, was produced in Vienna in 1767. Toward the end of this early touring period, Mozart wrote the first of his works to be still widely performed today, the solo motet *Exsultate Jubilate, K.165* (1773).

Mozart's first music education was from his father, who taught him music theory and composition. He also studied with Italian composer Padre Martini during his stay in Italy. Upon returning to Salzburg in 1773, he started working as a court musician for Prince-Archbishop Hieronymus Colloredo. While he was not treated very well by his employer, Mozart was able to produce a great number of works during this time, ranging from symphonies, sonatas, string quartets, masses, serenades, and a few operas. The most prominent works were the series of five violin concertos, the only ones he ever wrote, produced during April to December of 1775. In 1776, he started working on what would be his first major piece in piano concerto, the *Piano Concerto No.9 in E-flat major, K.271*, which was finished in early 1777.

His discontent with his employment situation grew, and after the success of his fist important opera, *Idomeneo,* which was produced in Munich in 1780, Mozart decided to leave his employer the Archbishop of Salzburg, albeit with great difficulty. He moved to Vienna in 1781, marking the start of what is referred to as his "Golden Years," a 10-year period during which he was most productive. After the success of the opera *Die Entführung aus dem Serail* in 1782, Mozart married Constanze Weber, the younger sister of Aloysia Weber, who Mozart was previously in love with. The couple had 6 children, but only two survived until adulthood.

Many important works during this period include the *Symphony No. 35 in D "Haffner"* and *Symphony No. 36 in C "Linz"*, five string quartets dedicated to his friend Joseph Haydn, whom he met in 1784, and the comic opera *Le nozze di Figaro* (The Marriage of Figaro), which was premiered in Vienna in May of 1786. This was followed in 1787 by the premiere of his second opera masterpiece, *Don Giovanni*, in Prague.

Mozart's financial success based on his commissions and concert appearances was short-lived, however, as his vast income at the time was matched by extravagant spending. As his income declined, he started borrowing money from friends. His appointment as Kammercompositor (Chamber Composer) by Emperor Joseph II, somewhat alleviated his financial hardship. Despite these difficulties, Mozart continued producing more masterpieces up until the end of his life. During his final four years, Mozart struggled with health problems while churning out such work as *Symphony No. 41 in C "Jupiter"* (1788), *Die Zauberflöte* (The Magic Flute) (1791), and *Clarinet Concerto in A* (1791). The *Requiem in D minor* was unfinished; Mozart viewed this commission as a sign and believed he was writing his own requiem.

Mozart died on December 5, 1791, aged 35, from a combination of illnesses. In his relatively short life, he had produced over 600 compositions that range from operas, symphonies, concertos, chamber music, choral, vocal, and other instrumental music. He is nowadays probably the most well-known classical composer and is regarded with such reverence that few composers could ever match.

Exsultate Jubilate, K.165 (1773)

The motet *Exsultate Jubilate, K.165* for soprano and orchestra was composed in Milan for the *castrato* Venanzio Rauzzini who performed in Mozart's opera *Lucio Silla* a few months earlier. Rauzzini premiered the piece on January 17, 1773 at the Church of Theatines. The piece displays a contrast of moods, requiring different techniques from fast moving notes in the opening *Allegro* and the concluding *Alleluia*, to the slow and lyrical passages in the middle movement. It is one of the most beloved show pieces for sopranos.

2.8 Gustav Mahler (1860 – 1911)

Gustav Mahler was a German composer. Other than his early compositions, he only composed two types of music, songs and symphonies, which for Mahler were almost indistinguishable.

Mahler was born to a Jewish family in Kalischt, Bohemia which was then part of the Austrian Empire. Mahler's father had a bad temper while his mother was kind

but had heart problems. Mahler's parents had 15 children. He was the second son who was born after his elder brother died as an infant. Even though infant mortality was not uncommon at the time, but most of Mahler's siblings died young. Five of them died of diphtheria as children. A brother died of heart disease when Mahler was only 14 years old. A sister died of a brain tumor in 1889, the same year both of his parents passed away. In 1895, another brother committed suicide. Thus, Mahler only had two brothers and two sisters who lived until the twentieth century.

Mahler started studying music after his family moved to Jihlava (Iglau in German, now part of the Czech Republic) which was a decent-sized city with regular concerts. However, his family faced discrimination because they were Jewish. Mahler started performing in this city and started to earn reputation as a child prodigy although he was not a very good student in school. It was in this city that a music professor discovered Mahler and persuaded him to entry the Vienna Conservatory in 1875.

Vienna at the time was a center for music, with famous musicians such as Johannes Brahms and Anton Bruckner living there, and Peter Ilyich Tchaikovsky and Antonín Dvorák visiting often. At the Conservatory, Mahler studied piano with Joseph Epstein who accepted him to the program. Epstein was actually more impressed by Mahler's composition skills than his piano playing. Mahler became friends with Hugo Wolf, who became a well-known composer of German lieder, and Hans Rott, Brucker's favorite student. However, Wolf had problems with his professors and had to leave the conservatory. He became crazy and died at the Viennese lunatic asylum in 1903. Rott sent his composition to Brahms in 1879 who replied that he had no talent and should stop composing, which made him lose his mind and died a few months later.

Mahler's own health problems (he had hereditary heart disease), his unstable family and social situations, the untimely death of most of his siblings, and his friends' mental problems all contributed to Mahler's obsession about life and death, which was reflected in his compositions.

Professionally, Mahler was a conductor first and composer second, which frustrated him. Mahler's conducting career started in 1880 at Bad Hall. At first, he thought that conducting would only be temporary and his composition "Das klagende Lied" should earn him enough reputation as a composer. However, when Mahler

submitted it to the Beethoven competition, with Brahms as chief judge, his piece was not selected because most judges were conservative. Still, Mahler was a gifted conductor, and could significantly improve a troubled orchestra or opera company. Unfortunately, his personality, temper, perfectionism without communicational or interpersonal skills caused him problems with most groups he worked with.

Despite his personality, his skills and reputation as conductor earned more and more recognition, and he received well-paid appointments as director at many important opera houses. His opera selections were diverse, from Mozart to Wagner. In 1888, Mahler received a 10-year contract from the troubled Royal Opera in Budapest. Mahler made several changes there, which some people approved and some did not. In 1891, Mahler resigned after problems with the management. That same year, Mahler obtained a position from the Hamburg State Opera, which, despite a lower pay, had excellent singers and musicians. He took the company on tour in England which helped further his reputation. Finally in 1897, he received the appointment he wanted in Vienna. His first performance was Wagner's *Lohengrin* which was very successful. However, his journey to Vienna was not without problems. He had to convert to Roman-catholic, but his Jewish ancestry would continue to plague him with problems until he had to resign in 1907.

Mahler daughter passed away in 1907, and Mahler found that he had hereditary heart disease inherited from his mother. He decided to earn enough money to retire when he was 50 years old so that he could fully devote his time to composing. Previously he could only compose during the summer. Thus, in 1908, Mahler decided to accept a position at the Metropolitan Opera ("Met") in New York, sharing responsibilities with Toscanini. He also started collaborating with the New York Philharmonic Society. In 1909, he accepted a full-time position with the New York Philharmonic and resigned from the Met.

Mahler was generally well accepted by the Americans, while he loosened his demanding ways. Unfortunately, while he was heading to the top as a composer, his health started to deteriorate. His *Eighth Symphony* was premiered in Munich in 1910 with resounding success, and Europeans would like him to return. Mahler completed his *Ninth Symphony* and finished the first movement of *his Tenth Symphony* with a

detailed plan for the rest of the moments. However, in February 1911, Mahler felt ill after conducting the New York Philharmonic at Carnegie Hall. The doctors found that he had bacterial infections, which was not curable before antibiotics. Mahler thus informed his doctor and family that he would like to spend what was left of his life in Vienna. Many journalists followed him during the journey. His wife said that "His last journey was like that of a dying king" (Steen, 2010).

Symphony no. 4 (1892 – 1900, revised 1901)

The whole *Fourth Symphony* grew from the song "Das himmlische Leben" (The Heavenly Life) which Mahler composed in 1892 and became the last movement of the Fourth Symphony. The story of how this song ended up here was rather complex. Mahler himself viewed the movement as the ending of *Symphonies no. 1 – 4*, often called the "Wunderhorn Symphonies" and considered the turning point of Mahler's composition from the beginning to the middle period.

The beginning period of Mahler's composition generally considered to start in 1880 which was the year he composed "Das klagende Lied" and the first set of "Lieder und Gesänge." After that, Mahler discovered a collection of German folk poems "Des Knaben Wunderhorn" (The Youth's Magic Horn) and started to set them to music during 1887 – 1890 in the second and third sets of "Lieder und Gesänge." During this time, Mahler also composed his *First Symphony* (1884 – 1888). Between 1892 and 1898, Mahler wrote more songs to these poems and titled them "Humoresken," generally known later as "Des Knaben Wunderhorn." The fact that Mahler called these songs "Humoresken" rather than "Lieder" or "Gesänge" showed a style of composing which was more free and could convey more emotions. There are three songs from the set "Humoresken" which Mahler later used in his symphonies, "Das himmlische Leben" (1892), "Urlicht" (1893), and "Es sungen drei Engel" (1895), used in Symphony no. 4, 2, and 3, respectively. The song "Das himmlische Leben" received the first performance in 1893 with other songs in a voice/piano recital. However, "Das himmlische Leben" was not included in the published version of "Humoresken" in 1899 and the original arrangement of the song for voice and piano was never published until 1993.

Initially, Mahler planned to use "Das himmlische Leben" as the last movement of the *Third Symphony*. One can see that Mahler used the motif from "Das himmlische Leben" several times in the *Third Symphony*, as can been seen in the following figures.

Figure 1: Mahler's "Das himmlische Leben" measures 67 – 75

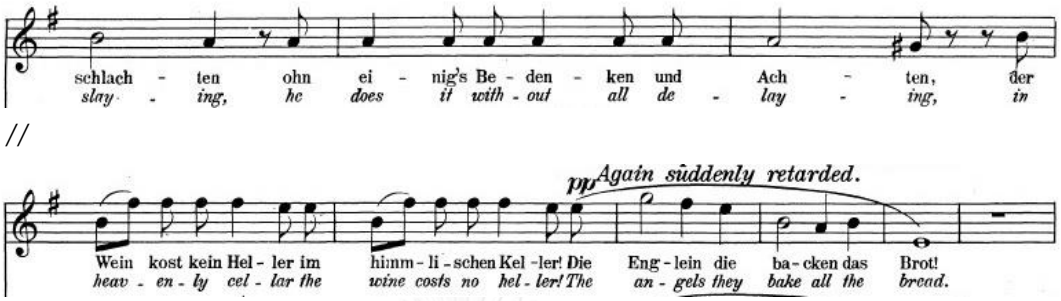
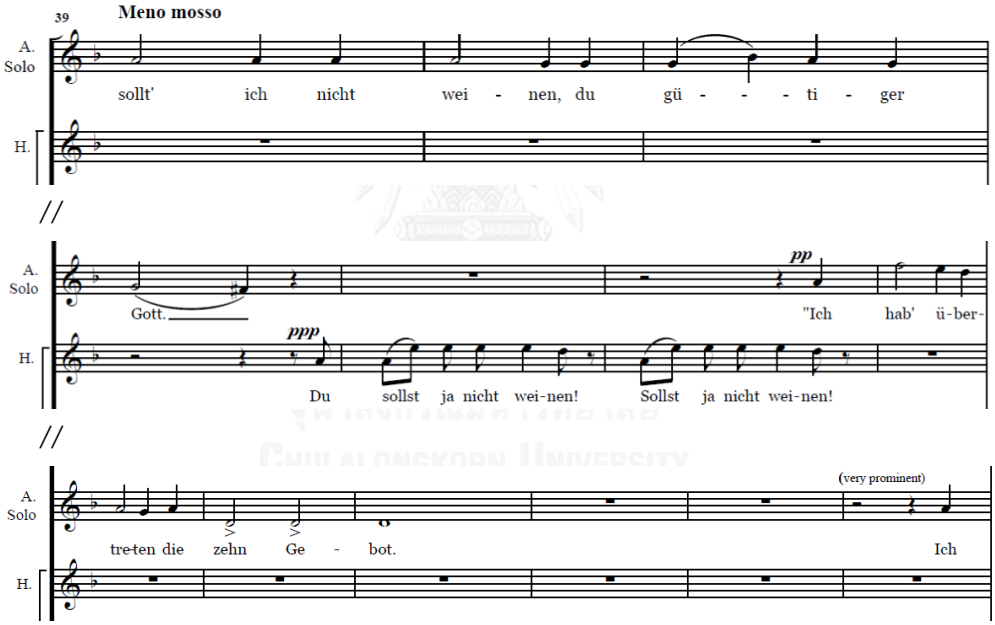


Figure 2: Mahler's "Es sungen drei Engel" (Symphony no. 3 mvmt. 5) measures 67 – 75



Mahler chose not to use "Das himmlische Leben" in his *Third Symphony* but instead used it for the final movement of his *Fourth Symphony*. Moreover, he viewed the song as the final movement of his first four symphonies ("Wunderhorn Symphonies"). Researchers believed that Mahler started to plan the *Fourth Symphony* since he had not finished his *Third Symphony*. The first draft, called "Symphony no. 4 (Humoreske)," had six movements planned, namely (Zychowicz, 2005):

1. "Die Welt als ewige Jetztzeit" (The World as Eternal Now), G Major
2. "Das irdische Leben" (The Earthly Life), Eb Minor

3. “Caritas”, B Major (Adagio)
4. “Morgenglocken” (Morning Bells), F Major
5. “Die Welt ohne Schwere” (The World without Gravity), D Major (Scherzo)
6. “Das himmlische Leben” (The Heavenly Life), G Major

Had Mahler followed through with this plan, the symphony would have alternated between instrumental movements (movements 1, 3, 5) and movements with singers (movements 2, 4, 6). However, Mahler finally decided to use “Morgenglocken” (“Es sungen drei Engel”) in the *Third Symphony*, remove “Das irdische Leben,” and move the Scherzo up to the second movement. Mahler also chose to omit the descriptions for each movement for fear of possible misunderstandings.

Mahler revised the *Fourth Symphony* several times, the last time in 1911 after a performance in New York. However, the final version was only discovered in 1929 by Erwin Stein and did not get published until 1963.

When Mahler was still alive, audience and music critics did not like the *Fourth Symphony* much, because they expected something more like the *Second* and *Third Symphonies*. The *Fourth Symphony* sounded more traditional, but within the classical sounds, Mahler still put in his personal voice. Mahler himself knew that he had composed this piece with much greater care than previous works, and it showed Mahler’s development into a mature composer.

After the *Fourth Symphony*, Mahler’s composition was said to enter the middle period. During this time, he composed three more symphonies, *no. 5* (1901 – 2), *no. 6* (1903 – 4), and *no. 7* (1904 – 5), all of which had no singers. He also wrote a number of songs, “Rückert Lieder” (1901 – 2) and “ Kindertotenlieder” (1901 – 4) for voice and orchestra. In 1906, he composed his *Eighth Symphony* (“Symphony of a Thousand” – Mahler was said to have hated the name) for an orchestra, two SATB choirs, one children’s choir, and 8 soloists. This symphony was considered to be a transition between the middle and last period.

In 1907, Mahler had to leave Vienna and was still grieving his daughter’s death so he did not compose. In 1908 – 1909, he composed *Das Lied von der Erde* (The

Song for the Earth) which was actually his ninth symphony but he refused to call it the *Ninth* for fear of "the curse." Those same years, he also composed his *Ninth Symphony* which was to become his last completed symphony. As for his *Tenth Symphony*, the first movement was completed in 1910 and he had a detailed plan for the rest of the movement, but passed away before finishing the symphony.

2.9 Vincenzo Bellini (1801 – 1835)

Vincenzo Bellini was born on November 3, 1801 in Catania, Sicily to a family of musicians. Bellini was discouraged from pursuing a career in music, but his talent was evident, and in 1819, he received funding from the Duke and Duchess of San Martino to attend the *Real Collegio di Musica di San Sebastiano* in Naple. He studied harmony, counterpoint, composition, and works by Italian and German composers. His first opera, *Adelson e Salvini*, was composed and performed here in 1824.

The opera was a success and laid a foundation for his other operas. It also earned him a commission for his second opera, *Bianca e Gernando* which he finished in 1826 and revised in 1828. Afterwards, he received an offer from the prestigious *La Scala* and *Il Pirata*, with libretto by Felice Romani, was premiered in 1827 and established his reputation internationally. His style was different than previous composers, in that he painstakingly matched the music with the texts and emotions, with subtlety rather than showiness. It was also very demanding for the performers, with long legato lines that emphasized the evenness and beauty of the tones, requiring technical perfection. His work can be considered the epitome of the *bel canto* singing style.

Bellini received steady offers to write operas, but unlike his other contemporaries, only managed to write 10 operas during his short life. Some were relatively unsuccessful, but his seventh and eighth operas, the comical *La Sonnambula* and the tragic *Norma*, were immensely successful. Bellini and Romani had a disagreement during the composition of Bellini's ninth opera, *Beatrice di Tenda*, which was not successful. Bellini departed for London and then Paris afterwards. He collaborated with Count Carlo Pepoli for his last opera, *I Puritani*, and died soon after its first performance on September 23, 1835.

Norma (1831)

Norma is Bellini's eighth opera based on Alexandre Soumet's play. It tells the story of Norma, a high priestess of the Druids, who breaks her vow of chastity for Pollione, a Roman. The Roman army is approaching and Norma must decide whether the Druids should fight. She says that it is not yet the right time to go to war. The famous Soprano aria "Casta Diva" is when Norma cuts the mistletoe and prays to the goddess to give peace to earth. However, Norma later realizes that Pollione has betrayed her for another young priestess. Furiously, she calls up the Druids to declare war. While deciding who to sacrifice in a ceremonial preparation for the battle, Pollione is captured and the Druids offer him to Norma as a sacrifice. Norma asks everyone to leave and has an argument with Pollione. She summons the Druids back and says that a priestess who has broken her chastity vow shall be burned alive. She then reveals that she is the one. While on top of the pyre, Pollione joins her.

2.10 George Frideric Handel (1685 – 1759)

George Frideric Handel, born Georg Friederich Händel, was born in Halle, Germany, on February 23, 1685. His father, a barber-surgeon to the Duke of Saxe-Weissenfels, did not approve of Handel studying music. Somehow he managed to learn the organ well enough that one day the Duke heard him play and insisted that he be allowed to study music with the organist Friederich Zachow of the Lutheran church in Halle. Handel studied with Zachow for three years, and it does not appear that he received any instructions after that.

Handel attempted to study law briefly, but he took up a position as organist at the cathedral of Moritzburg. He moved to Hamburg in 1703 and started composing operas which were well-received. However, other musicians were envious. Handel had conflicts with fellow musicians and even got into a dual once. He left for Italy and continued to compose operas and oratorios. His fame began to spread in Italy, both as a composer and a virtuoso keyboard player.

In 1710, Handel moved to Hanover to become court musician to the Elector. After one year, he was given leave to visit England where Italian operas were becoming

popular and wrote the opera *Rinaldo* in 1711 in the Italian fashion which was very successful. He returned to Hanover but soon left for England again. In 1714, Queen Anne died and the Elector of Hanover succeeded her as King George I. One of Handel's most well-known pieces, *Water Music,* was written for King George's royal procession up the Thames River.

In 1719, Handel became the artistic director of the Royal Academy of Music, founded by a group of opera lovers to present Italian operas. The group was well-funded by members of British nobility, and Handel could afford the best singers for his productions. Several operas such as *Giulio Cesare* and *Serse* were written during this period. These would later become known as the Baroque operas which consist mostly of *da capo* arias and minimal choruses.

Handel became a British citizen in 1727. That same year, he composed *Zadok the Priest* for the coronation of King George II which has been performed at every coronation since. After fifteen years of success with the Royal Academy, Handel started to fund his own opera company. Unfortunately, the public interests in Italian operas had declined and Handel lost most of his money in 1737. His health deteriorated and he was in danger of having to go to prison. The public treated him as if he were dead.

Handel managed to bounce back after a rest by refocusing on the oratorios which was previously quite unknown in England. Starting with *Saul* in 1738 and *Israel in Egypt* in 1739, he would compose over 30 oratorios in his lifetime. He wrote the *Messiah* in 1741 which becomes his most famous work. His other well-known oratorios include *Judas Maccabaeus, Joshua, Samson, Semele,* and his last oratorio *Jephtha* written in 1752. Overall, he composed 46 operas, more than 100 large-scale vocal compositions, chamber music, concertos, and instrumental pieces.

Towards the end of his life, Handel became blind but continued to compose and perform. He collapsed while conducting the *Messiah* and died on Easter Sunday on April 14, 1759. He was buried in Westminster Abbey. At the time of his death, he was regarded as one of the best musicians in history.

Joshua (1747)

The oratorio *Joshua* was composed in 1747 and the first performance took place in 1748 at Covent Garden, London. It is based on the biblical story of the Jewish conquest of Canaan under the leadership of Joshua. It was one of the four consecutive oratorios with military theme by Handel. The oratorio itself was less successful than another military-themed oratorio, *Judas Maccabeus*, but the chorus "See the conq'ring hero comes," was so successful that Handel later included it into *Judas Maccabeus*

The aria "Oh! had I Jubal's lyre" is sung by Caleb's daughter Achsas to declare her love for her fiancé Othaniel in Act III. The melody was actually composed much earlier and was previously used in *Psalm Laudate Pueri* in 1702. "Oh, had I Jubel's Lyre" remains one of Handel's most famous arias.

2.11 Alfredo Catalani (1854 – 1893)

Alfredo Catalani was born on June 19, 1854, in Lucca, Italy, a town with rich musical tradition, where two established musical families, the Puccinis and the Catalanis, were based. He was born four years before Giacomo Puccini, and both boys studied music with Puccini's uncle, Fortunato Magi. Catalani made good progress at his studies, and was soon sent to Paris to study with Antonio Bazzini, an Italian violinist, composer, and teacher. In 1872 he finished *Sinfonia a piena orchestra* (Symphony for Full Orchestra).

Catalani returned briefly to Italy in 1873 to report for military service, and was rejected due to health problems. He traveled to Naples to continue his studies with Bazzini, and a year later he wrote *Il Mattino, sinfonia romantic*, a Romantic symphony. In Naples he was exposed to Wagner's music, as well as the emerging contemporary musical trend, *verismo* opera. *Verismo*, or realism, is a genre of opera that emphasizes realism in expression, with stories about lives of ordinary people, rather than mythological figures or kings and queens. *Cavalleria rusticana* (premiered in 1890) by Pietro Mascagni, is considered the first major work of the genre.

Catalani chose to follow the Wagnerian tradition, resulting in works that depict fantastic tales with dramatic actions. He was also influenced by Amilcare Ponchielli,

an Italian opera composer and a professor of composition at the Milan Conservatory, whose works also exert strong influence on famous composers of the generation, including Puccini, Mascagni, and Umberto Giodarno.

Catalani's early opera works were not critically successful. *Elda,* commissioned by publisher Giovannina Lucca, was premiered in Turin in 1880 but was not well received. *Elda* was later extensively revised into *Loreley* (successfully premiered in Turin in 1890). His next opera *Dejanice*, premiered in Milan in 1883, also did not garner much positive response.

After his *Ero e Leandro, poema sinfonico* ("Hero and Leander", Symphonic tone poem) was premiered in Milan in May of 1885 with great success, Catalani became more confident and wrote another successful work *Edmea*, premiered at La Scala in Milan a year later. He also succeeded Ponchielli as professor of composition at the Milan Conservatory that year.

While his contemporary Puccini received significant support from Ricordi, a powerful musical publisher of the day, Catalani was often overlooked, especially after his publish Giovannica Lucca merged with Ricordi, and his career arguably suffered greatly because of it. For example, he had to work on his own on the revision of *Elda*, and to arrange the performance of the revised work, *Loreley*. However, after the success of *Loreley*, conductor Mascheroni was able to convinced both Catalani and Ricordi to work together on *La Wally*. The composer's last opera was premiered at La Scala in January 1892, with great success. Conductor Arturo Toscanini adopted the work and conducted it widely, and it is perhaps for this reason that Catalani is remembered almost entirely for *La Wally*.

Catalani had been suffering poor health since his early years, and he died shortly after starting to work on an opera based on text by Leo Tolstoy, on August 7, 1893, in Milan. Thus, it is probably unfair to consider Catalani inferior to Puccini because, in 1893, Puccini has composed only three operas so far, *Le Villi* which was entered in Sozogno's competition and lost (Mascagni's *Cavalleria rusticana* won six years later), *Elgar* which was not well-received, and the successful *Manon Lescaut*. *La bohème* was not premiered until 1896.

La Wally (1892)

La Wally takes place in the Swiss Alps. Wally's father, a landowner in Hochstoff, got into an argument with Hagenbach from a nearby village Sölden. Wally, who is interested in Hagenbach, refuses to marry the man of her father's choosing (Gellner), but instead tells him that she would rather leave home for the mountain. This is when she sings the famous aria "Ebben? … Ne andrò lontana."

A year later, Wally's father dies, but Hagenbach is now already engaged. Wally went to a festival in Sölden, hoping to see Hagenbach who is not interested in her. Somehow Hagenbach gets into a betting game with his friends to win a kiss from Wally. During a dance, Hagenbach tells Wally that he wants her for always and Wally gives in and kisses him. When everyone starts to laugh, Wally realizes she had been tricked. Out of anger, she tells Gellner that she wants Hagenbach dead.

Gellner, using darkness as cover, hurls Hagenbach, who was on his way to apologize to Wally, into a ravine. After Gellner informs Wally afterwards, she is horrified. She climbs down the robes into the ravine to rescue Hagenbach and returns him to his fiancée.

Wally goes alone to her mountain cabin. After recovering from injuries, Hagenbach goes find Wally in the middle of winter and the two reconcile, unaware that a storm is coming. Both die in an avalanche while trying to return to the village.

Unfortunately, the opera poses some difficulties with staging, especially for the ravine and the mountain scenes.

2.12 Georges Bizet (1838 – 1875)

Georges Alexandre César Léopold Bizet was born in Paris on October 25, 1838 to a musical family. It was said that he learned to read music at the same time he learned to read letters. He entered the *Paris Conservatoire* at the age of nine to study piano, organ, and composition. He stayed there for nine years. His composition teacher was Jacque Halévy, whose daughter he would later marry. However, Bizet thought that Charles Gounod was his greatest influence and role model.

He wrote his first symphony in 1935 when he was 17 years old but hid it because he thought it too similar to Gounod's. The symphony remained unknown until Reynaldo Hahn, who did not think much of the work, presented the score to the *Paris Conservatoire*. Fortunately, D.C. Parket, an English biographer, found the piece and gave it to conductor Felix Weingartner to premiere.

Bizet completed a one-act operetta, *Le Docteur Miracle*, while at the Conservatoire and won a prize in a competition sponsored by Offenbach. It was produced in April 1857. He won the Prix de Rome that same year from his cantata *Clovis et Clotilde* and went to study in Italy. It would seem like Bizet had a good start for a musical career.

However, throughout the 1860s, Bizet wrote many unsuccessful work, including the symphony with chorus *Vasco de Gama*, operas *Don Procopio* and *La Guzla de l'émir*. In 1863, *Les Pêcheurs de perles* was premiered in Paris and was a failure but Berlioz liked it. Today it is the only other opera by Bizet to be performed regularly. The tenor/baritone duet "Au fond du temple saint" is one of the most well-known arias and is played and recorded regularly these days. The failures resulted partly from Bizet's inability to focus his creative energies and his tendency to pick weak librettos.

Bizet married Geneviève Halévy in 1864. His career began to improve afterwards. In 1872, he composed *Djamileh* which became Mahler's favorite. Around this time, he composed a few other pieces such as the suite for piano duet *Jeux d'enfants* (1871), the incidental music for Alphonse Daudet's play *L'Arlésienne* (1872) and the overture *Patrie* (1873). *L'Arlésienne* as incidental music was a failure, but when he rearranged it as a suite, it received a resounding success, which gave Bizet the needed confidence.

Bizet wrote *Carmen* for a commission from the *Opéra-Comique*. He collaborated on the libretto with experienced librettists Heni Meilhac and Ludoivic Halévy, the latter also his wife's cousin. The subject matter of gypsies, thieves, and cigarette makers was shocking to the Parisian audience at the time. *Carmen* pre-dated the *verismo* moment in the Italian opera which later became quite popular. After the premiere on March 25, 1875, Bizet was convinced that *Carmen* was a failure. He died

less than three months later on June 3, 1875 on the evening of the 31st performance without seeing how successful his last opera had become.

Despite what Bizet thought at the time, he received 25,000 francs from his publisher and was made a Chevalier of the Légion d'honneur on the eve of the premiere. The initial run of *Carmen* received 37 performances. Three years later, the opera was produced in almost every opera house in Europe.

Carmen (1875)

The original story of *Carmen* was by Prosper Mérimée. The original story had more emphasis on social class, sexuality, and misogyny. For the opera, Meilhac and Halévy deemphasized those themes and instead focused on the exotic characters. Still, the Parisian public found it quite shocking. Bizet brilliantly created a theme for each character such as the toreador music for the bullfighter Escamillo, the *bel canto* nature of Micaëla's lyrical aria to contrast with the sultry gypsy nature of Carmen's arias which often take place in dance scenes.

Carmen starts out with soldiers hanging around and talking. One of them is José, who Micaëla comes to look for. The gypsies from the cigarette factory led by Carmen enter the scene. Carmen decides to seduce José with the famous *Habanera* aria after she noticed that he did not pay attention to her. At the end, she throws him a flower. José starts to wonder if Carmen were a witch. Micaëla enters and with a letter from his mother. In addition to the letter, his mother also asked Micaëla to give him a kiss. After Micaëla leaves, José reads his mother's letter which says that Micaëla is a good innocent girl and that he should marry her. José thanks his mother for giving him protection. However, Carmen gets into a fight with another gypsy and is arrested. José is assigned to guard her but cannot resist her charm so he lets her go.

"Les Tringles des Sistres Tintaient" takes place at the tavern where Carmen is supposed to meet with José in Act II. Escamillo the bullfighter shows up and sings the famous toreador song. Carmen does not pay attention to Escamillo at first. José finally shows up and tells Carmen that he thinks about her all the time. He was demoted and imprisoned after letting her go. Carmen gets upset when José has to return to the barracks. She persuades him to join the smugglers and live a free life.

In Act III, José is in the forest with Carmen and the smugglers. José and Carmen have an argument over his jealousy. Carmen and the other gypsies look at their fortune, and the cards that Carmen draws predict death for herself and José. Later José is assigned to guard the contrabands when he hears a sound. It turns out to be Escamillo looking for a gypsy he had fallen in love with. Once José finds out that Escamillo is in love with Carmen, he challenges him to a duel. Micaëla enters and tells José that his mother is dying. Escamillo invites Carmen to the next bullfight. José leaves but warns Carmen that he will be back.

The last act takes place at the bullring. Carmen enters with Escamillo. The other gypsies warn Carmen that José had been seen, but she refuses to leave. When José finds Carmen, he asks her to leave with him, but she refuses. In rage, José stabs Carmen and surrenders himself.

Chapter 3
Analyses

3.1 "Domine deus" from *Gloria* by Antonio Vivaldi

"Domine deus" is an aria for soprano, violin/oboe solo, and orchestra.

Key: C Major

Tempo: Largo

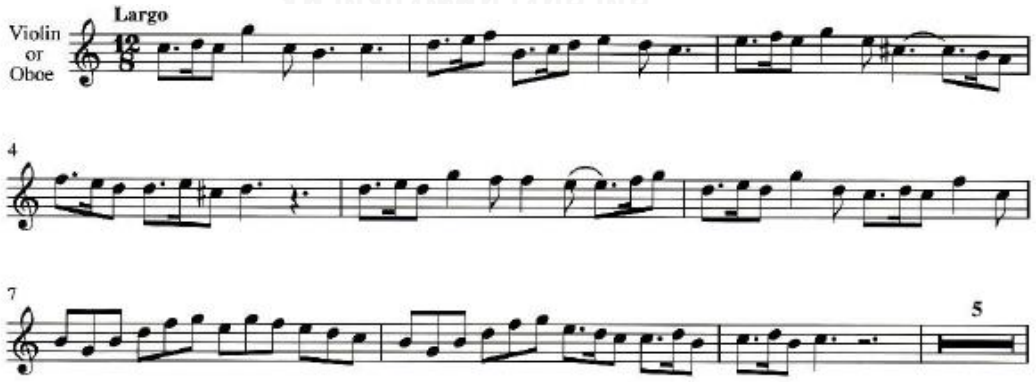
Time Signature: 12/8

Form: A (Measures 1 – 8) B (9 – 36) A' (37 – 43) where B is a development of A; thus, can be considered sonata form.

Harmony: Basso continuo accompanying soprano solo and oboe/violin solo.

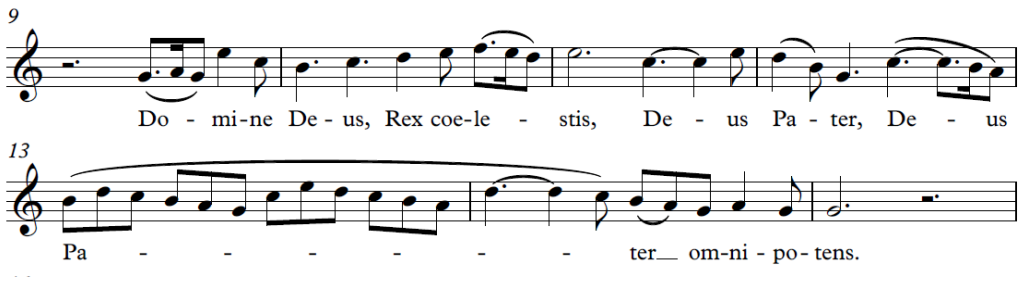
In Part A (measures 1 – 8), the oboe/violin solo plays the melody while the harmony is in C major. The melodic line starts with a rhythmic pattern typical for compound times as seen in measures 1 – 6. The line ends with a melisma as seen in measures 7 – 8.

Figure 3: Vivaldi's Domine deus, measures 1 – 9



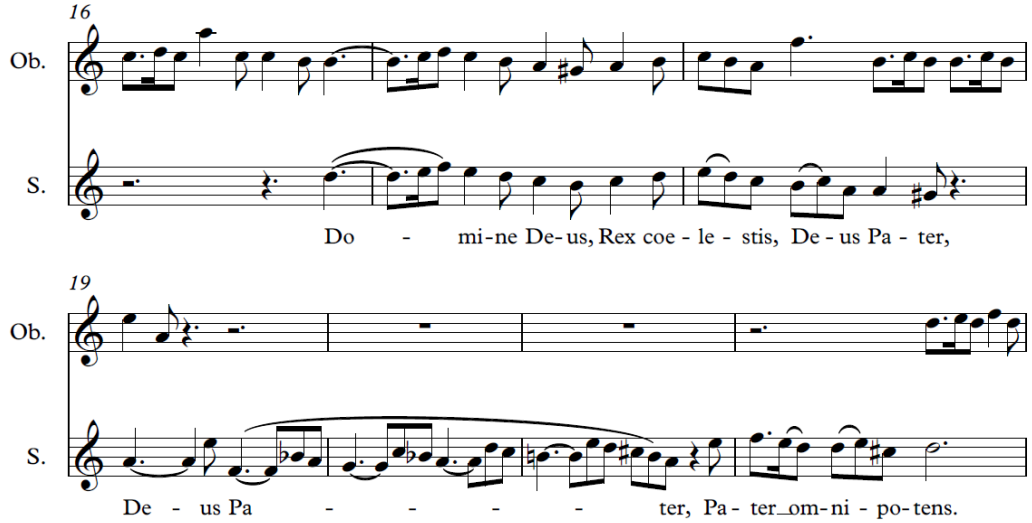
For Part B (measures 9 – 36), the solo soprano enters in measure 9 with the same musical idea as Part A, but two measures shorter, as seen in Figure 4.

Figure 4: Vivaldi's Domine deus, measures 9 – 15



The harmony for this section is also mainly in C major except for a few exceptions as shown below.

Figure 5: Vivaldi's Domine deus, measures 16 – 22



Measures 16 – 18 presents an even shorter version of the motif, but in A minor. Measures 19 – 21 shows an upward progression of a 3-note motif and the chords are adjusted accordingly.

Throughout the piece, the soprano solo and oboe/violin solo either play alternately or play together in the same rhythm but never play counter with each other as can be seen in Figure 5.

From measure 19 until the end of section B, the vocal line will mostly comprise of melisma such as those found previously in measure 13. Section B ends with a long melisma and a melody line in C major.

In the last section A' (measures 37 – 43), the oboe solo returns with the same theme as the first section, also in C major.

3.2 “Ave Maria!” by Pietro Mascagni

Ave Maria! is an adaptation of *Intermezzo* from *Cavalleria Rusticana* for voice, violin, and piano.

Key: F Major

Tempo: Andante sostenuto

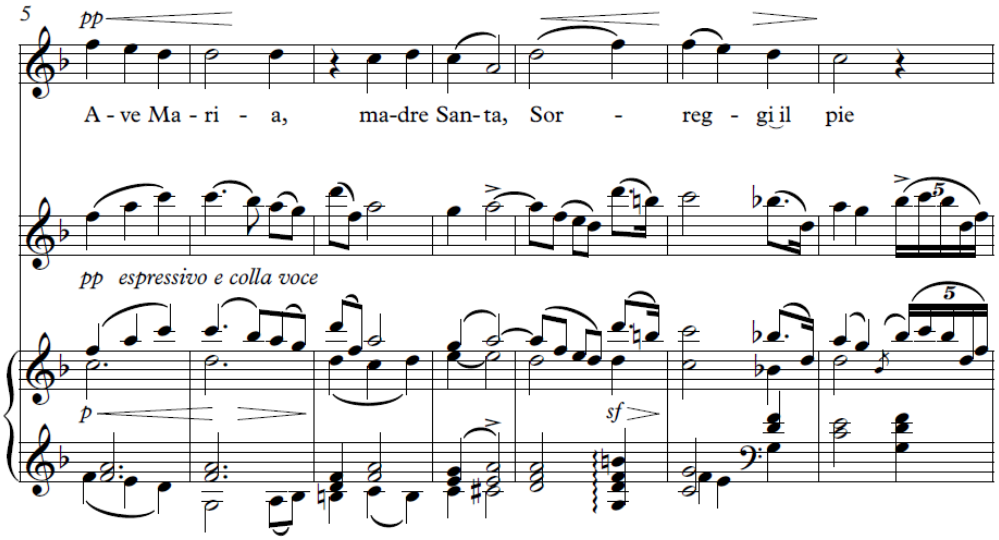
Time Signature: 3/4

Form: Binary form; Introduction (Measures 1 – 4), A (5 – 23), B (24 – 52)

Harmony:

In Part A, the piano and violin play the original melody and harmony from *Intermezzo* while the voice sings a countermelody, as can be seen in Figure 6.

Figure 6: Mascagni’s Ave Maria! measures 5 – 11



The harmony in Part B is quite simple, with broken chords to support the melody throughout the entire section. The voice and violin play the melody together and the piano mostly plays the harmony as broken chords, as can be seen in Figure 7 except for the parts that need extra emphasis such as Figure 8.

Figure 7: Mascagni's *Ave Maria!* measures 24 – 27

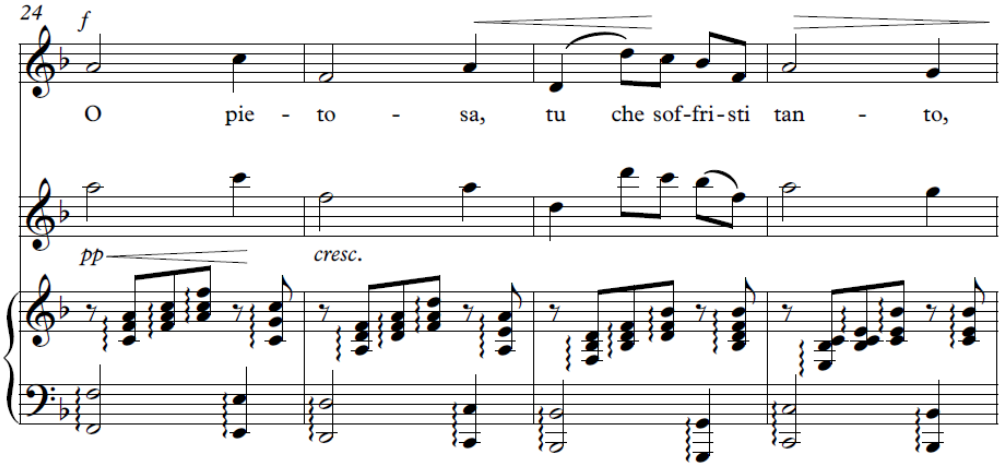
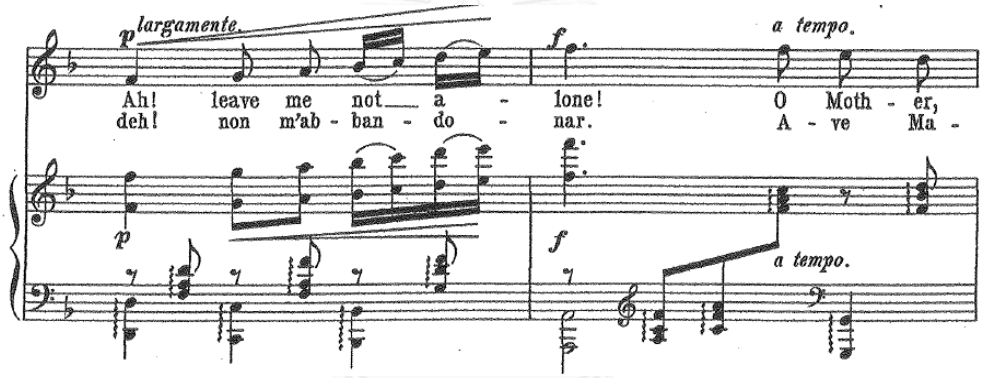


Figure 8: Mascagni's *Ave Maria!* measures 36 – 37



In Figure 8, the piano still plays the harmony as broken chords as in the previously example. However, in measure 36, the piano also plays the melody as octaves in the right hand to give a fuller sound and more dramatic feel. There is one other similar passage towards the end of the piece.

3.3 *St. Ita's Vision* from *Hermit Songs* by Samuel Barber

St. Ita's Vision is the third song from the cycle *Hermit Songs.*

Key: Tonal center in F

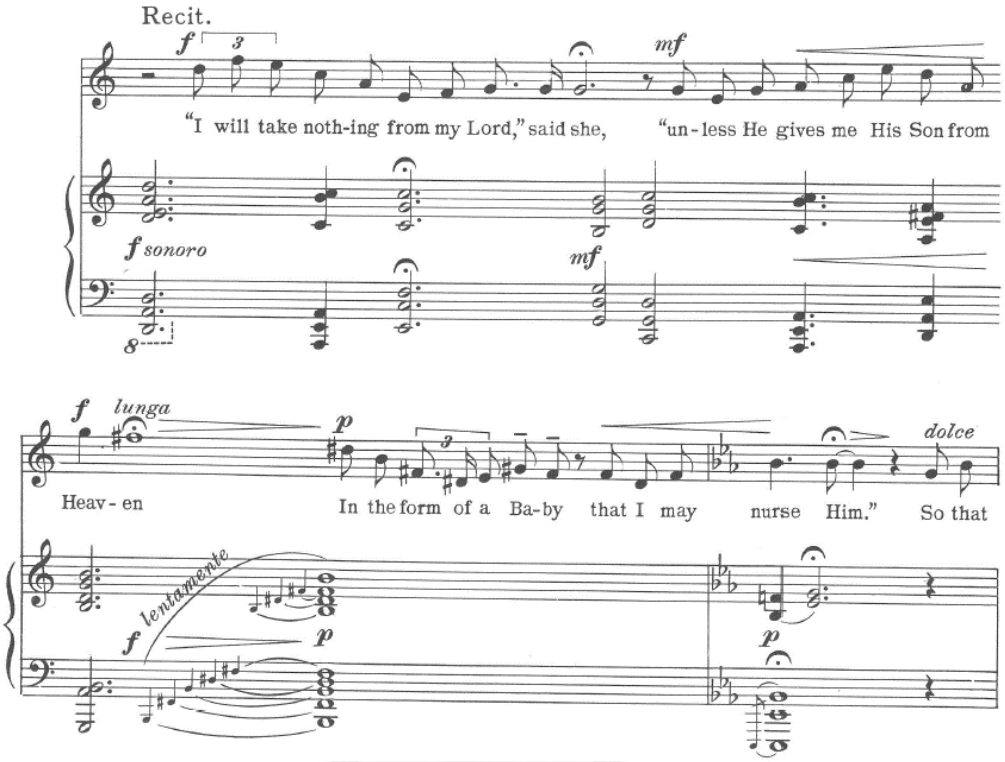
Tempo: Recitative, Andante con moto

Time Signature: Unspecified

Form: Recitative (1 – 4), A (5 – 19), A' (20 – 44)

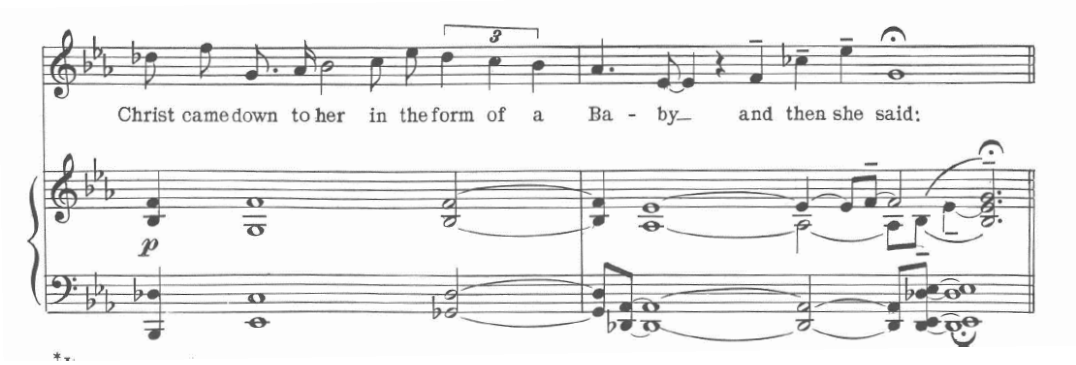
Harmony: Barber uses disjunct melodies, extended chords, and some modes. The textures of the accompaniment change throughout to reflect the changing mood of the song.

Figure 9: Barber's St. Ita's Vision, measures 1 – 2



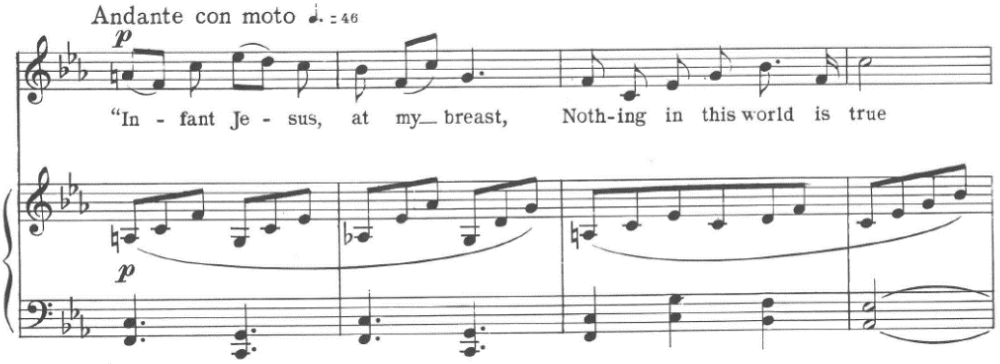
In the first measure, the key signature and the underlying chords seem to suggest C major, but the melodic line says otherwise. It may be an E Phrygian. Then the last phrase of the measure is in B major, before arriving at Eb major in measure 2.

Figure 10: Barber's St. Ita's Vision, measures 3 – 4



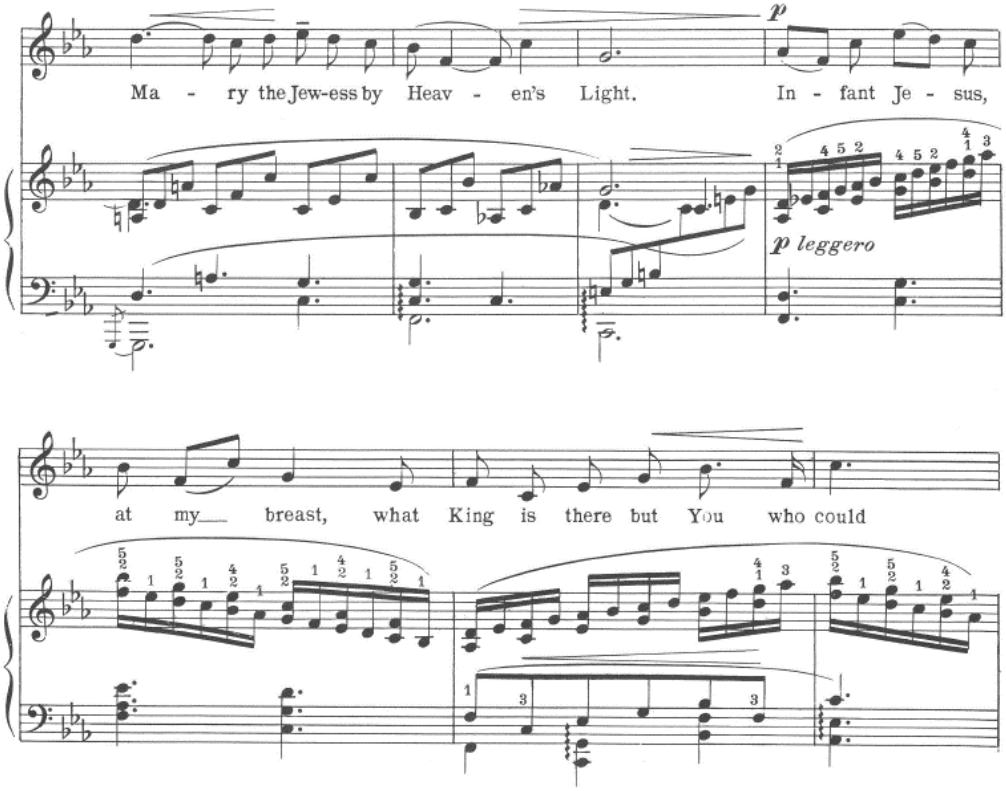
The harmony in this part is mostly in Eb. The presence of the Db might suggest a mode again, perhaps Eb Mixolydian. The last chord suggests Eb Dorian.

Figure 11: Barber's St. Ita's Vision, measures 5 – 8



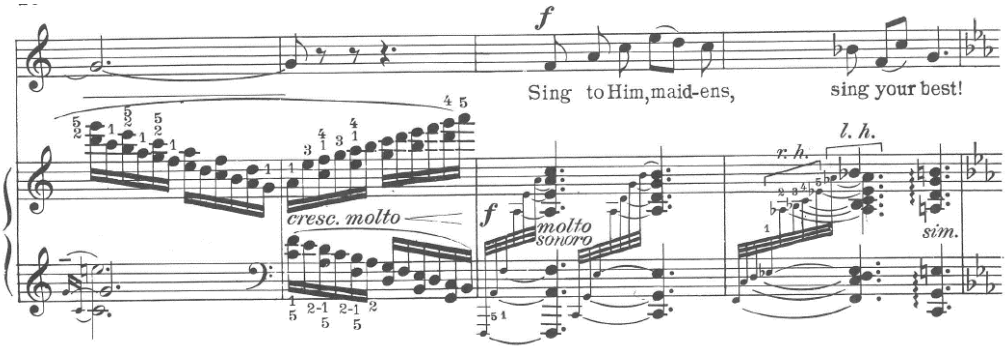
The tonal center for this section is F, switching between F major and F minor. The piano accompaniment with chords and *arpeggios* gives a rocking motion appropriate for a lullaby.

Figure 12: Barber's St. Ita's Vision, measures 17 – 23



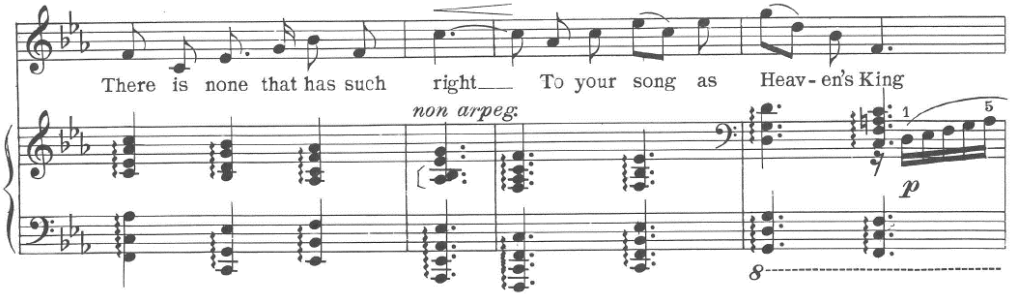
For Section A', the accompaniment changes from *arpeggios* in the right hand to running diatonic scales which provides a different texture than in Section A. The melody still keeps the same rocking lullaby feelings but the accompaniment gives a sense of more movements.

Figure 13: Barber's St. Ita's Vision, measures 28 – 31



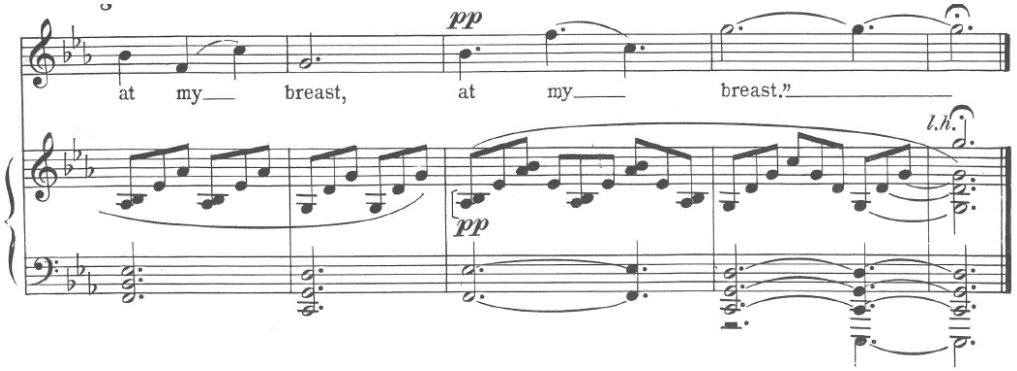
The harmony for this section is F major. The accompaniment in measures 30 and 31 is the loudest and fullest in the piece, which compliments the singer's declaration.

Figure 14: Barber's St. Ita's Vision, measures 32 – 35



Barber uses extended chords on the downbeat in this section which help to emphasize the singer's declaration from the previous example.

Figure 15: Barber's St. Ita's Vision, measures 28 – 31



The accompaniment returns to the swinging motion of the lullaby towards the end of the song, ending is an F–C–F–C progression in the left hand. Also, when combining with the right hand, one can see another instance of extended chords.

3.4 *Simple Gifts* from *Old American Songs* by Aaron Copland

Simple Gift is the fourth song in the first set of *Old American Songs* based on a popular Shaker's hymn. Copland's original arrangement is for voice and piano.

Key: Ab major

Tempo: Quietly flowing

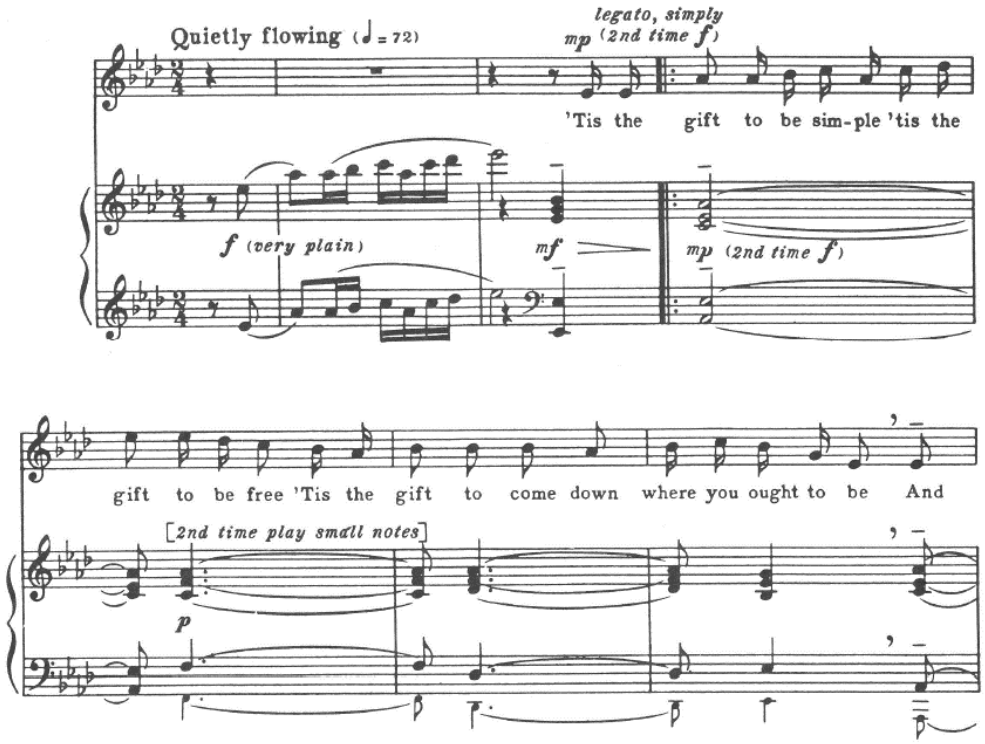
Time Signature: 2/4

Form: Ternary; Introduction (Measures 1-2), A (3 – 10), B (11 – 23), A (repeat 3 – 10), Coda (24 – 27)

Harmony:

In Part A, the harmony is chordal on the weak beat to emulate a recitative.

Figure 16: Copland's Simple Gifts, measures 1 – 6

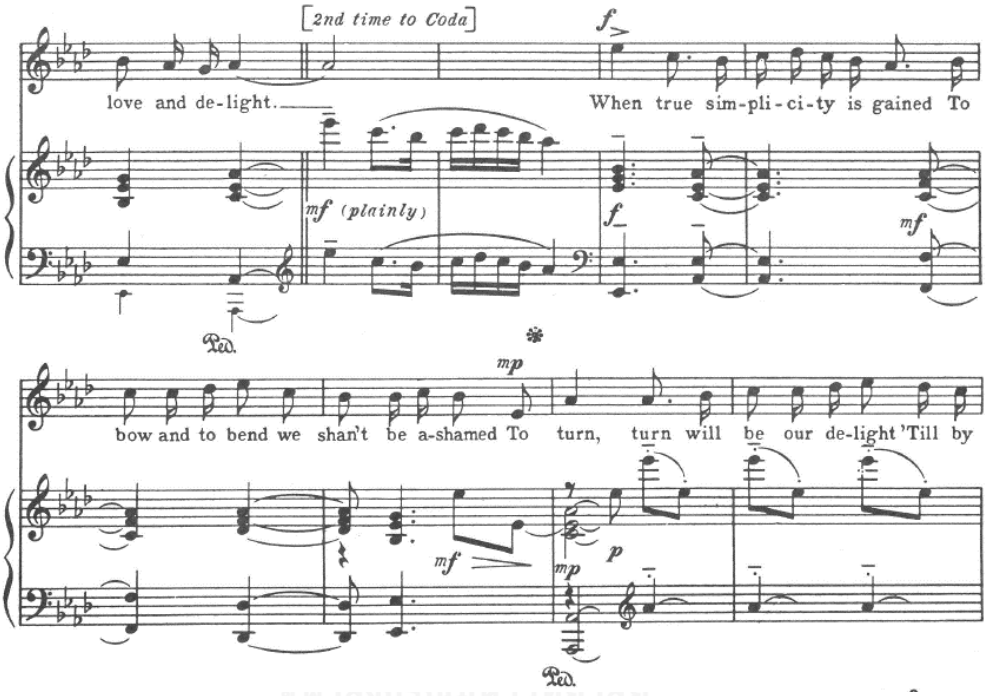


In measure 2, the Eb major chord (dominant) on the second beat is placed right before the melody starts, similar to the beginning of a recitative. The tonic chord in measure 3 is the only chord in this entire section to be placed on the first beat until

the end of section A. The rest of the chords are placed on the weak beat such as those seen in measures 4 – 6 in this example.

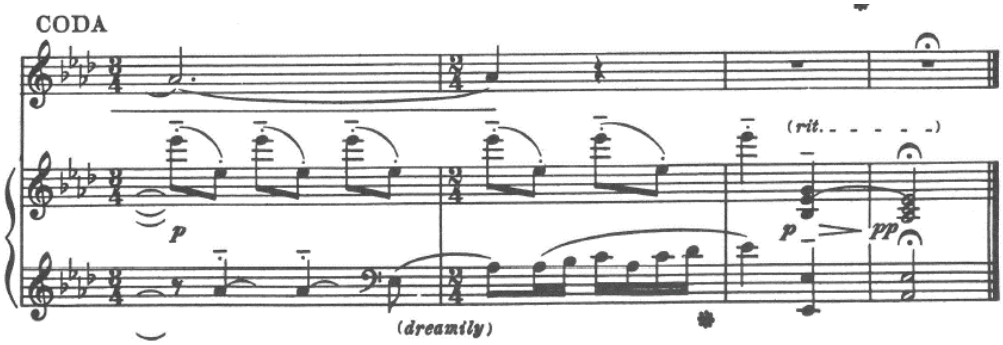
There are two harmonic patterns for Part B. The first half (measures 13 – 16) are chordal, while the second half (measures 17 – 22) uses one bass note (Ab) in the left hand and two alternating notes in the right hand (Eb in octave) throughout.

Figure 17: Copland's Simple Gifts, measures 10 – 18



In measure 10, the chords end with the dominant to tonic on the strong beats. Then measures 11 – 12 serve as a transition to section B. The harmony remains chordal until the last beat of measure 16. Then the harmony becomes more sparse, with the tonic in the bass note (Ab) and dominant in the right hand playing octave (Eb).

Figure 18: Copland's Simple Gifts, measures 24 – 27



In the coda, the right hand of the piano continues the octave pattern seen earlier in section B. However, the left hand bass is now on the weak beat. The song ends with simple dominant to tonic chords.

3.5 *Long Time Ago* from *Old American Songs* by Aaron Copland

Long Time Ago is the third song in the first set of *Old American Songs* based on a minstrel song. Copland's original arrangement is for voice and piano.

Key: Bb major

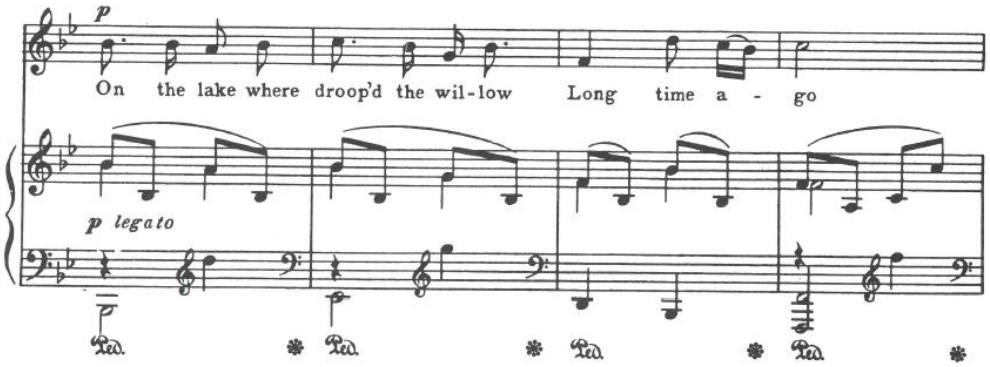
Tempo: Moderately slow

Time Signature: 2/4

Form: Strophic; Introduction (1 – 4), A (5 – 13), A' (14 – 24), A (25 – 33), A' (34 – 43)

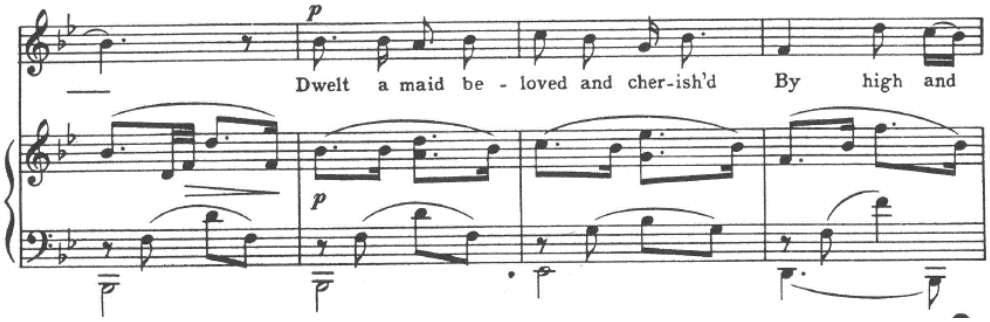
Harmony: Copland keeps the same set of chords for every verse (Bb-Eb-Bb-F-Bb-Eb-F-Bb). However, the actual arrangement of the harmony gradually becomes more complex for each subsequent verse.

Figure 19: Copland's Long Time Ago, measures 5 – 8



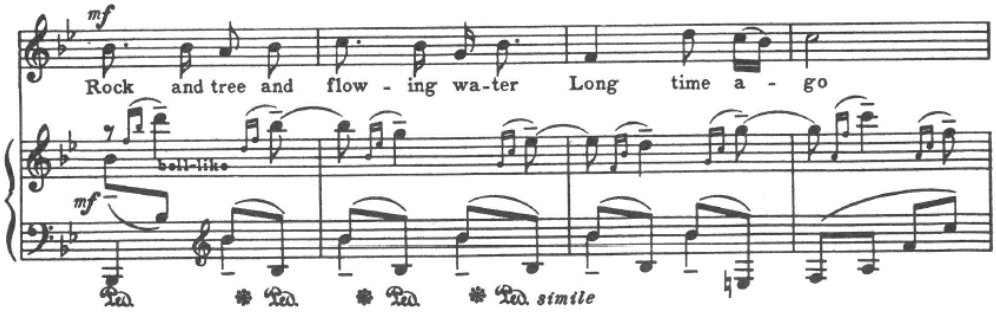
In verse 1, the arrangement is quite simple, with the bass note in the left hand and the right hand playing other notes in the chords as eighth notes.

Figure 20: Copland's Long Time Ago, measures 13 – 16



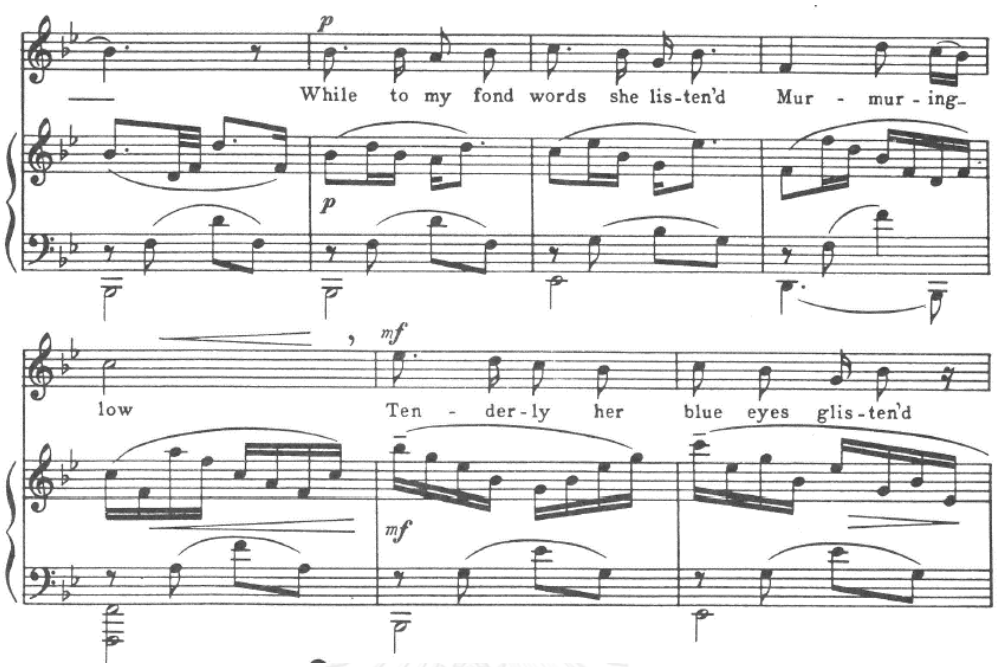
Verse 2, which starts on measure 14, shows a different arrangement in the piano part. Now the left hand plays broken chords in a constant eighth note pattern, while the right hand plays harmony in dotted eighth note and sixteenth note pattern.

Figure 21: Copland's Long Time Ago, measures 25 – 28



In verse 3, the piano accompaniment gives a different feeling with the grace notes in the right hand plus the instruction "bell-like." Note that the chord progression Bb-Eb-Bb-F idea still remains, despite the pedal tone Bb in the left hand.

Figure 22: Copland's Long Time Ago, measures 33 – 39



In verse 4, the piano accompaniment is the richest, while staying with the same chord progression. The left hand is exactly the same as verse 2, while the right hand is now playing running sixteenth notes in arpeggio.

3.6 *Foxgloves* from *Songs of the Countryside* by Michael Head

Foxgloves is from *Songs of the Countryside* for voice and piano.

Key: C major (middle part in C minor)

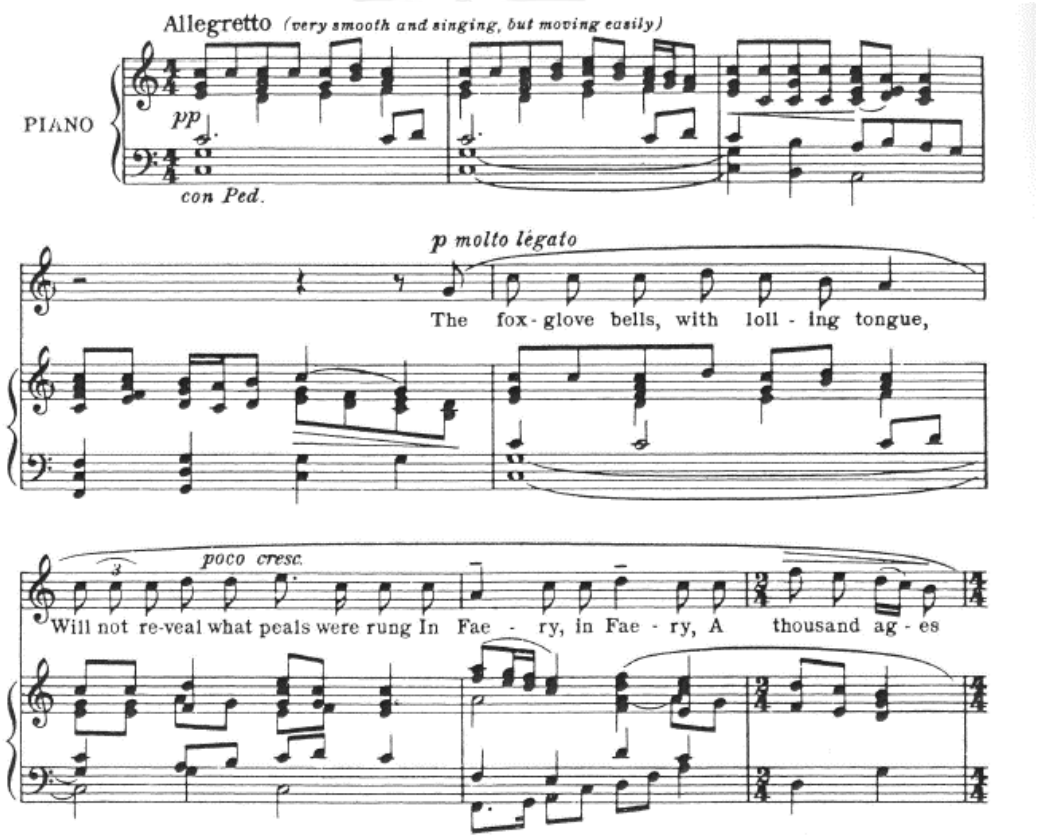
Tempo: Allegretto

Time Signature: 4/4

Form: A (Introduction, measures 1 – 4), A' (5 – 9), A'' (10 – 14), A''' (15 – 19), B (20 – 31), A' (32 – 39)

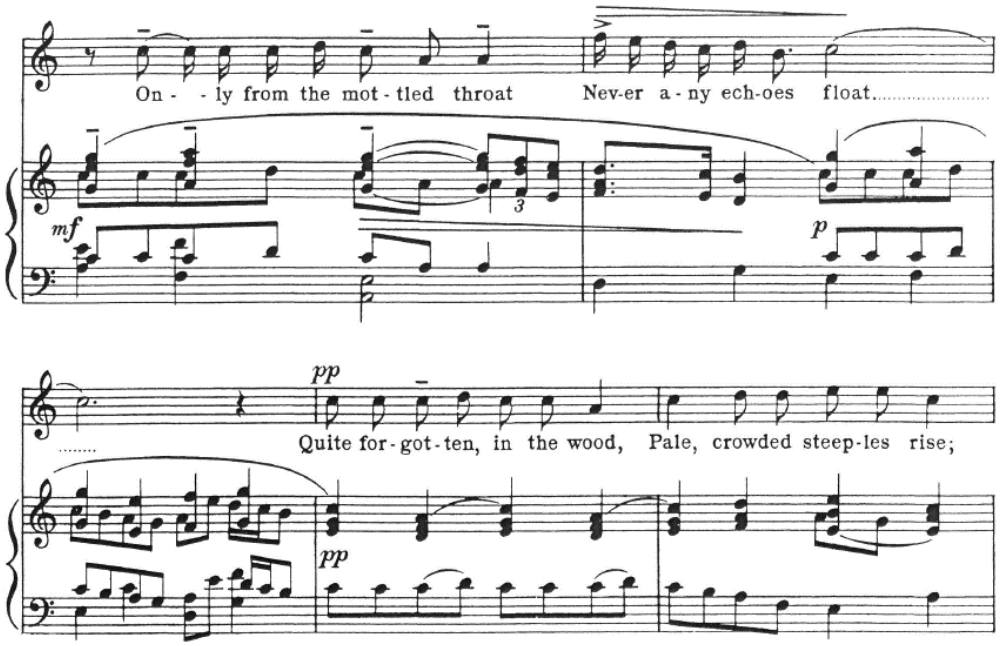
Harmony:

Figure 23: Head's Foxgloves, measures 1 – 8



The introduction and the first verse are simple but charming with beautiful melodies and chordal accompaniments. Note that the melody is mostly syllabic and the strong beats match with the syllabic accents perfectly. The use of the triplet in measure 8 also allows the text ("Will not reveal") to match the strong beats.

Figure 24: Head's Foxgloves, measures 12 – 16

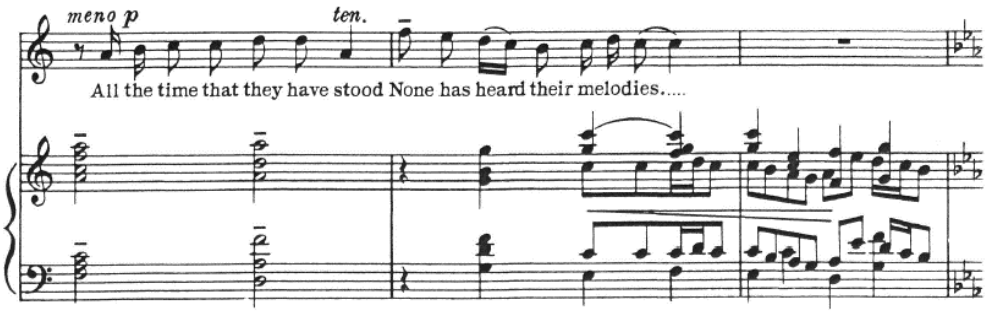


In measure 12, one can see a composition style that Head uses throughout the song, which is starting a phrase with a chord on the down beat and the text on the weak beat, leading to the noun on the strong beat.

Measure 14 shows an influence of Michael Head as a self-accompanied singer. The complex piano line would come when the singer is not singing moving notes. While this is not common for classical singers to self-accompany nowadays, it is typical for singers in other genres who also play another instrument to play complex lines when not singing. An additional advantage is that the pianist and singer do not compete with each other but instead alternate the roles and complement each other. Moreover, measure 14 shows an influence of Head's rigorous training in instrumental writings and counterpoint with four separate lines.

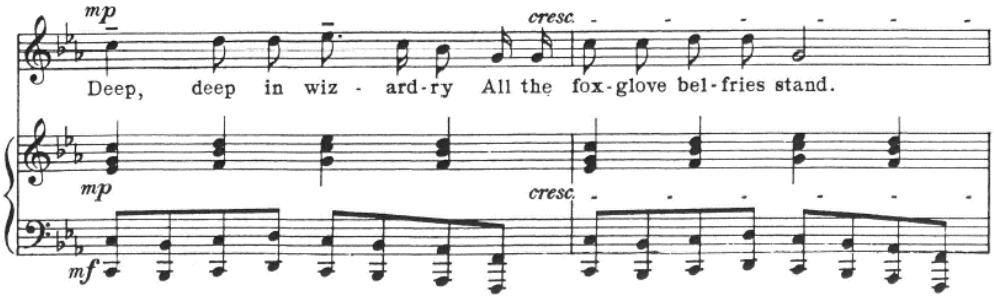
Measures 15 and 16 show a different harmonic writing than before. Now the left hand has a moving line while the right hand play chords.

Figure 25: Head's Foxgloves, measures 17 – 19



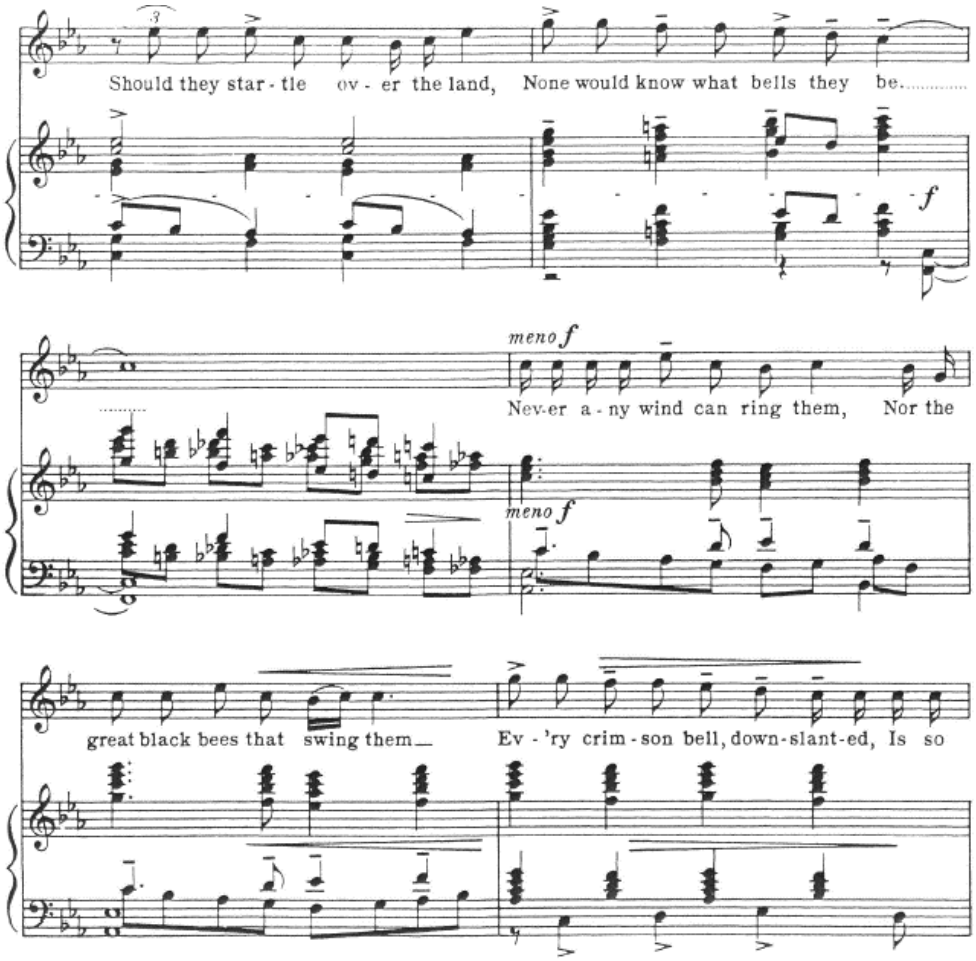
Measure 17 and the first half of measure 18 show elements of a recitative, while the second half of measure 18 and measure 19 show a 4-part writing.

Figure 26: Head's Foxgloves, measures 20 – 21



In measure 20, which is the start of Section B, the key changes to C minor. The moving eighth notes in the left hand and the chords in the right hand help change the mood of the song.

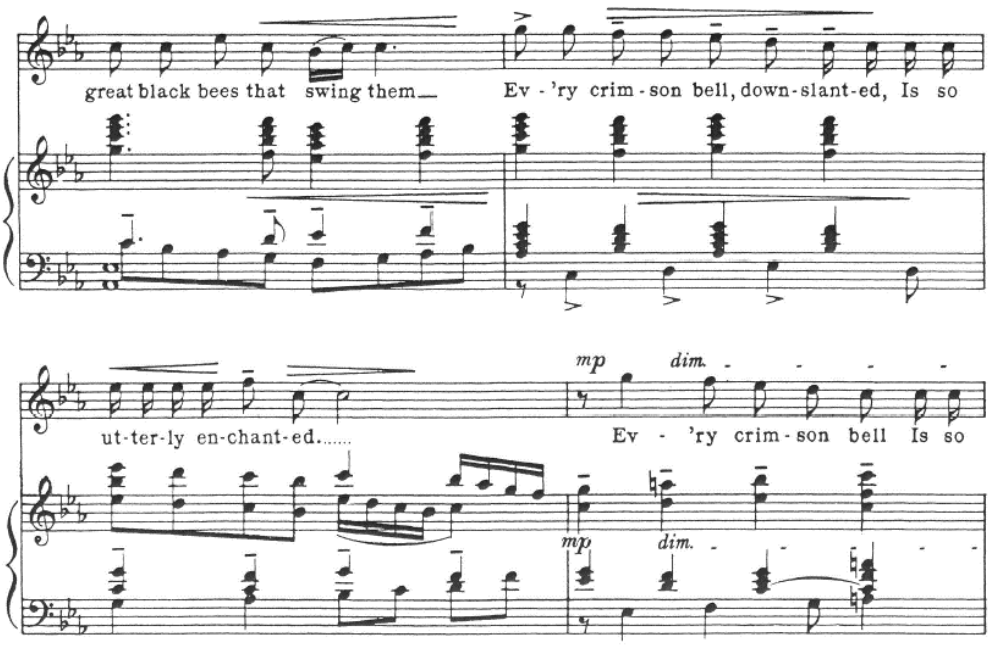
Figure 27: Head's Foxgloves, measures 22 – 27



The chord on the downbeat of measure 22 and the triplet in the voice gives a sense of movement. The movement is further emphasized by the chords on the last beat of measure 25 and 26 when the singer is not singing.

Measure 24 is an example of Michael Head's chromatic writing, and is the most difficult measure for the piano in the whole song, again occurring when the singing is holding a long note.

Figure 28: Head's Foxgloves, measures 26 – 29



Measure 29 is an echo of measure 27. The echo is very effective in three levels: the dynamics is softer, the harmony is more sparse, and the melody enters half a beat later.

3.7 *Baïlèro* from *Chants d'Auvergne* by Joseph Canteloube

Baïlèro is from the first volume of *Chants d'Auvergne*, originally arranged for soprano and orchestra. Canteloube also arranged a version for soprano and piano. Some original instruments such as flute, oboe, and clarinet are indicated in the piano arrangement.

The melody of the song contains many repeated notes, suggesting that it may have originated from chants. In fact, Canteloube's teacher d'Indy believed that all music originated from religious chants and modes. In the harmonization, Canteloube use countermelodies, instrumentation, and harmonization, to recreate the atmosphere of the Auvergne.

Key: Bb major

Tempo: Calme et contemplatif

Time Signature: 4/4

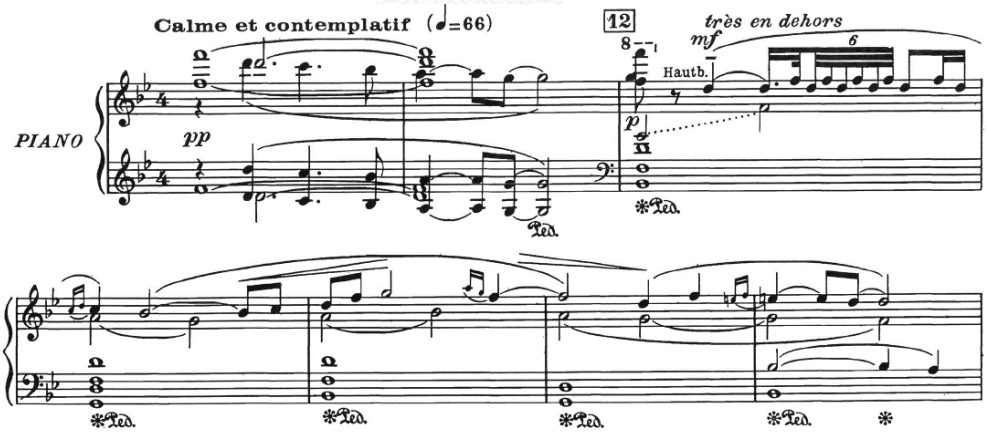
Form: Strophic; Introduction (measures 1 – 13),

‖ **:** A (14 – 20), Transition (21 – 22), A’ (23 – 29), Transition (30 – 32) **:** ‖ Coda (33 – 42)

Harmony:

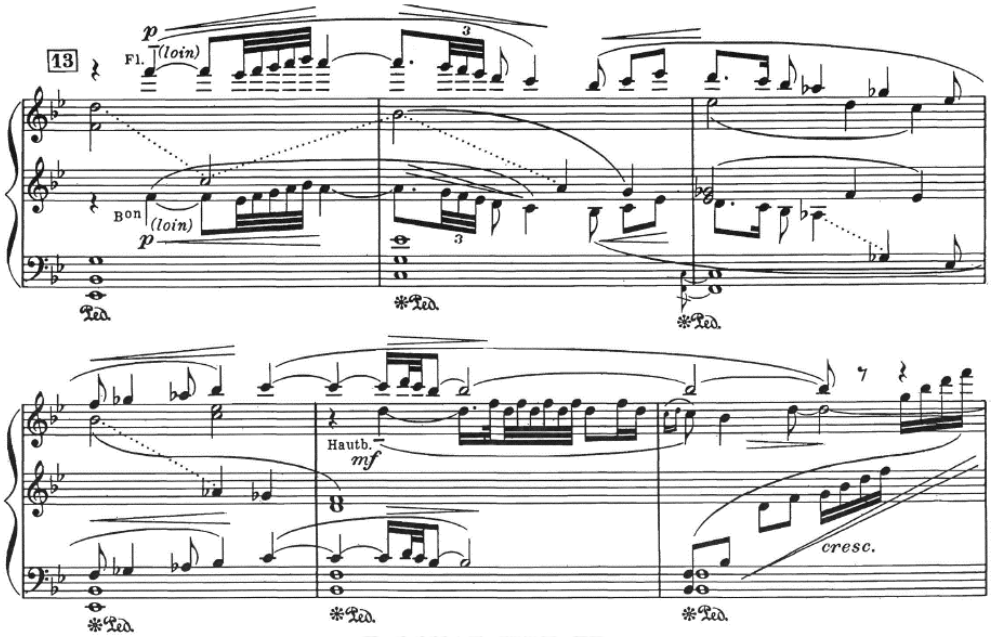
The harmony and style of the introduction and coda are quite similar, while parts A and A’ employ two distinct styles to signify the exchange between two shepherds, one nearby and one far away. In particular, part A is marked “*Plus vite (à pleine voix)*” (Faster, at full voice), the dynamic mark is *forte*, and the harmony is chords and *arpeggio*. The melody comes in two sections: the first section has four measures, ending at the dominant; the second section has three measures, ending at the tonic. A’ is marked *“Moins vite (Echo de très loin)*” (Less fast, echo from very far), the dynamic marking is *pianissimo*, while the harmony uses chords and *tremolo*. The melody also comes in two sections: the first section has three measures, ending at the dominant; the second section has three measures, ending at the tonic.

Figure 29: Canteloube’s Baïlèro, measures 1 – 7



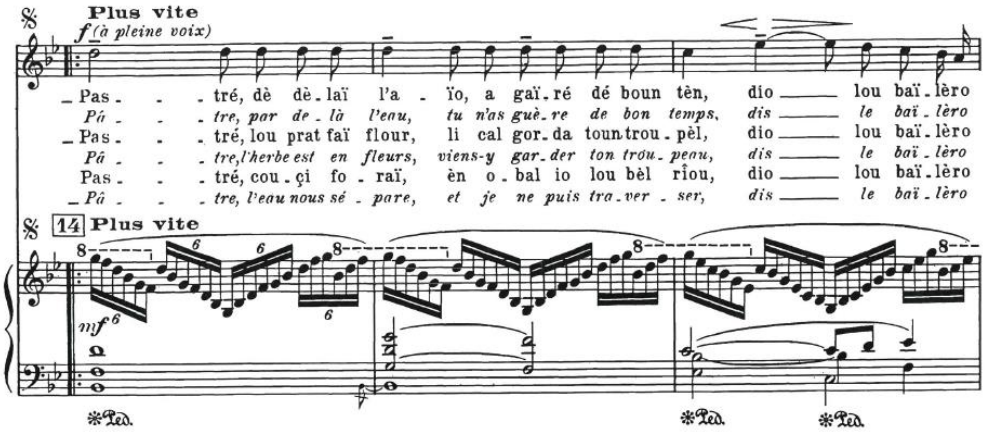
Since the introduction, Canteloube lays a foundation of what the harmony will be like for the rest of the piece. The harmony between this section alternates between Bb major and G minor. The first two measures give a feeling of G minor. Then measures 3 – 4 brings the listener back to Bb major starting with the oboe and the trill. Note that there is a countermelody in the middle line (G–F–A–G–A–Bb–A–G–F).

Figure 30: Canteloube's Baïlèro, measures 8 – 13



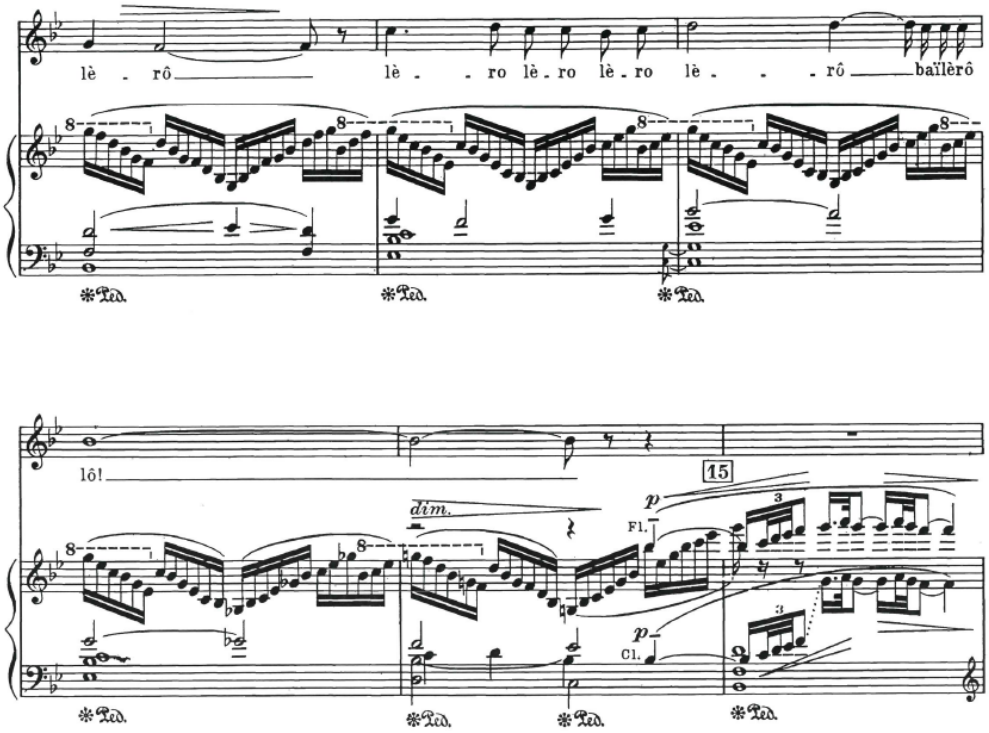
Canteloube continues to create an atmosphere. In measure 8, the flute is playing the high notes (doubling bassoon), while there is a countermelody going on. At the same time, there is a countermelody in the middle line in measures 8 and 9. Then in measures 10 and 11, the listener is pulled briefly into Bb minor, both by the melody and the countermelody, before returning to Bb major in measure 12.

Figure 31: Canteloube's Baïlèro, measures 14 – 16



The harmony for part A is as shown in Figure 31. The left hand plays the Bb major chord, while the right hand plays the G minor seventh arpeggio (or Bb major with an additional sixth), the pairing used since the introduction. This section is similar to atmospheric music of the French impressionism.

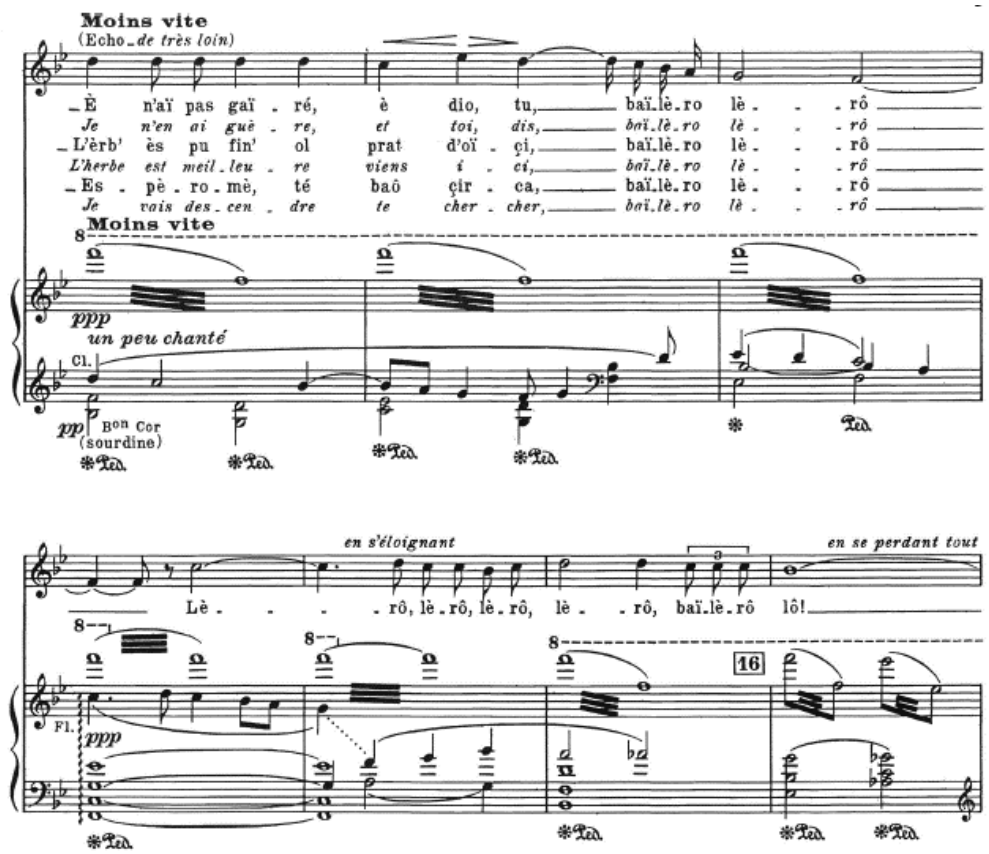
Figure 32: Canteloube's Baïlèro, measures 17 – 22



Measure 17 shows the melody ending the first section at the dominant. However, the harmony stayed with the Bb major in the left hand and G minor seventh in the right hand. In fact, Canteloube emphasizes the G throughout the entire section with the G minor seventh arpeggio and C dominant seventh arpeggio (second inversion) except for two beats in measure 20 with the added Gb, the same modification as in the introduction.

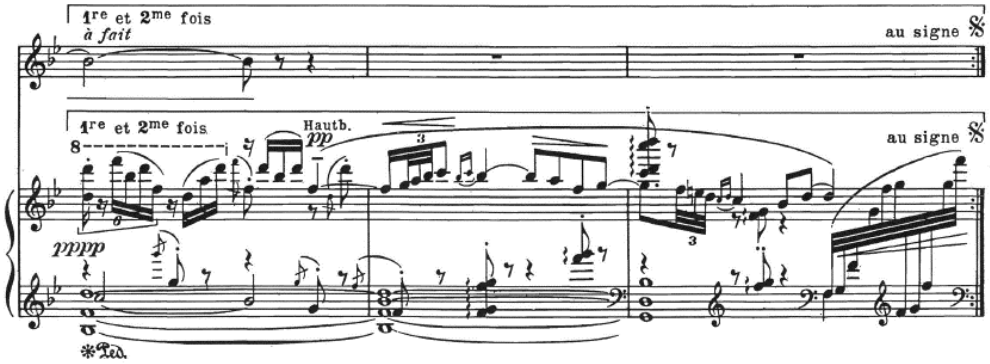
Measures 21 and 22 are transitions. The melody played by the flute and clarinet gives an atmosphere of a natural countryside.

Figure 33: Canteloube's Baïlèro, measures 23 – 29



The A' section is a response to the A section. The melody is one measure shorter than the call. The harmony is lighter and softer. The first half uses the same chord progression as section A except at the ending where the melody ends at the dominant. Previously Canteloube uses the Bb major chord (tonic) but here the F major chord (dominant) is used. The countermelody in the second half is more prominent. The chord in measure 28 is the Bb major here while it was a C minor in section A.

Figure 34: Canteloube's Baïlèro, measures 30 – 32



The transition back to the second and third verses uses the same ideas and motifs as before. The harmony still centers on Bb major and G minor.

Figure 35: Canteloube's Baïlèro, measures 33 – 35

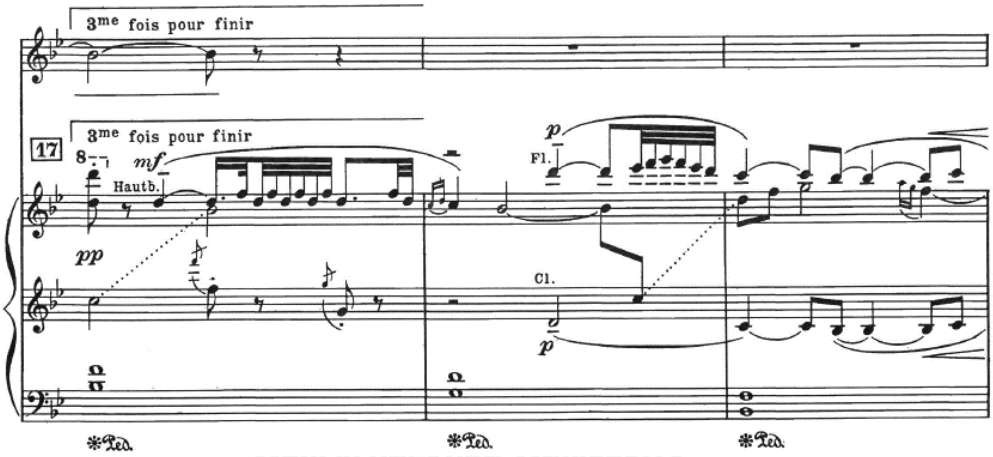
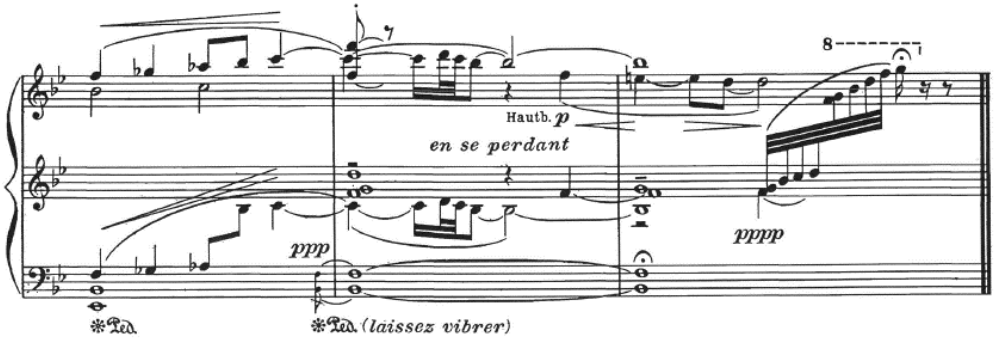


Figure 36: Canteloube's Baïlèro, measures 40 – 42



As seen in Figures 35 and 36, the coda reuses all the ideas from the introduction, as if to return to the landscape after the singing. The last marking "*en se perdant*" suggests the landscape fading away.

3.8 *Exsultate Jubilate, K.165* by Wolfgang Amadeus Mozart

Exsultate Jubilate, K.165, while labeled a motet, can be considered a concerto for castrato (soprano) and orchestra. Except for the recitative in the middle, its form closely resembles a Classical concerto, with a fast first moment in sonata form, a slow second movement, and a fast final moment in rondo form.

Key: (1) F major (2) D major (3) A major (4) F major

Tempo: (1) Allegro (2) Recitativo (3) Andante (4) Allegro

Time Signature: (1) 𝐂 (2) 𝐂 (3) 3/4 (4) 2/4

Form:

(1) Allegro

Measures 1 – 20: Instrumental Introduction (Theme 1 (1 – 10), Theme 2 (11 – 20))

Measures 21 – 70: A (Theme 1 (21 – 35), Theme 3 (36 – 47), Theme 2 (48 – 70))

Measures 71 – 118: B (Theme 1 (71 – 85), Theme 3 (86 – 106), Theme 2 (107 – 118))

Measures 119 – 129: Coda

(2) Recitative

Measures 1 – 12: Recitative

(3) Andante

Measures 1 – 22: Instrumental Introduction (Theme 1 (1 – 12), Theme 2 (13 – 22))

Measures 23 – 51: A (Theme 1 (23 – 38), Theme 2 (39 – 51))

Measures 52 – 66: Transition

Measures 67 – 78: A’ (Theme 1 (67 – 78), Theme 2 (79 – 88))

Measures 89 – 112: A’’ (Theme 1 (89 – 100), Theme 2 (101 – 105), Theme 1 (106 – 112)

Measures 113 – 115: Transition to (4) Allegro

(4) Allegro

Measures 1 – 16: A (F major)

Measures 17 – 59: B (C major)

Measures 60 – 78: A' (C major)

Measures 79 – 118: C (C major)

Measures 119 – 134: A (F major)

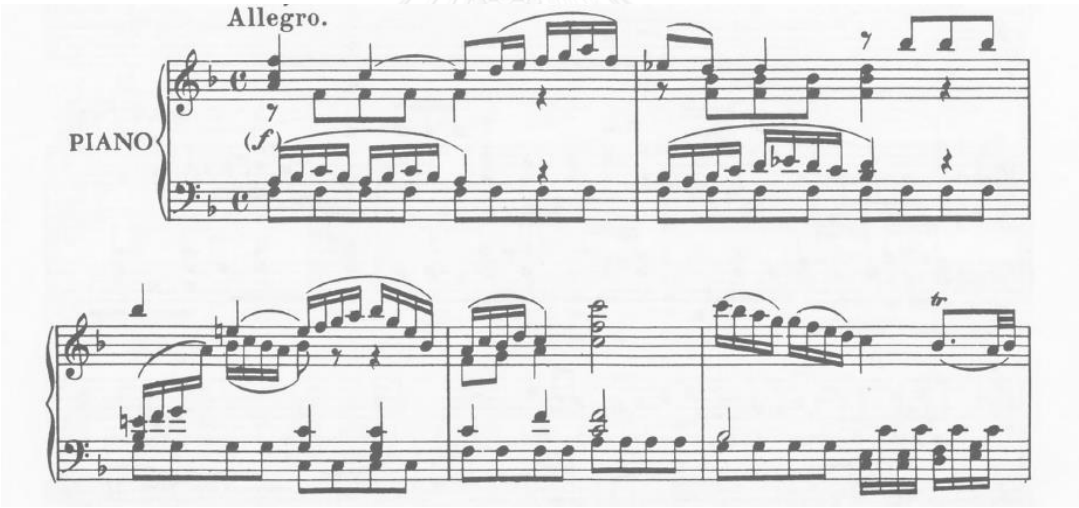
Measures 135 – 159: D (F major)

Harmony:

(1) Allegro

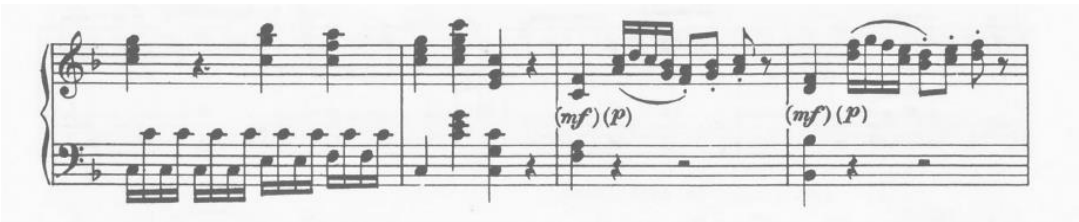
The instrumental introduction is in F major, containing two themes, as shown below:

Figure 37: Mozart's Exsultate Jubilate Movement 1, measures 1 – 5



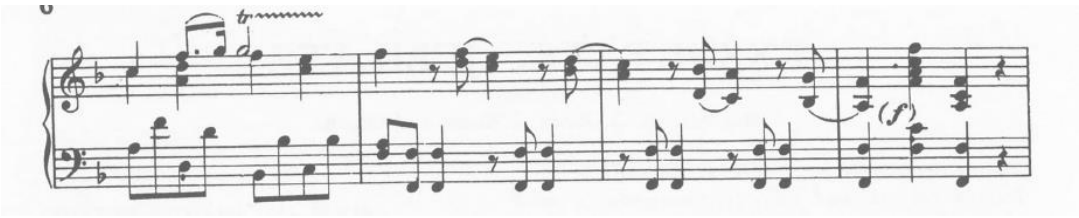
The figure here shows the start of theme 1, which continues until measure 10.

Figure 38: Mozart's Exsultate Jubilate Movement 1, measures 9 – 12



Measures 11 – 12 show the motif for theme 2.

Figure 39: Mozart's Exsultate Jubilate Movement 1, measures 17 – 20



Measures 18 – 20 show a figure that Mozart would use often in this movement to end a section.

The soloist enters in measure 21, to the same melody and harmony first heard in the introduction.

Figure 40: Mozart's Exsultate Jubilate Movement 1, measures 21 – 23

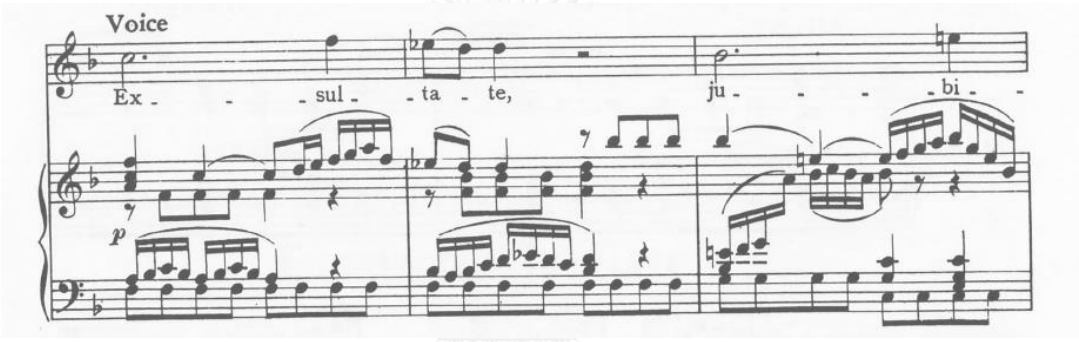
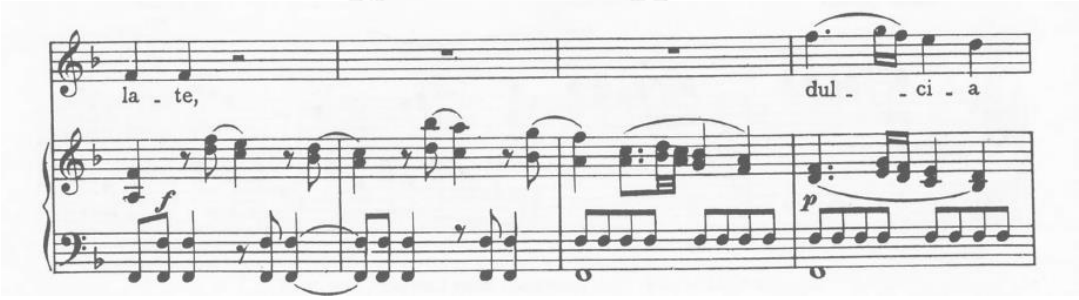
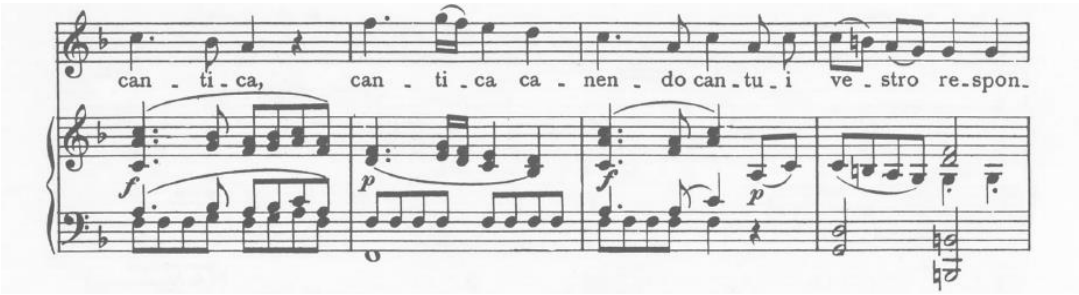


Figure 41: Mozart's Exsultate Jubilate Movement 1, measures 33 – 36



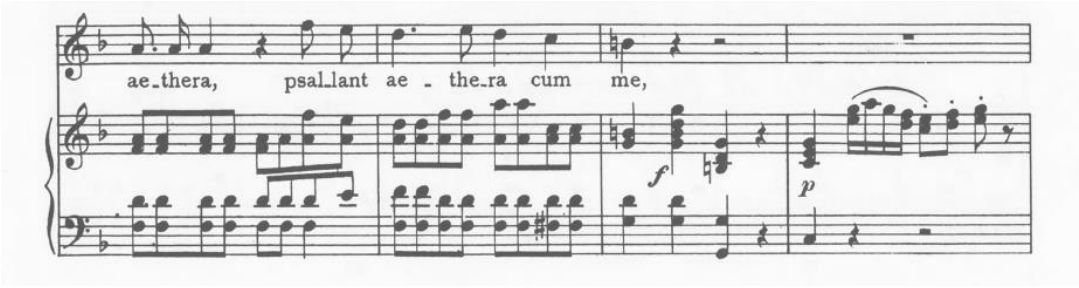
Measures 33 – 35 show the figure discussed before, then in measure 36, a new theme is introduced, still in F major.

Figure 42: Mozart's Exsultate Jubilate Movement 1, measures 37 – 40



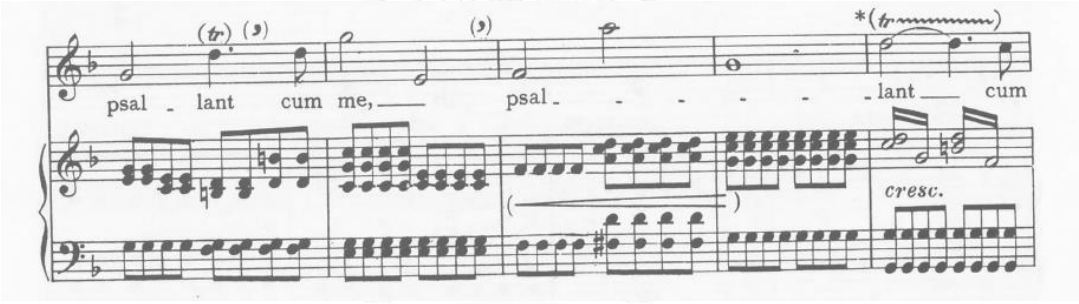
Measure 40 starts a modulation to C major. The modulation will be completed in measures 47 – 48 with the G major chord (new dominant) leading to the C major chord.

Figure 43: Mozart's Exsultate Jubilate Movement 1, measures 45 – 48



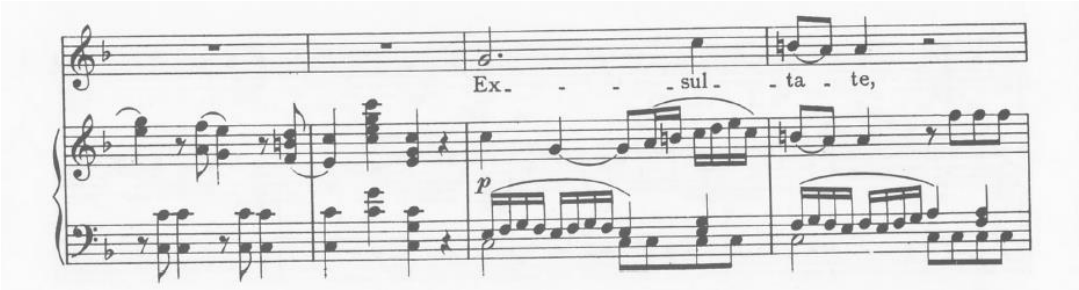
Theme 2 starts in measure 48, this time in C major and continues in C major until the end of Section A.

Figure 44: Mozart's Exsultate Jubilate Movement 1, measures 61 – 64



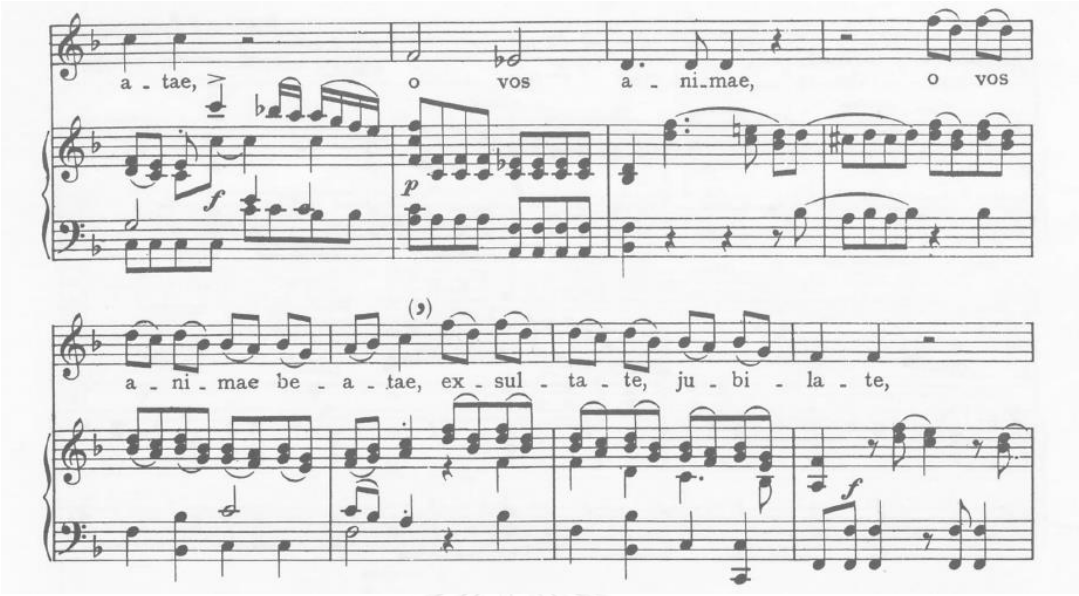
Right before the end of Section A, there is a trill in measure 64. The trill is contained in the orchestral score but the editor placed them all in parentheses in the vocal score since "he believes their execution can be considered optional" (Mozart, 1954).

Figure 45: Mozart's Exsultate Jubilate Movement 1, measures 69 – 72



Section B starts in in measure 71 with a variation of Theme 1 in C major.

Figure 46: Mozart's Exsultate Jubilate Movement 1, measures 76 – 83



After a modulation to Bb major briefly, Mozart returns to F major for the end of theme 1. It does not stay there long, though, as it turns out that this F major serves as the dominant to Bb major, which is the key for theme 3 starting in measure 85, as seen in the figure below.

Figure 47: Mozart's Exsultate Jubilate Movement 1, measures 84 – 87

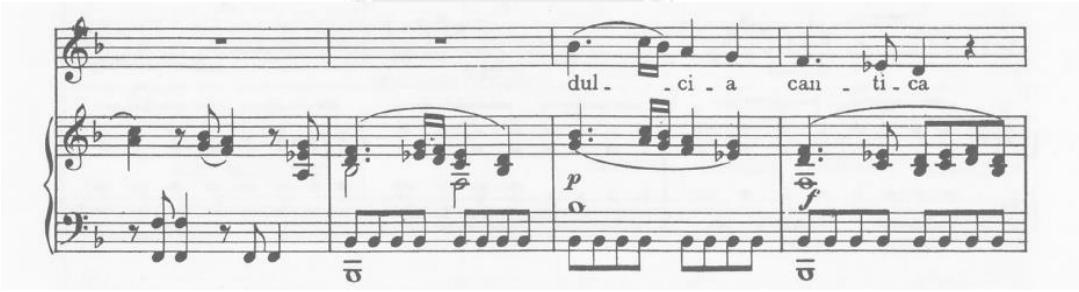
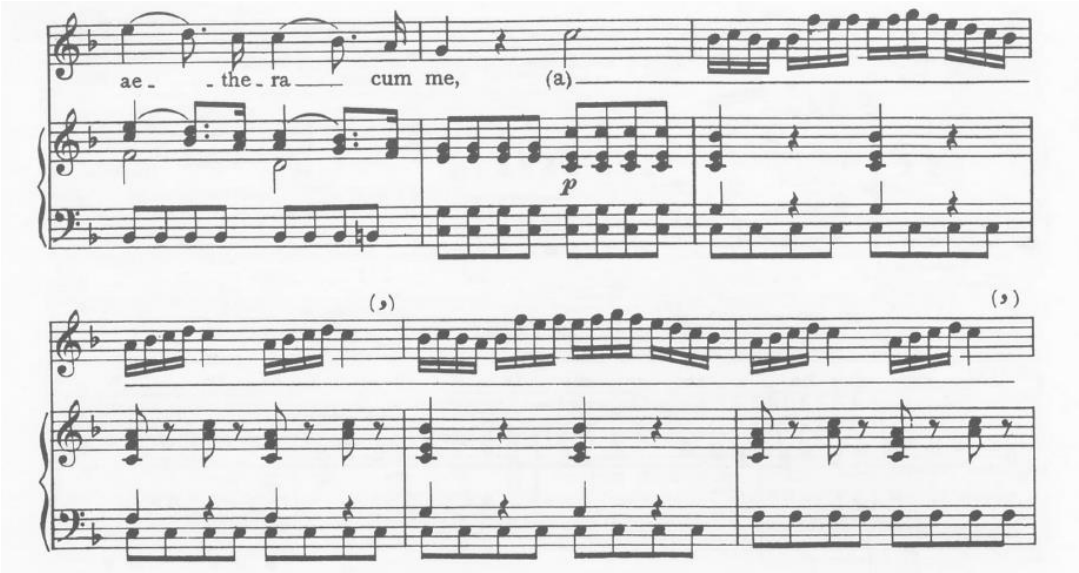


Figure 48: Mozart's Exsultate Jubilate Movement 1, measures 96 – 101



In measure 96 and 97, Mozart smoothly starts the transition back to F major, by first going to C major (the dominant) then to the tonic (F major) right away. This part will be further expanded and developed. The rest of the piece continues in F major, with theme 3 entering in measure 107, and ends in another trill before the cadenza and coda.

Figure 49: Mozart's Exsultate Jubilate Movement 1, measures 116 – 118

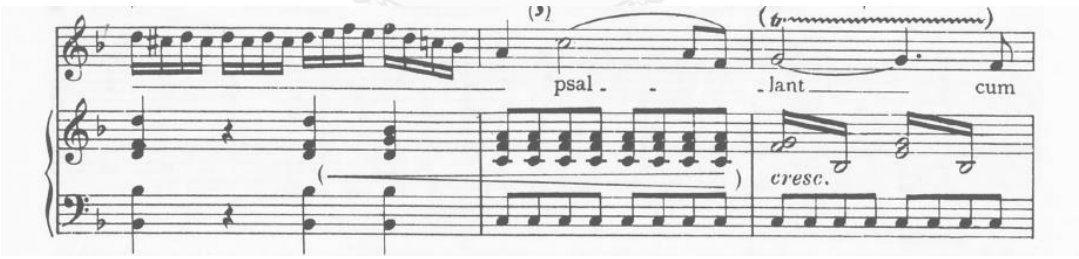
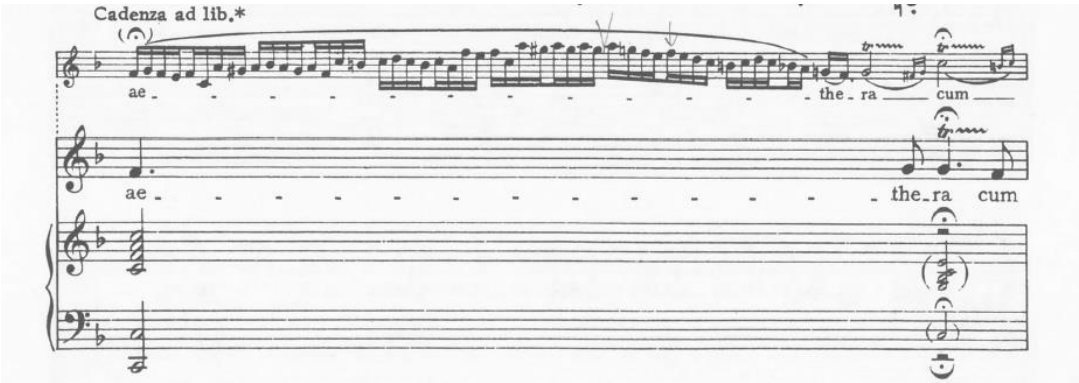


Figure 50: Mozart's Exsultate Jubilate Movement 1, measure 123

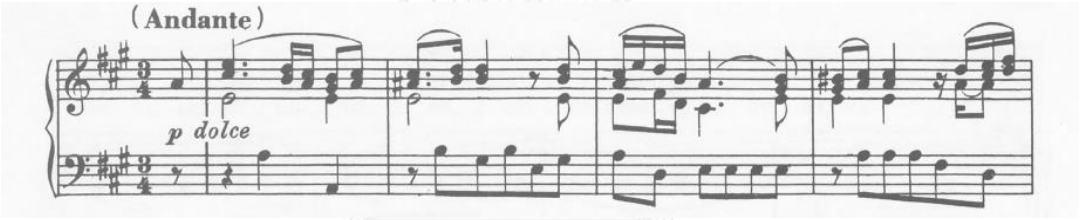


From the above analysis, one can see that this first movement is practically a first movement of a Classical concerto with a double exposition with a trill right before the end of the second exposition and a development section with a trill right before the end of the section. What is lacking is a complete return of the exposition as recapitulation, but instead Mozart used a series of chords leading to a *cadenza*. Mozart might have simply run out of time, since he composed the piece rather quickly, or he thought that the recapitulation was unnecessary.

(3) Andante

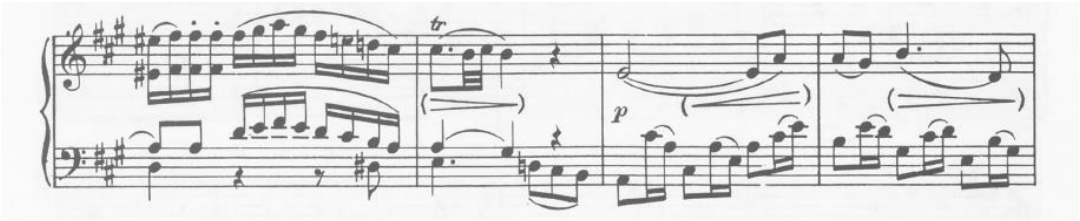
Just like the *Allegro* movement, the *Andante* movement starts out with an instrumental introduction with two themes. This movement is in A major. The introduction is entirely in A major.

Figure 51: Mozart's Exsultate Jubilate Movement 3, measures 1 – 4



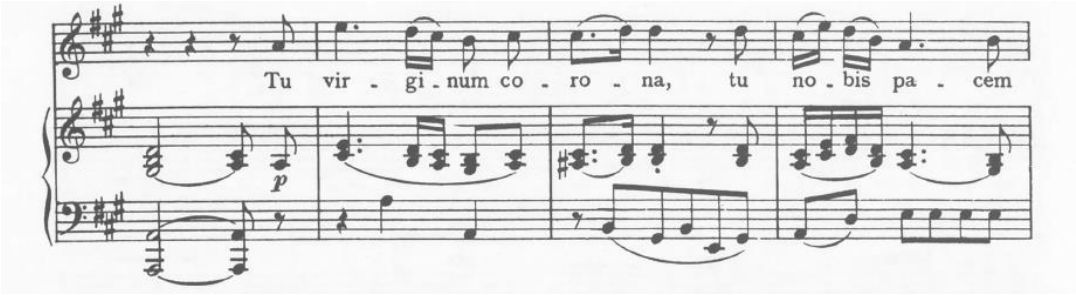
The figure above illustrates theme 1. Theme 2 starts in measure 13 as shown in the figure below. Note the rhythmic pattern in the bass which signifies the beginning of theme 2.

Figure 52: Mozart's Exsultate Jubilate Movement 3, measures 11 – 14



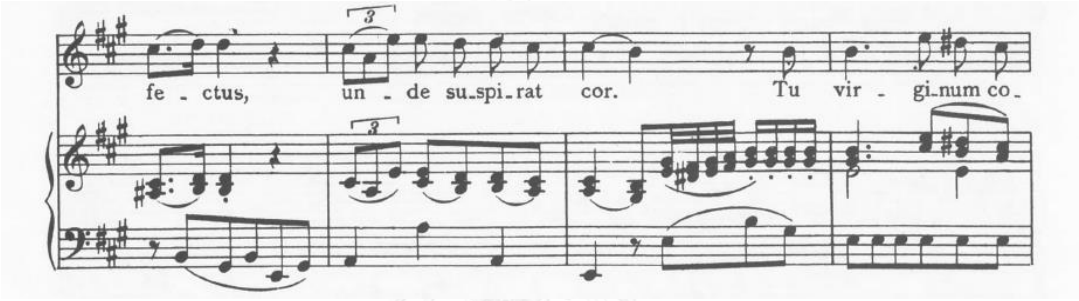
The soloist enters in measure 23. The melody and harmony for the orchestra remains the same, but an octave lower.

Figure 53: Mozart's Exsultate Jubilate Movement 3, measures 22 – 25



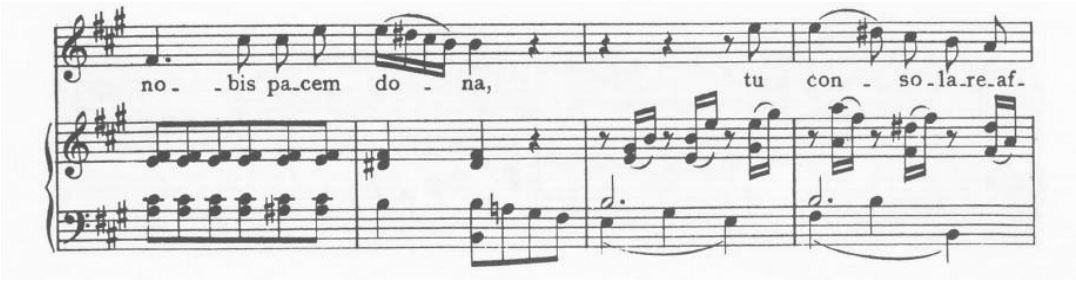
The modulation to E major (dominant of A major) starts in measure 32 with the introduction of D#.

Figure 54: Mozart's Exsultate Jubilate Movement 3, measures 30 – 33



The first theme continues in E major and ends in B major (dominant of E major) in measure 38.

Figure 55: Mozart's Exsultate Jubilate Movement 3, measures 37 – 40

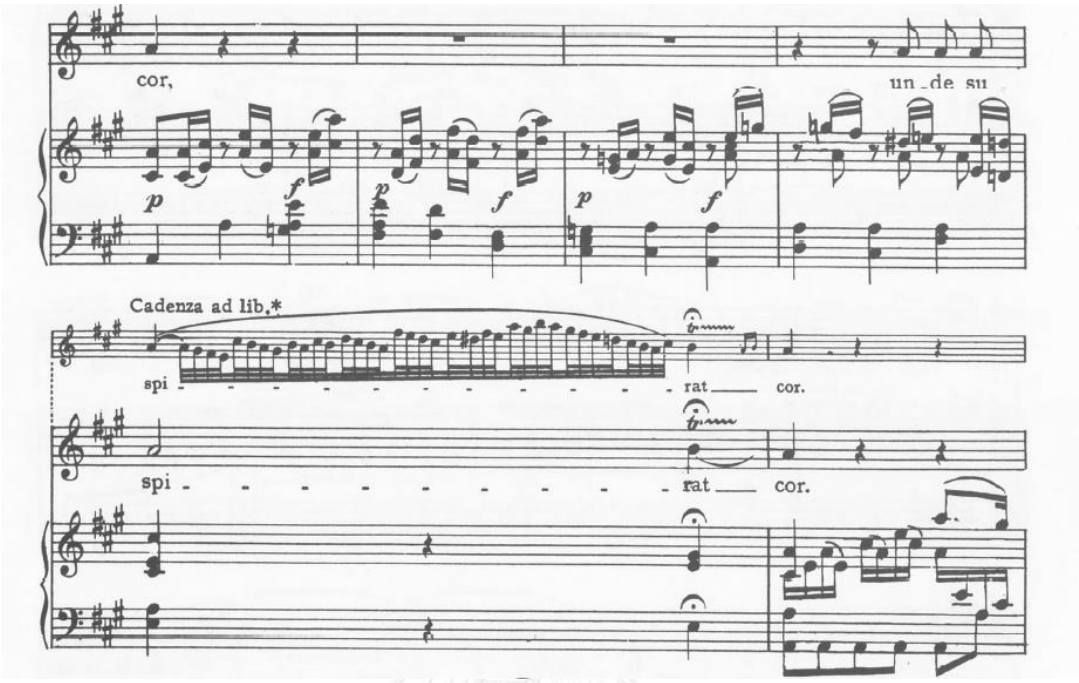


Theme 2, which starts in measure 39, is entirely in E major. The transition (measures 52 – 66) is also in E major.

Section A returns with slight variations as A' in measure 67 in A major. This time, both theme 1 and theme 2 are in A major, ending in measure 88.

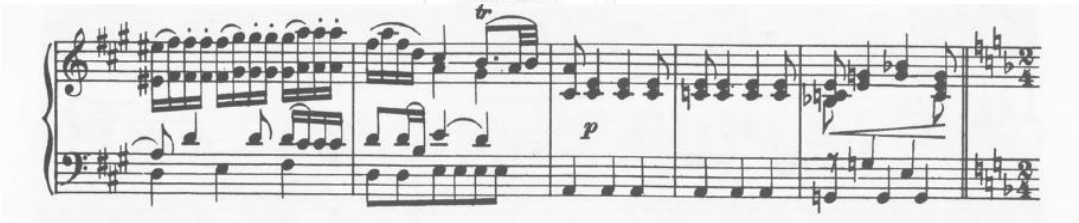
The last section is also another variation on the two themes. This time, however, theme 1 is split into two with a shortened theme 2 in between. There is a *cadenza* at the end of theme 2 before theme 1 returns.

Figure 56: Mozart's Exsultate Jubilate Movement 3, measures 101 – 106



Thus, the third movement can be considered a theme and variations.

Figure 57: Mozart's Exsultate Jubilate Movement 3, measures 111 – 115

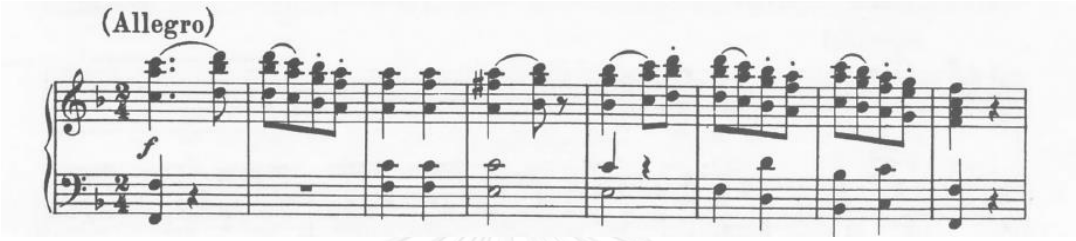


The last three measures of the third movement served as a transition to the last movement with no break between movements. One should notice how quickly Mozart manage to move from A major (measure 113) to A minor (parallel of A major and relative minor of C major) to C dominant-seventh chord which is the dominant of F major to lead right into the last movement in F major.

(4) Allegro

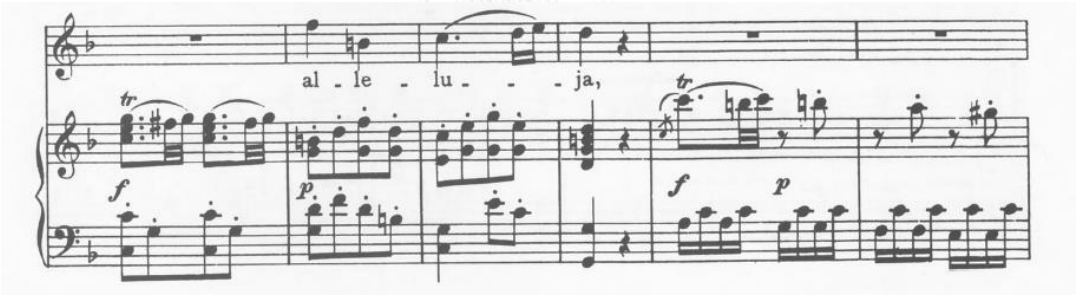
The last moment in F major is a *ritornello.* The last movement of a Classical concerto is usually a *rondo*, but the *ritornello* also gives the same feeling as the rondo, except for the key change in the principle theme. The principle theme is always played by the orchestra but sometimes the soloist joins partly or fully. The principle theme in F major is shown below.

Figure 58: Mozart's Exsultate Jubilate Movement 4, measures 1 – 8



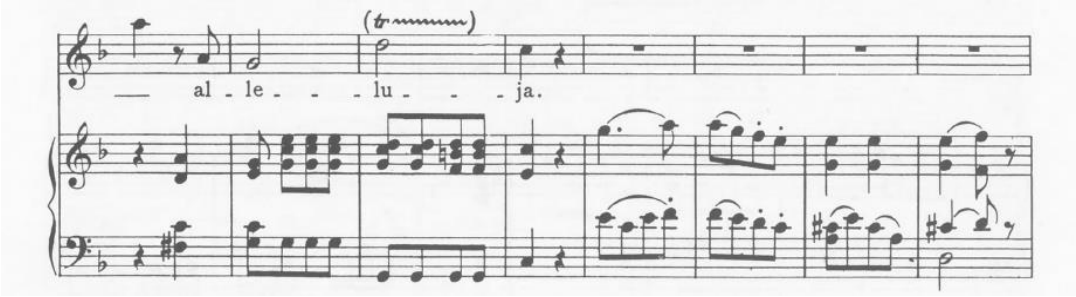
The first episode is mainly in C major (dominant). As can been seen in the next figure.

Figure 59: Mozart's Exsultate Jubilate Movement 4, measures 29 – 34



The principle theme returns in measure 60. However, instead of returning in the tonic, the principle theme is now in C major (dominant of F major); thus, this makes it a *ritornello* rather than a *rondo*.

Figure 60: Mozart's Exsultate Jubilate Movement 4, measures 56 – 63



The second episode is in C major. It contains mainly melisma with fast running scales.

Figure 61: Mozart's Exsultate Jubilate Movement 4, measures 93 – 98

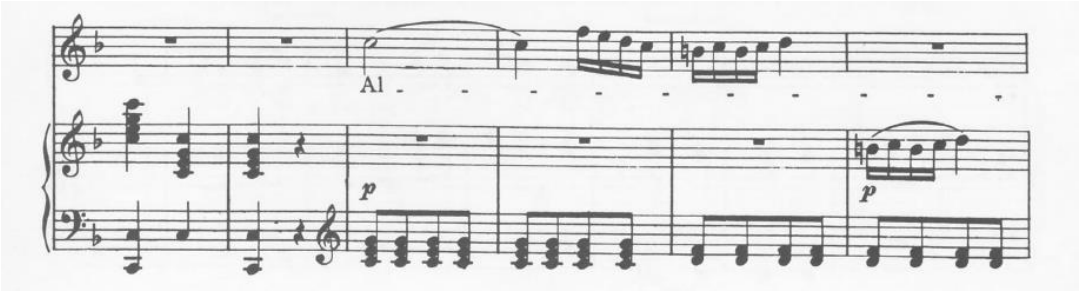
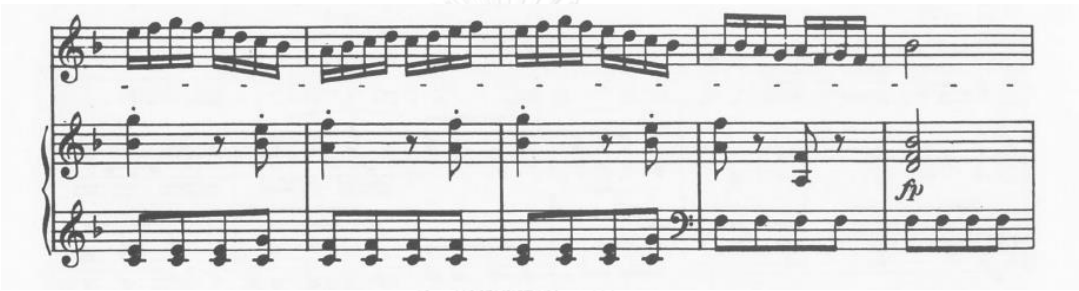
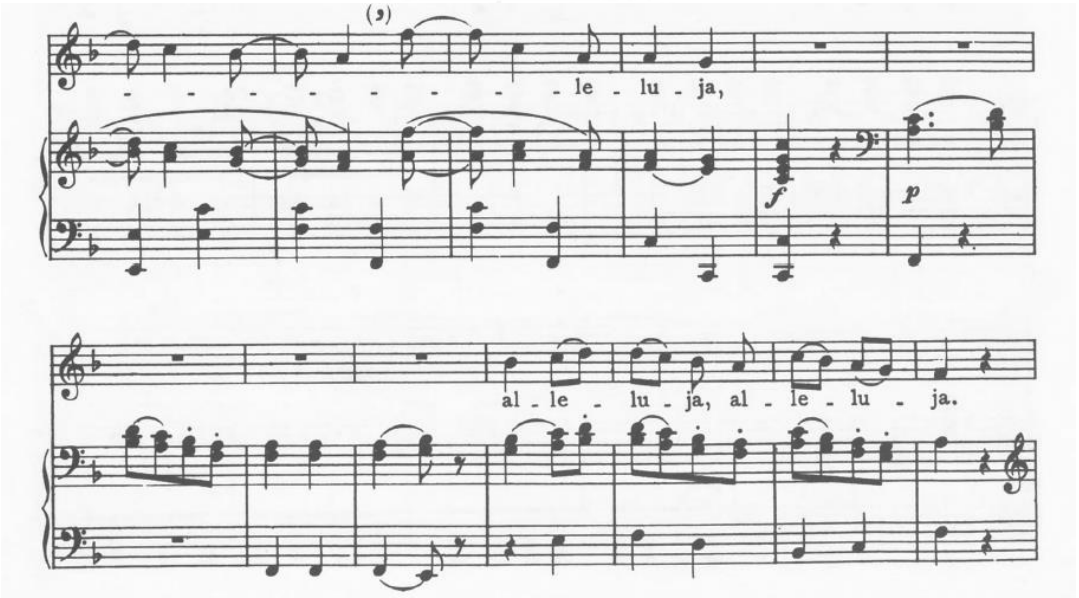


Figure 62: Mozart's Exsultate Jubilate Movement 4, measures 104 – 108



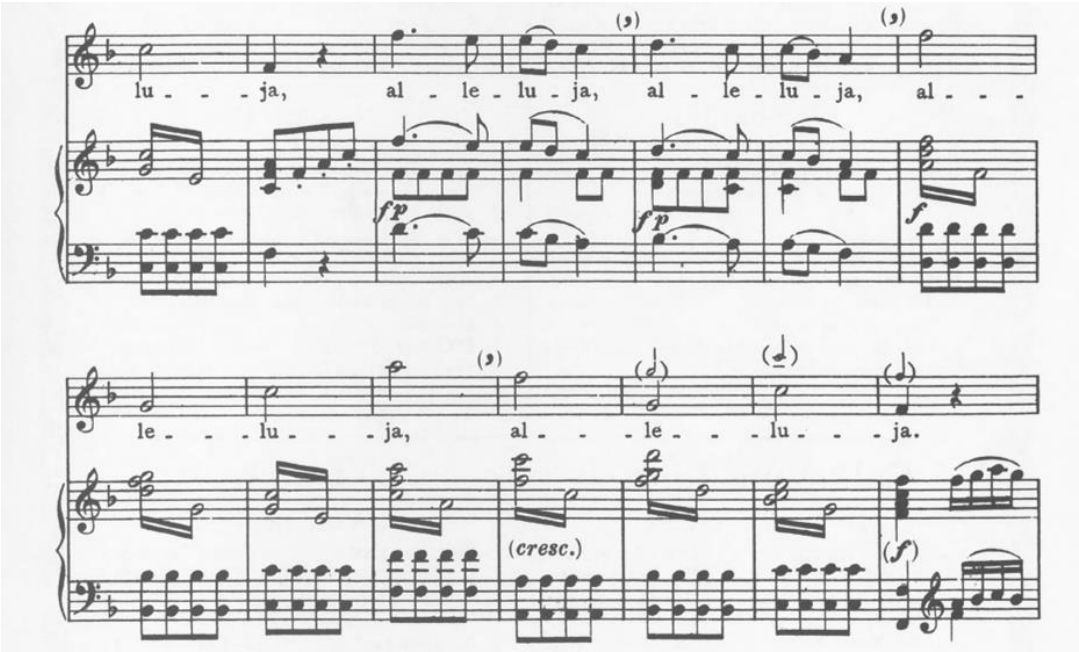
The principle theme returns in F major in measure 119. This time the soloist doubles the melody for half of the phrase.

Figure 63: Mozart's Exsultate Jubilate Movement 4, measures 114 – 126



The last episode is in F major.

Figure 64: Mozart's Exsultate Jubilate Movement 4, measures 141 – 154



3.9 "Das himmlische Leben" from *Symphony no. 4* by Gustav Mahler

"Das himmlische Leben" is the last movement of Mahler's *Fourth Symphony*. Mahler originally composed it as a song before deciding to use it in a symphony. The rest of the symphony grew out of this song.

Key: G major ending with E Major (Progressive tonality)

Tempo: Vary

Time Signature: 4/4

Form: Strophic

Measures 1 – 11:	Sehr behaglich (Very leisurely) Orchestra introduction (Theme A) in G Major.
Measures 12 – 35:	Verse 1 in G Major.
Measures 12 – 24:	Theme A
Measures 25 – 35:	Fliessend (Flowing) Theme B

Measures 36 – 39: Plötzlich zurlückhaltend (Suddenly retarded) Chorale using parallel chords starting with E minor.

Measures 40 – 56: Plötzlich Frisch bewegt (Suddenly livelier) Refrain by the orchestra in E minor using a theme from the first movement and developing further.

Measures 57 – 71: Etwas zurückhaltend (Somewhat retarded) Contrasting section in E minor using quotation. This theme previously occurred in the fifth movement of Mahler's Third Symphony. Or if one considers the actual composition date, the Third Symphony is a quotation of this song.

Measures 72 – 75: Plötzlich zurlückhaltend (Suddenly retarded) Chorale using parallel chords starting with E minor.

Measures 76 – 79: Wieder lebhafer (Again livelier) A 4-measure refrain abbreviated from the first refrain and played by the orchestra.

Measures 80 – 105: Verse 2 in G major

Measures 80 – 90: Theme A

Measures 91 – 105: Keck! (Saucilly!) This part is a development of Theme B to be more intense by changing some harmony and notes in the melody line (Transformation) but still keeping the contour. The orchestra part is similar to Verse 1.

Measures 106 – 114: Wieder langsamer plötzlich (Somewhat slower suddenly) Chorale using parallel chords starting

with D minor (the previous two times start in E minor).

Measures 115 – 121: Wieder lebhaft (Lively again) Refrain in B minor. Note an emphasis on the note B in the bass line, to lead to E major in the next part.

Measures 122 – 141: Mässig, wie zu Anfang (Moderately, as at the beginning); Sehr zart und geheimnisvoll (Very delicately and mysteriously) in E major, is a development of Theme A again by the orchestra, seemingly like a transition to the ending.

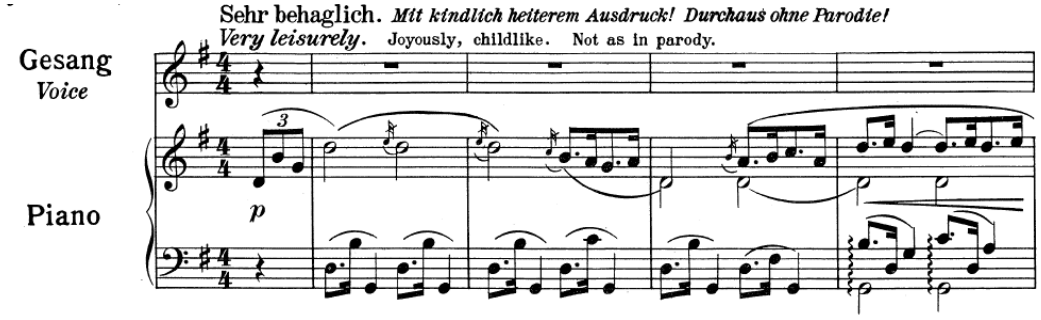
Measures 142 – 175: Zart und geheimnisvoll (Delicately and mystically)
Verse 3 with a developed A in E major.

Measures 176 – 184: Gänzlich verklingend (dying away into silence) The orchestra plays softly and gradually fades away.

Harmony:

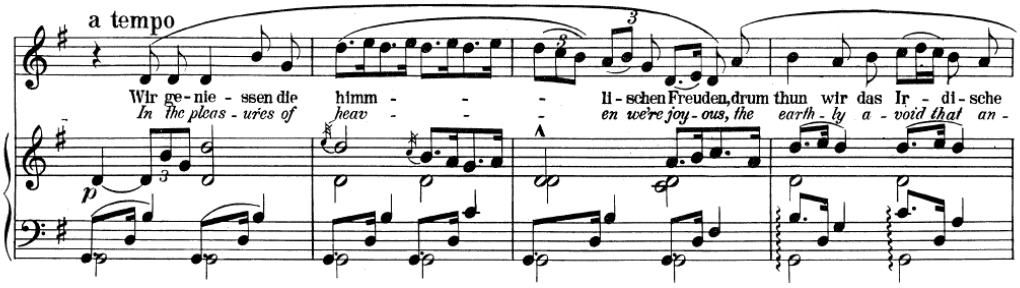
The song uses progressive tonality, starting out in G major, modulating to E minor, G major, B minor, and finally ending in E major.

Figure 65: Mahler's "Das himmlische Leben" measures 1 – 4



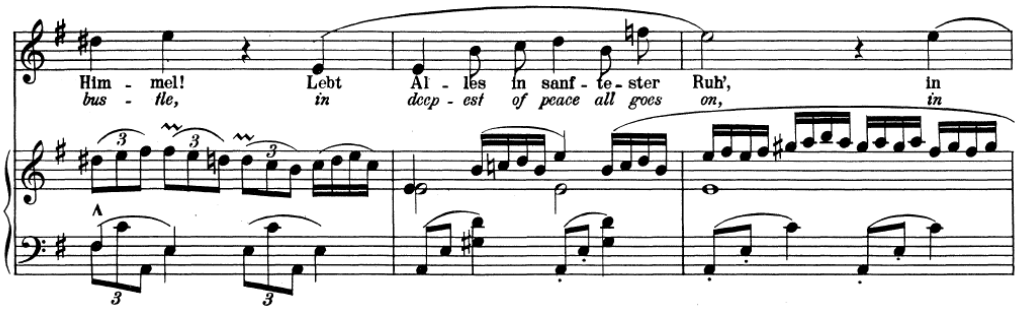
Measures 1 – 3 are the main motif of Theme A. This part is in G major. Note the rhythmic pattern in both the melody and the bass.

Figure 66: Mahler's "Das himmlische Leben" measures 12 – 15



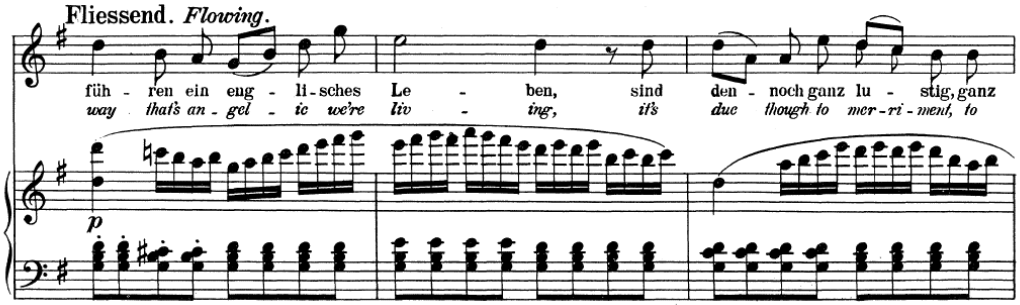
The first verse begins in measure 12 with Theme A in G major. The harmony is straightforward. The tempo is still leisurely.

Figure 67: Mahler's "Das himmlische Leben" measures 19 – 21



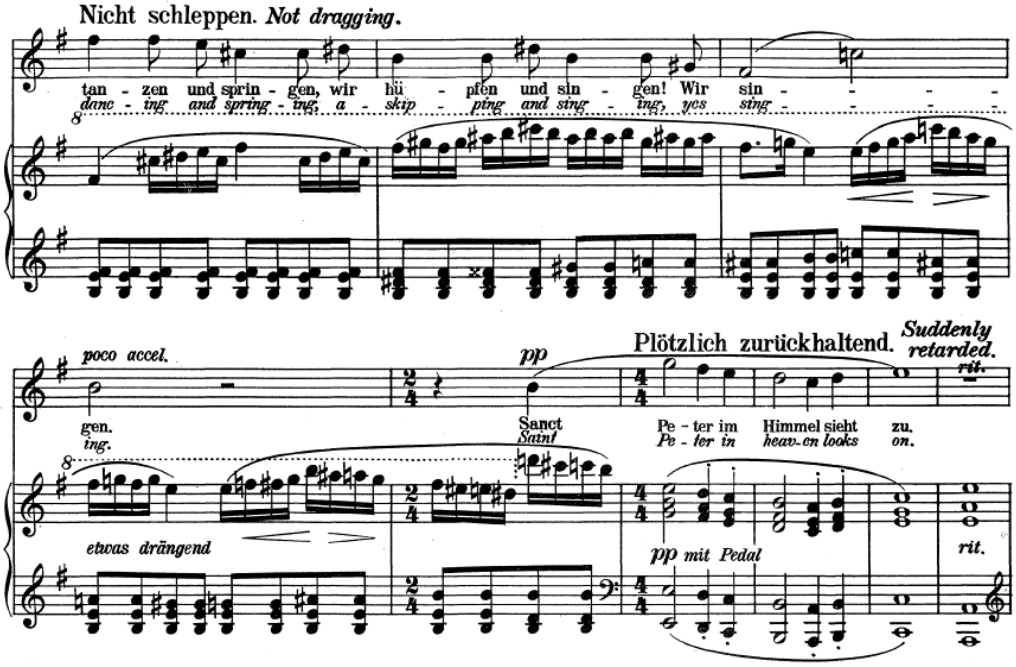
In this section, one should note the change of rhythms in the accompaniment to triplets and sixteenth notes, which gives the feeling that the melody of the accompaniment is gradually getting faster. The rhythm of the voice still feel slow.

Figure 68: Mahler's "Das himmlische Leben" measures 25 – 27



In measure 25, which is the beginning of Theme B, the tempo starts to get faster. The harmony is still in G major.

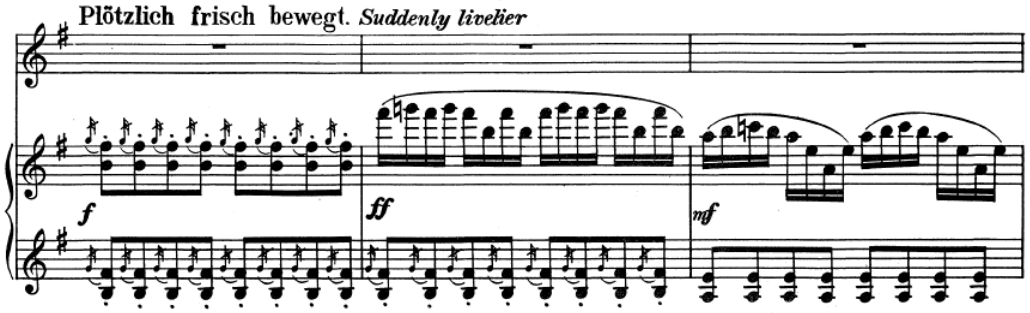
Figure 69: Mahler's "Das himmlische Leben" measures 31 – 39



In measures 31 – 32, one should note the rhythmic pattern ♪♩ ♫♫ ♩ ♫♫ ♩in the solo line. This rhythmic pattern goes very well with the words which say "We dance and we spring, we skip and we sing!" The chromatic chord progression in the harmony is also interesting.

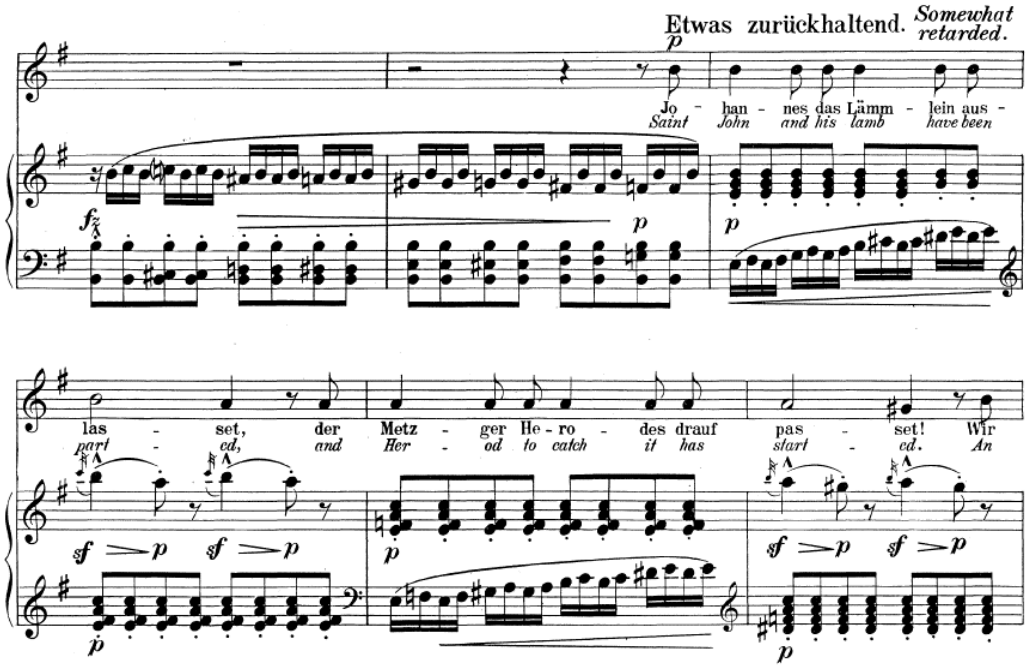
Measures 36 and 37 show the chorale section and the parallel chords.

Figure 70: Mahler's "Das himmlische Leben" measures 40 – 42



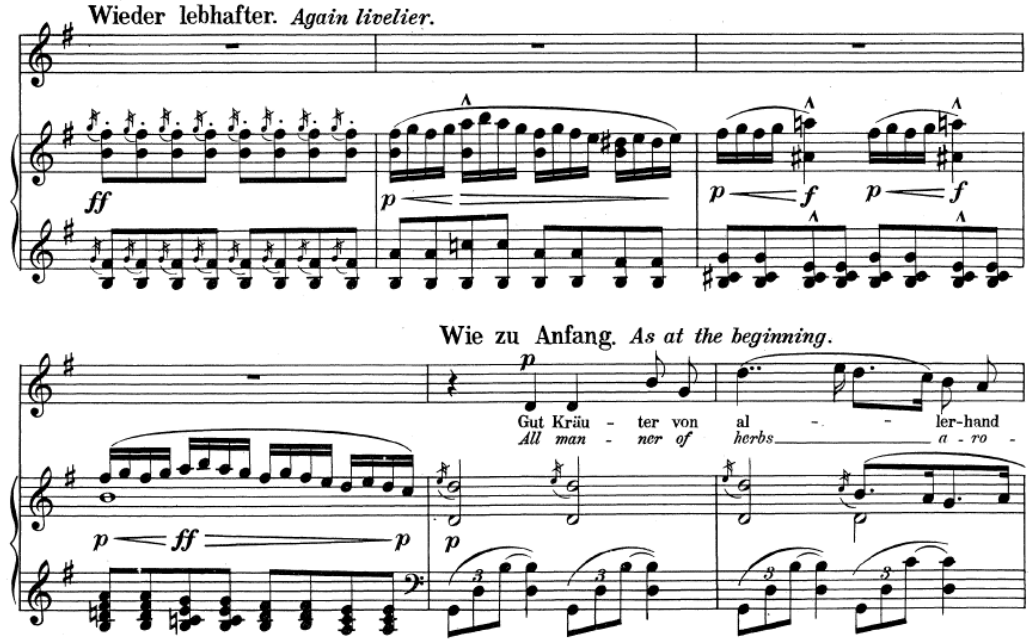
Measure 40 is the beginning of the orchestral refrain in E minor. This section is also a quotation on a theme from the first movement of the symphony and then the theme is developed further.

Figure 71: Mahler's "Das himmlische Leben" measures 55 – 57



Measure 57 is the beginning of the contrasting section in E minor. This part is a quotation from Mahler's Third Symphony, Fifth movement.

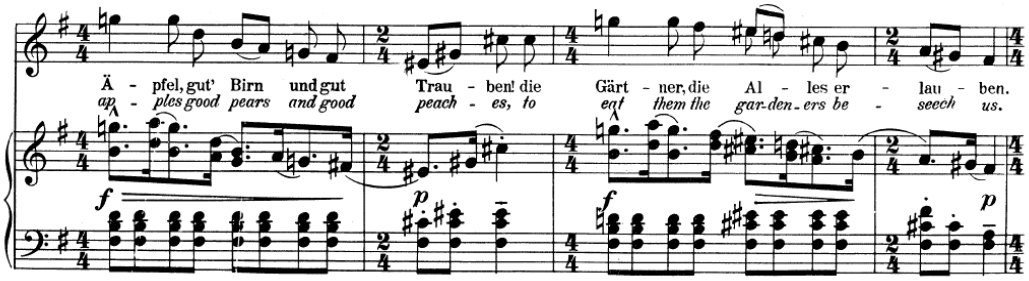
Figure 72: Mahler's "Das himmlische Leben" measures 76 – 81



The second refrain is only four measures (76 – 79). Then the second verse begins in measure 80. This time the rhythm of the accompaniment changes from

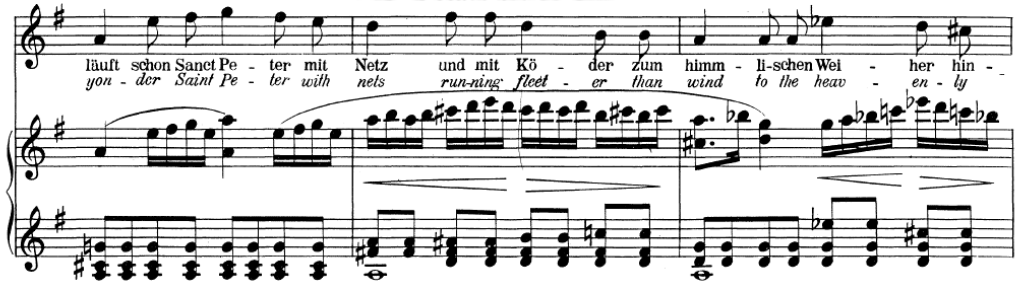
dotted eighth note plus a sixteenth note in the bass to triplets which give a broader impression.

Figure 73: Mahler's "Das himmlische Leben" measures 91 – 94



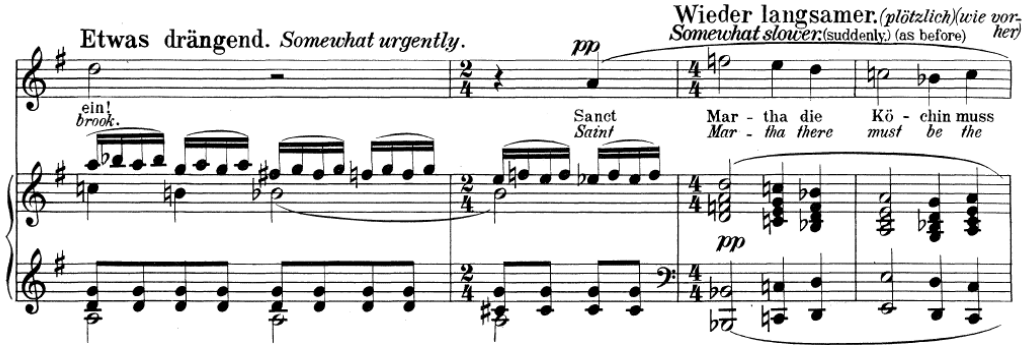
Theme B for this verse is a transformation of Theme B from the first verse with a few chromatic note changes, giving it more intensity.

Figure 74: Mahler's "Das himmlische Leben" measures 101 – 103



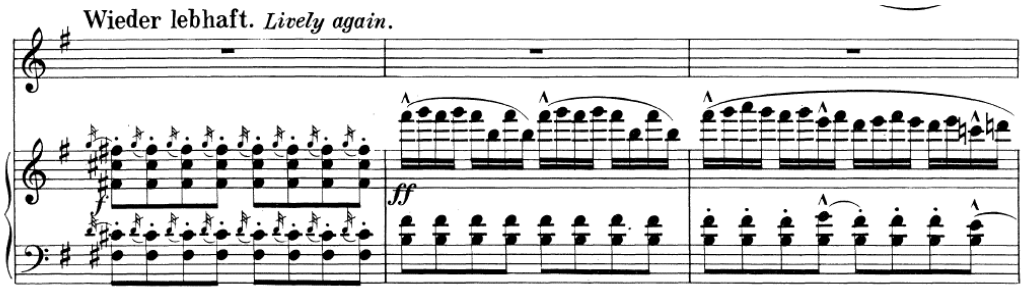
The accompaniment in measures 101 – 103 are the same as measures 31 – 33 shown in Figure 69 but measures 101 – 102 are transposed up a major third while measure 103 is transposed up a minor third.

Figure 75: Mahler's "Das himmlische Leben" measures 104 – 107



Note a possible polychord in the first beat of measure 106. The function of each note in the bass line in measure 106 and 107 are also different than the chorale in the previous two times whose notes were the roots the chords.

Figure 76: Mahler's "Das himmlische Leben" measures 115 – 117



The refrain this time starts in F# major leading to B major. Then the note B is repeated in the bass for the next five measures. The B major then serves as the dominant of the new key E major which will be the key of the last verse as seen in the figure below.

Figure 77: Mahler's "Das himmlische Leben" measures 121 – 123

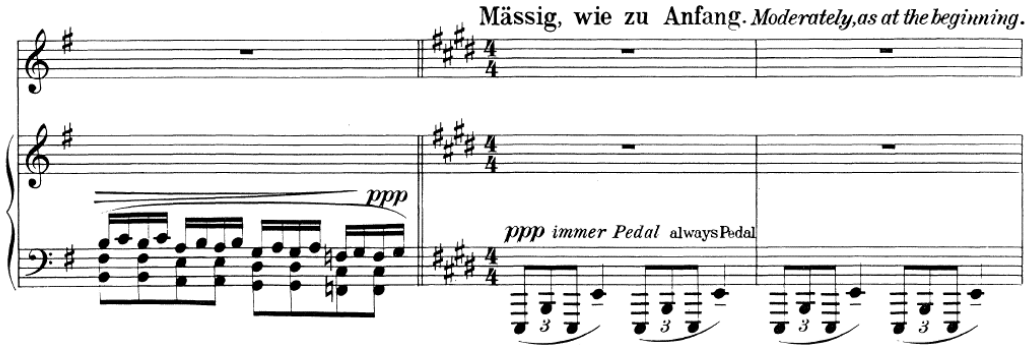
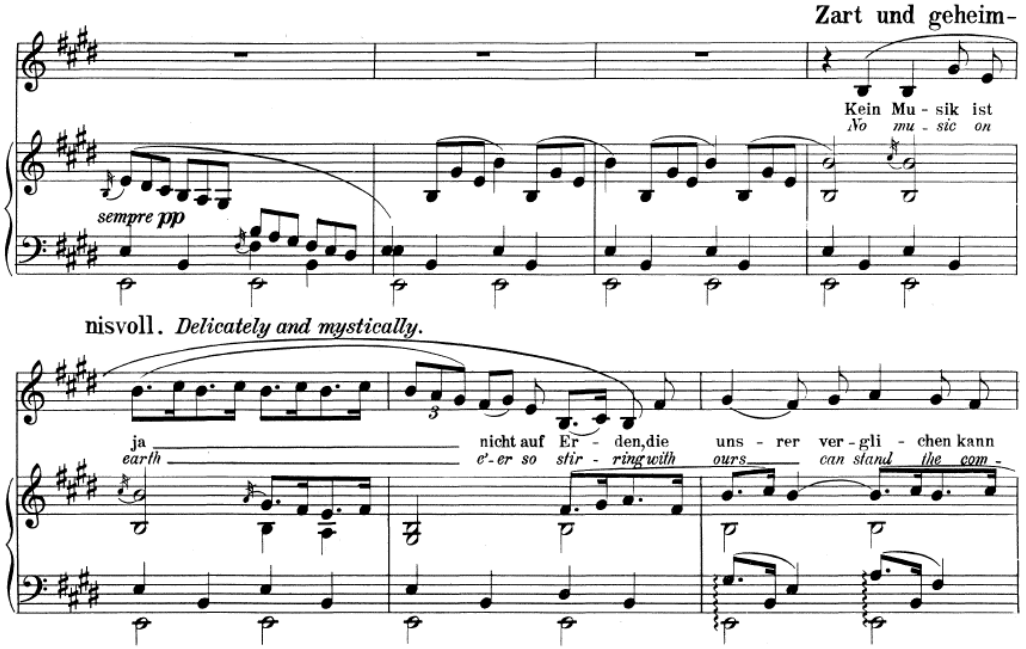


Figure 78: Mahler's "Das himmlische Leben" measures 139 – 145



The last verse starts in measure 142. Note the rhythm of the left hand in measures 142 – 144. When compared to the first two verses (dotted eighth note plus a sixteenth note in the first verse; triplets in the second verse), one can see that there is even less movement here.

The rest of the song continues calmly in E minor until the end.

3.10 "Casta Diva" from *Norma* by Vincenzo Bellini

"Casta diva" is an aria from Act I of the opera *Norma*. The original orchestration is light, allowing the voice to sour above the orchestra.

Key: F major

Tempo: Andante sostenuto assai

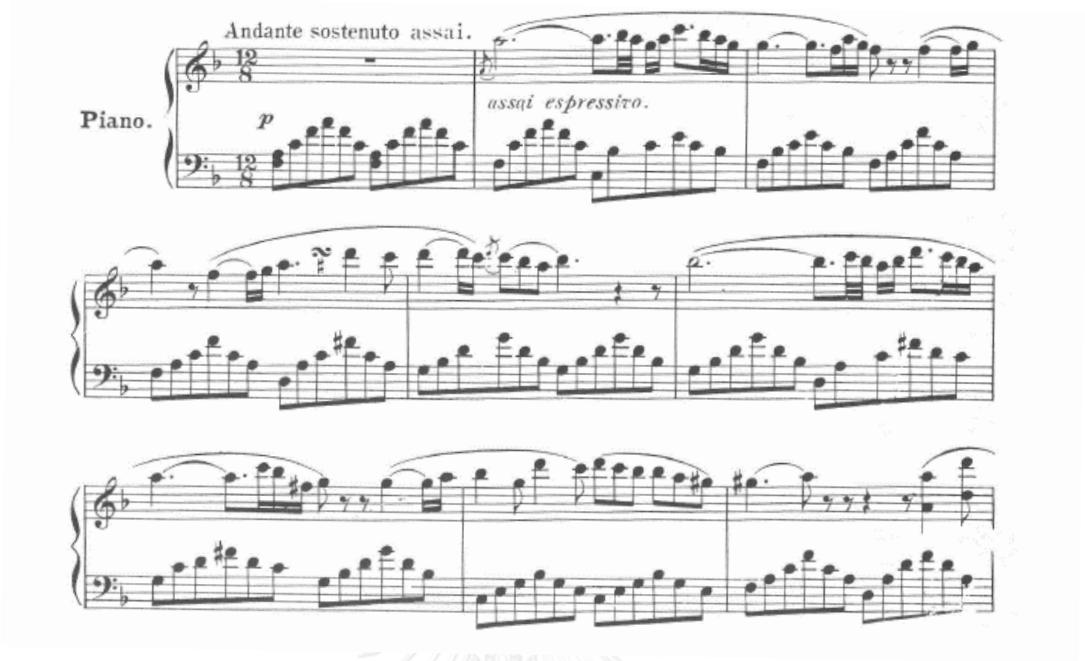
Time Signature: 12/8

Form: Strophic; Introduction (measures 1 – 12), Verse 1 (13 – 27), Transition (28 – 37), Verse 2 (38 – 52), Coda (53 – 57)

Harmony:

The harmony for this aria is quite simple. The beginning of the aria starts with tonic and dominant chords, then gradually increases in intensity, cumulating in open chromatic chords for one measure, then back to simple tonic-dominant chords again. The low strings play the bass while the violins play arpeggio. The winds do not play much except during the transition.

Figure 79: Bellini's Casta diva, measures 1 – 9



In the original orchestration, the lower strings play the bass note of the chord, the violins play the arpeggios, while the melody is played by the solo flute. In the piano reduction, the left hand accompanies the right hand in this section. The chord progression starts out simple with tonic and dominant, then gradually increases in intensity with VI and ii.

Figure 80: Bellini's Casta diva, measures 13 – 15

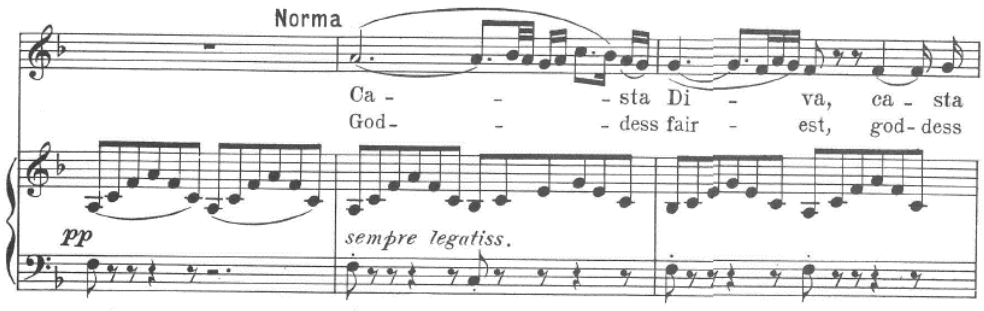
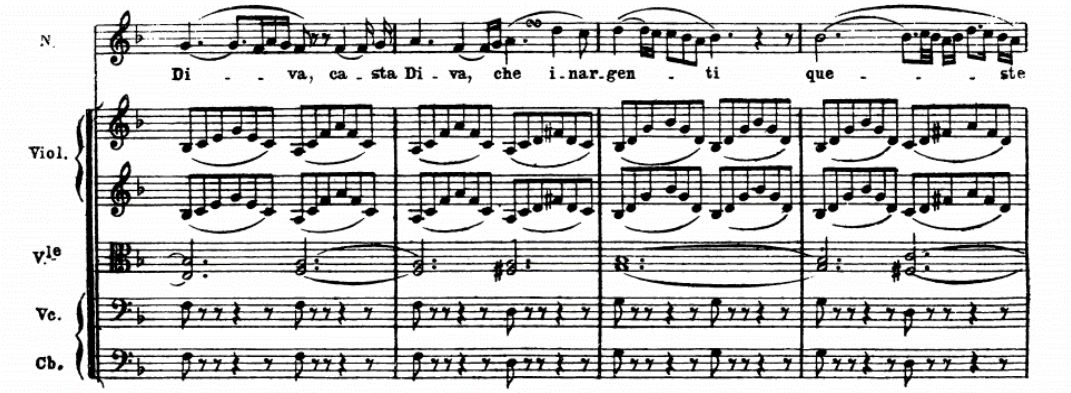
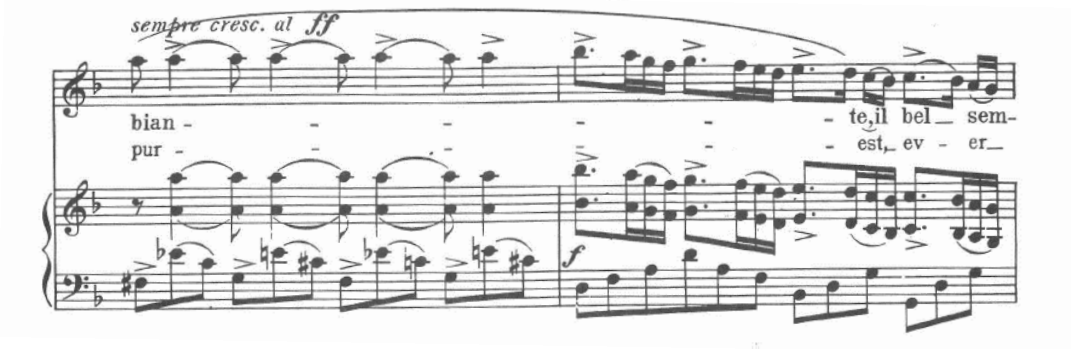


Figure 81: Bellini's Casta diva, measures 15 – 18



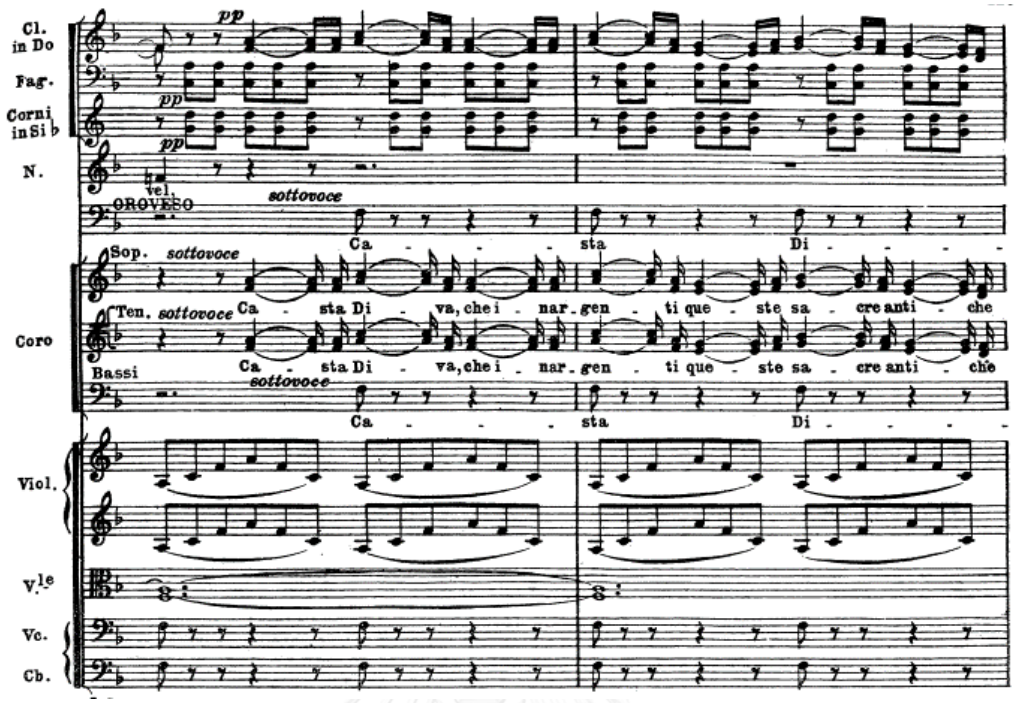
In the first part of the first verse (measures 13 – 24), the harmony continues as during the introduction. Figure 80 shows the piano reduction with the left hand playing the bass while the right hand plays the arpeggio. Figure 81 shows the original orchestration with the lower strings playing the bass and the violins playing the arpeggio.

Figure 82: Bellini's Casta diva, measures 25 – 26



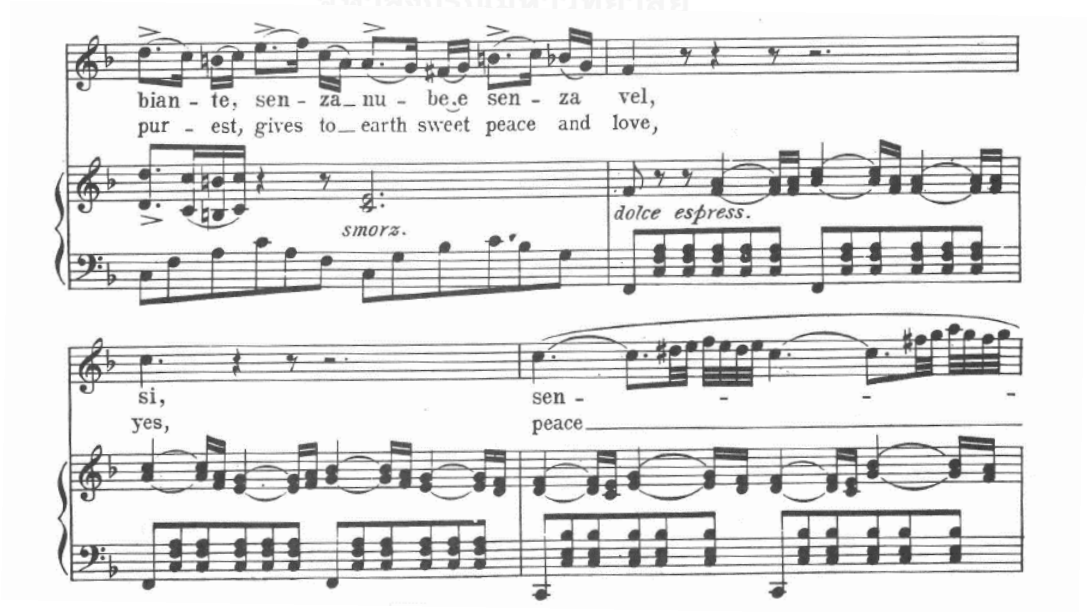
In this example, the orchestration becomes richer, while still keeping the basic broken chord idea. The woodwinds (flute, oboes, clarinets) double the soprano, the violins play the arpeggio, while the bassoon, horns, and low strings play the bass on the downbeat. Except for some diminished second chords earlier, measure 25 is the only chromatic chords in the entire first verse.

Figure 83: Bellini's Casta diva, measures 28 – 29



For the transition, the choir enters in measure 28. The above figure shows the original orchestration where the strings still keeps their roles. However, the clarinets now double the choir while the bassoons and horns play chords. The chords are all tonics and dominants.

Figure 84: Bellini's Casta diva, measures 27 – 30



In the piano reduction, the right hand plays the part of the choir while the left hand plays the bass and the wind harmony.

The orchestration and harmony for the second verse is exactly the same as the first verse.

3.11 "O had I Jubel's lyre" from *Joshua* by George Frideric Handel

"Oh! Had I Jubal's lyre" is from the oratorio *Joshua*.

Key: A major

Tempo: Allegro

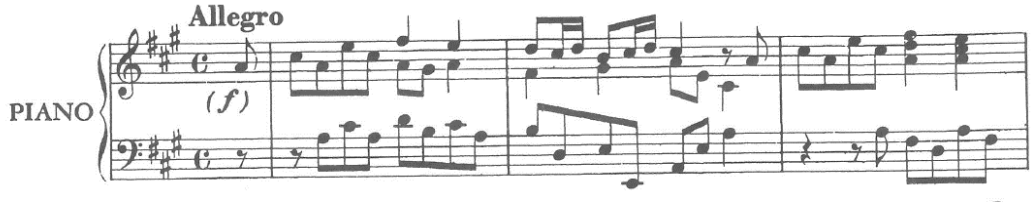
Time Signature: 𝐂

Form: Binary; Introduction (1 – 10), A (11 – 32), B (33 – 60), Coda (61 – 70)

Harmony:

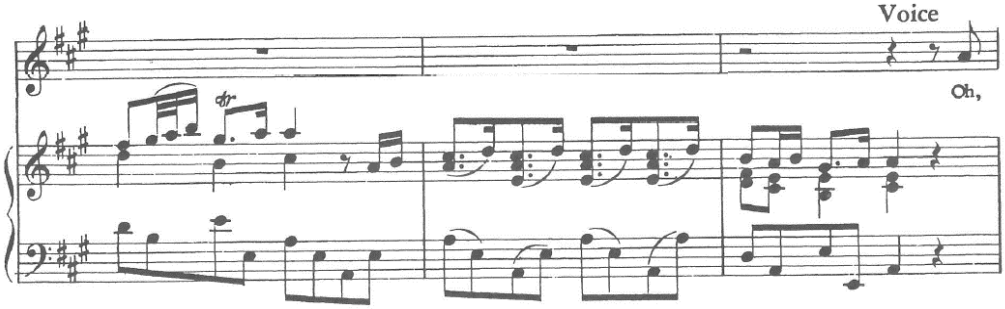
The harmonic pattern of this aria is quite straightforward. It stays in A major or E major (dominant) throughout the whole aria. The accompaniments comprise arpeggios in the bass and chords in the treble part to complete the harmony.

Figure 85: Handel's Oh, had I Jubal's lyre, measures 1 – 3



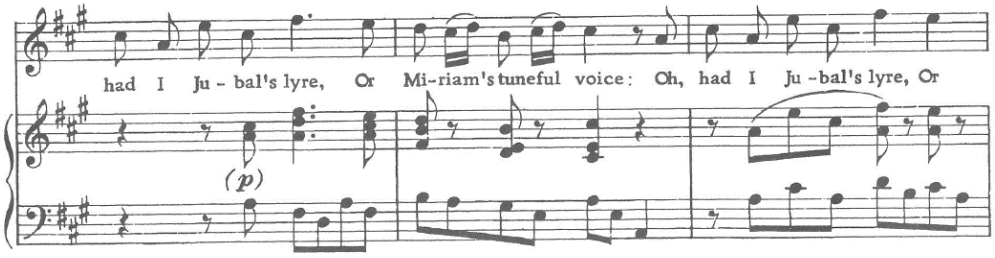
The aria starts out in A major, with the right hand playing the melody and left hand playing arpeggios.

Figure 86: Handel's Oh, had I Jubal's lyre, measures 8 – 10



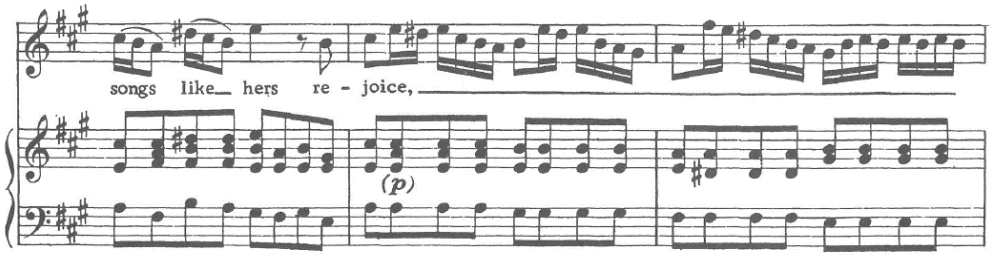
The introduction ends in A major in measure 10. The rhythmic and melodic pattern in measure 9 will appear several times in the aria.

Figure 87: Handel's Oh, had I Jubal's lyre, measures 8 – 10



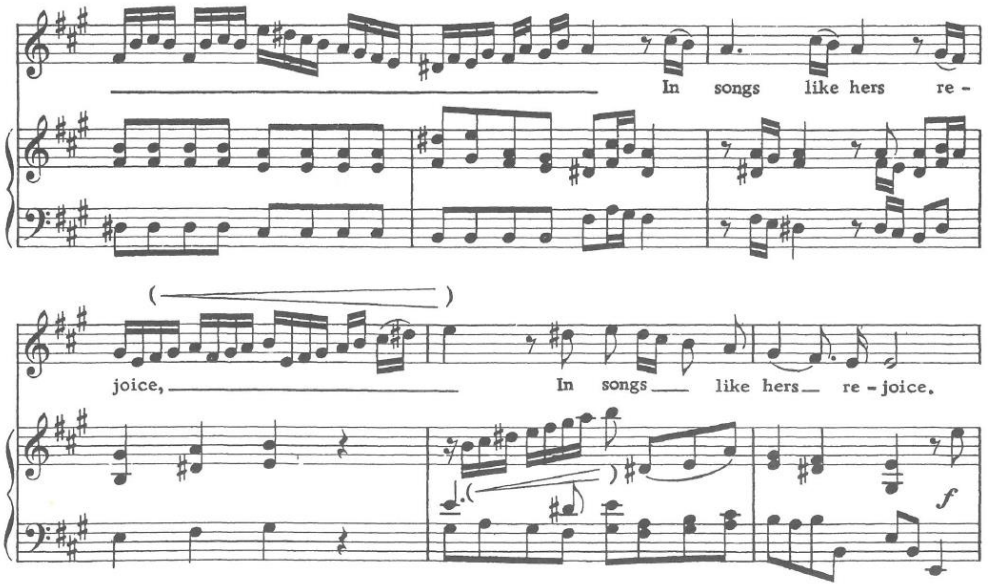
This figure shows a type of accompaniments used in the aria with arpeggios in the left hand and chords in the right hand in rhythms to complement the melody.

Figure 88: Handel's Oh, had I Jubal's lyre, measures 20 – 22



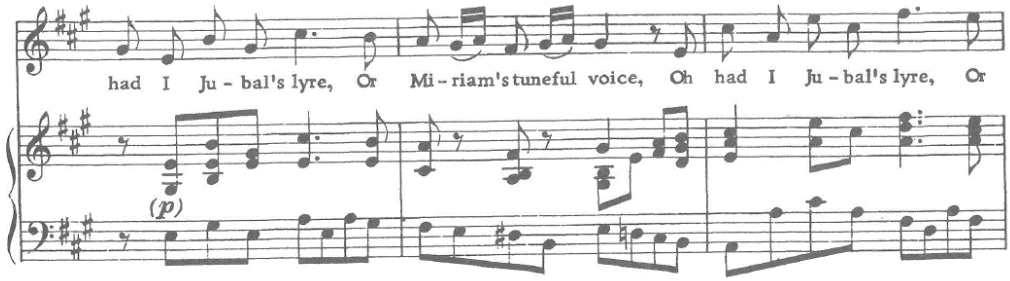
This figure shows another type of accompaniments used most often in the aria, with straight eighth-notes chords.

Figure 89: Handel's Oh, had I Jubal's lyre, measures 23 – 28



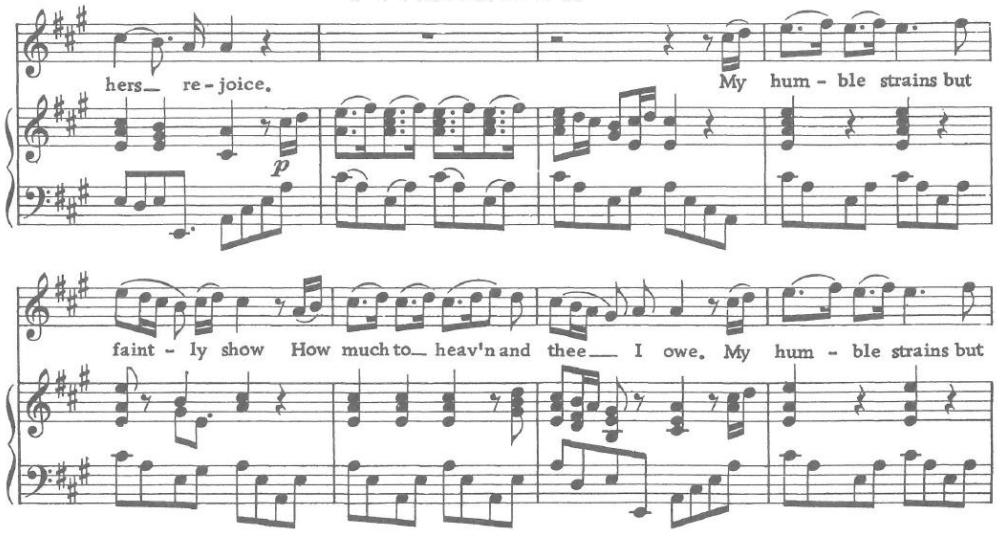
The harmony modulates to E major (dominant) in this section. The aria continues in E major until the end of Section A.

Figure 90: Handel's Oh, had I Jubal's lyre, measures 33 – 35



Section B is essentially a development of A. It starts out in E major then immediately returns to A major as seen in the above figure. The accompaniment is similar to the beginning of Section A.

Figure 91: Handel's Oh, had I Jubal's lyre, measures 48 – 55



The ending of the introduction (measure 9 – 10) previously discussed is developed further in Section B, as can be seen in measures 51 – 54 and its echoes in measures 55 – 58.

The coda is exactly the same as the introduction.

3.12 "Ebben? … Ne andrò lontana" from *La Wally* by Alfredo Catalani

"Ebben? … Ne andrò lontana" is an aria from *La Wally.*

Key: E

Tempo: Andante molto sostenuto

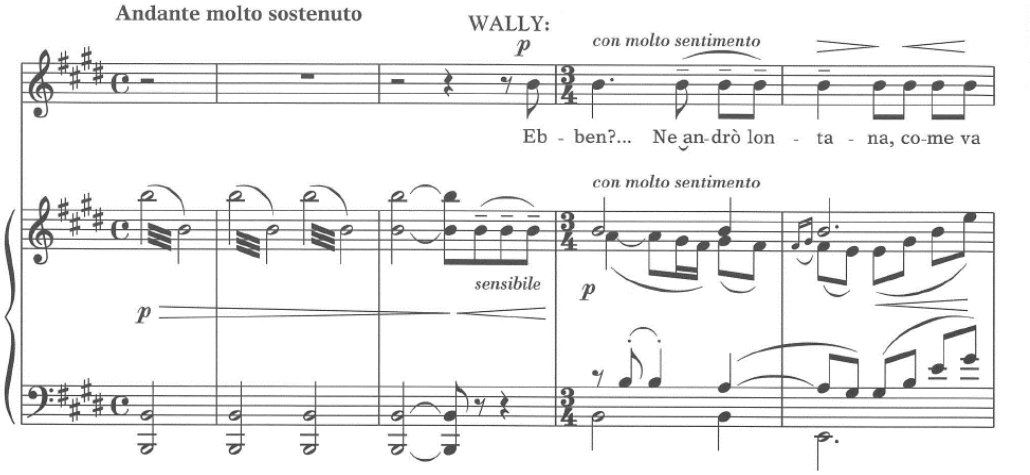
Time Signature: 𝐂

Form: Ternary; Introduction (measures 1 – 13), A (3 – 17), Transition (18 – 19), B (20 – 38), A' (39 – 51), Coda (52 – 58)

Harmony:

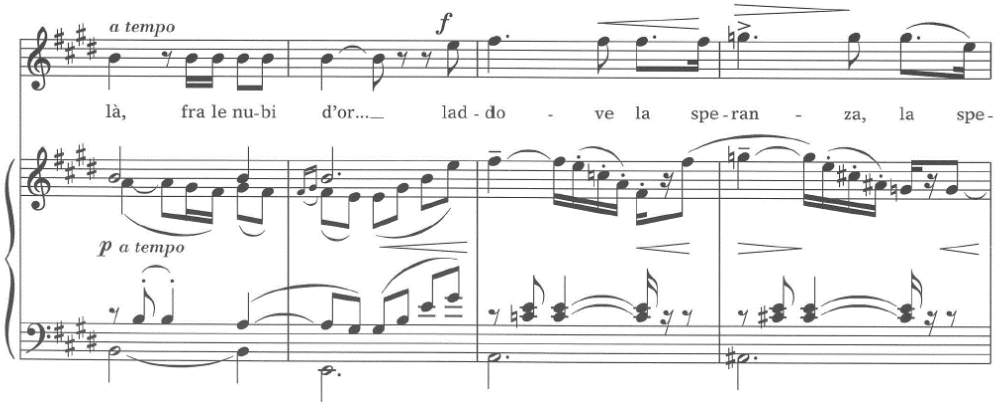
The harmony starts out in E major, then switches to E minor towards the end of the A section. The B section is mostly in C major. The A' section returns to E major then changes to E minor towards the end.

Figure 92: Catalani's "Ebben? … Ne andrò lontana" measures 1 – 5



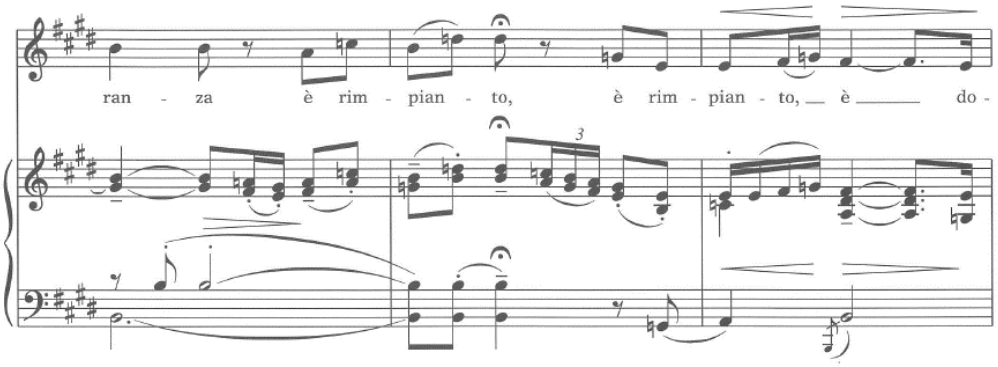
The aria starts on the dominant and arrives at the tonic in measure 5. The harmony continues in E major with the progression V–I–V–I–vi–IV–V–I until measure 12.

Figure 93: Catalani's "Ebben? ... Ne andrò lontana" measures 10 – 13



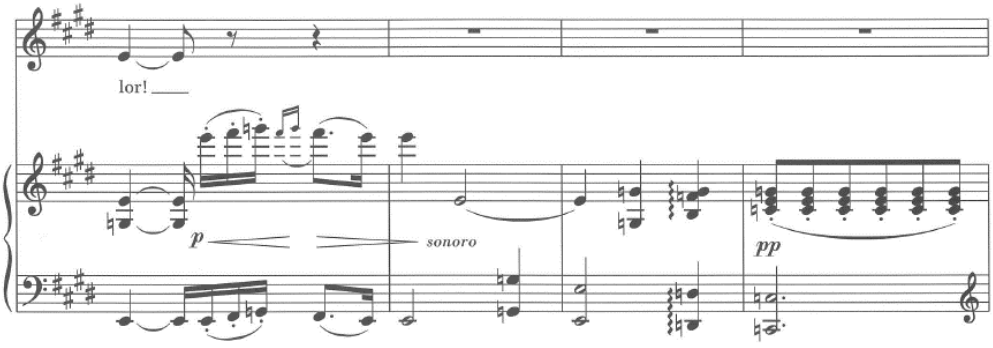
The first ideas of a minor key are introduced with the C-natural in measure 12 and G-natural in measure 13.

Figure 94: Catalani's "Ebben? ... Ne andrò lontana" measures 14 – 16



The change to E minor is further solidified in measures 14 and 15, arriving at the E minor chord in measure 16.

Figure 95: Catalani's "Ebben? ... Ne andrò lontana" measures 17 – 20



Measure 17, which is the last measure of Section A, is in E minor. The next two measures are the transition; the G-natural in measure 18 and the G dominant seventh

chord serve as a dominant to the new tonic, C major, in measure 20 which is the beginning of Section B.

Figure 96: Catalani's "Ebben? ... Ne andrò lontana" measures 21 – 24

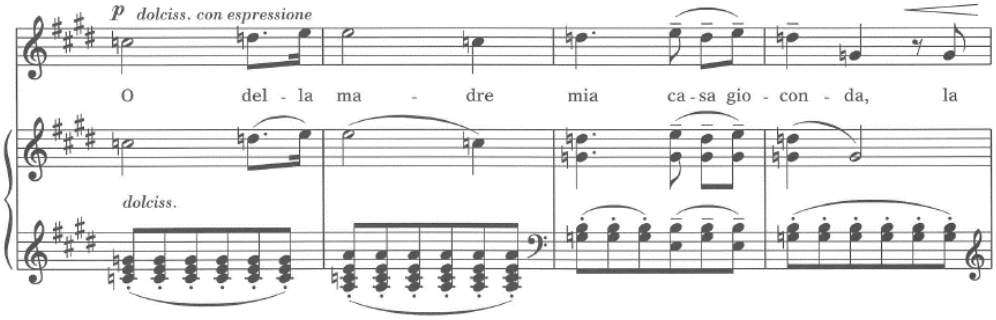
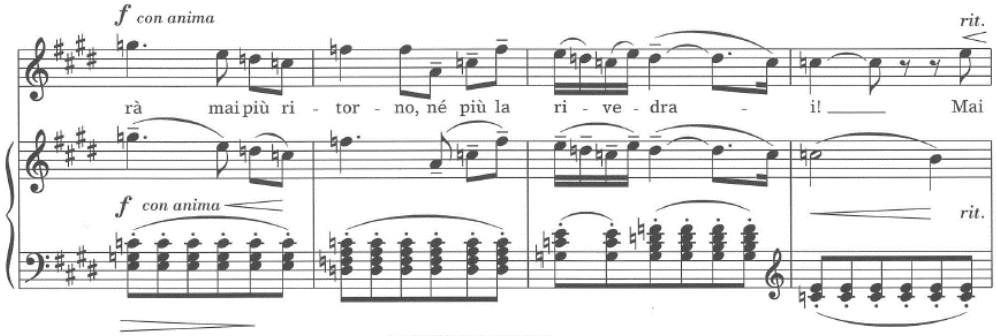
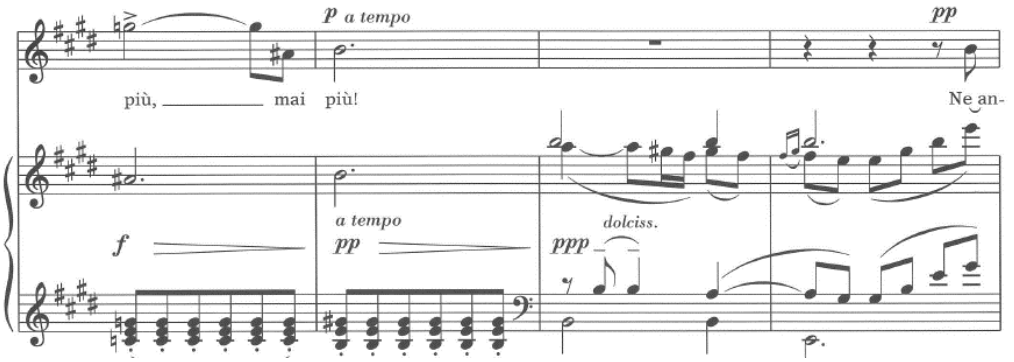


Figure 97: Catalani's "Ebben? ... Ne andrò lontana" measures 33 – 36



Throughout Section B, as seen in the two figures above, the aria stays in C major, even though the key signature does not change. The harmonic pattern is eighth-note chords in the left hand while the right hand mostly doubles the melody with some additional notes from the chord.

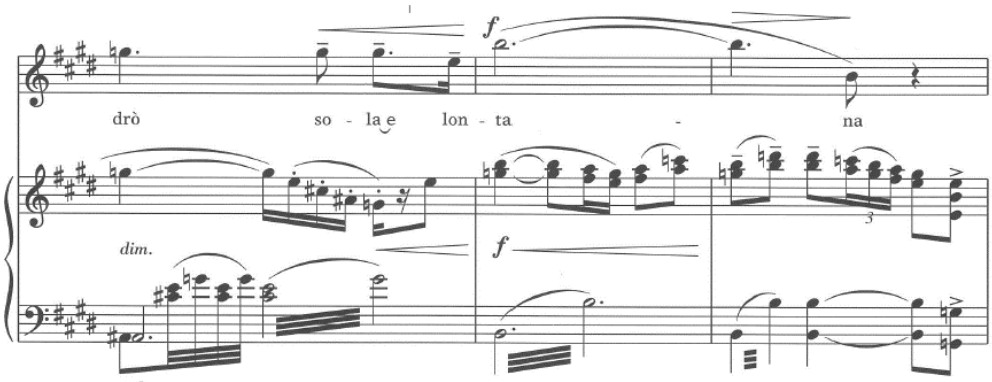
Figure 98: Catalani's "Ebben? ... Ne andrò lontana" measures 37 – 40



Measure 37 starts the transition back to E minor by the introduction of the note A# which leads to the note B in the E major chord which is the new tonic in measure 38. Then measure 39, which starts Section A', continues with the dominant leading to

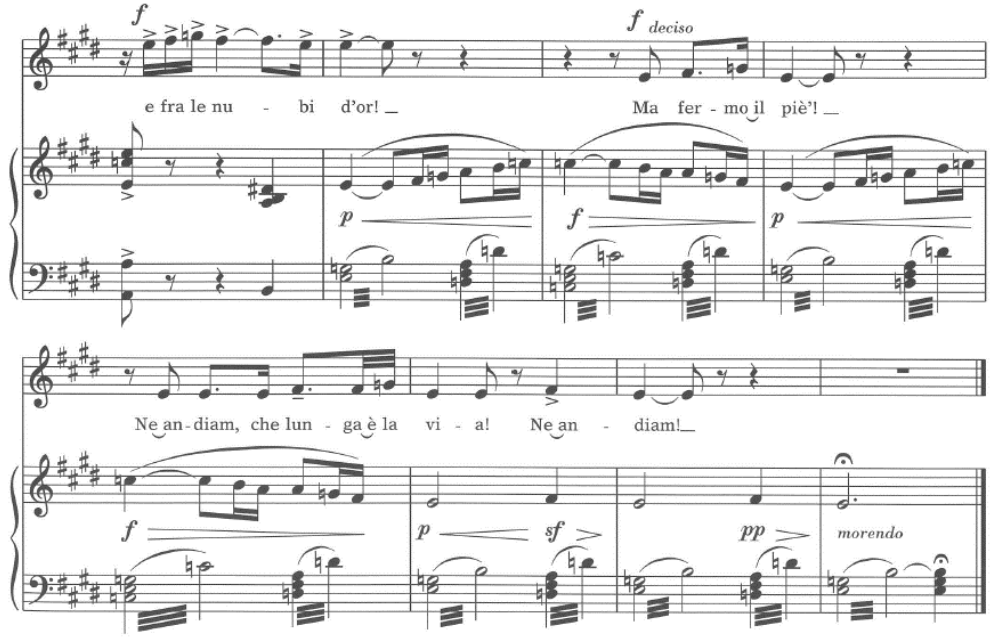
the tonic again in measure 40. The chord progression V–I–V–I–vi–IV–V–I from Section A continues on. There are some variations on the melody and the text settings.

Figure 99: Catalani's "Ebben? … Ne andrò lontana" measures 48 – 50



The transition to E minor in Section A' happens in the same way as Section A; from the introduction of C-natural in measure 47 and G-natural in measure 48, to the instrumental melody in E minor in measures 49 and 50, arriving at E minor on the last chord of measure 50.

Figure 100: Catalani's "Ebben? … Ne andrò lontana" measures 51 – 58



At the ending of Section A', measure 51, the soprano now sings the melody in E minor previously played by the piano at the end of Section A. From measures 52 to 55, the right hand of the piano plays a diatonic scale in E minor while the left hand plays chords as tremolos. The whole Coda section (measures 52 – 58) is solidly in E minor.

3.13 "Les Tringles des Sistres Tintaient" from *Carmen* by Georges Bizet

"Les tringles des sistres tintaient" or Gypsy Song is from the opera *Carmen*

Key: E

Tempo: Andantino

Time Signature: 3/4

Form: Strophic; Introduction (1 – 48), Verse 1 (49 – 67), Refrain (68 – 88), Verse 2 (89 – 107), Refrain (108 – 128), Verse 3 (129 – 147), Refrain (148 – 167), Coda (168 – 190)

Harmony:

The melody and harmony of the aria were written to give an exotic Bohemian feel with the use of accidentals and instrumentation such as the tambourine. The tonality alternates between E minor for the verses and E major for the refrains.

The long introduction can be divided further. After two measures of introduction, the theme enters in E minor in measure 3. The theme continues until measure 20 where it ends in B major (dominant of E minor). Then in measure 21, the theme returns, but this time in B minor, and ends in measure 38 in F# major (dominant of B minor). The themes in E minor and B minor are identical except for the transposition. Towards the end of the introduction, the motifs from the theme return, but this time alternating between F major and F# major, before returning to E minor for the first verse.

Figure 101: Bizet's Les tringles des sistres tintaient, measures 1 – 8

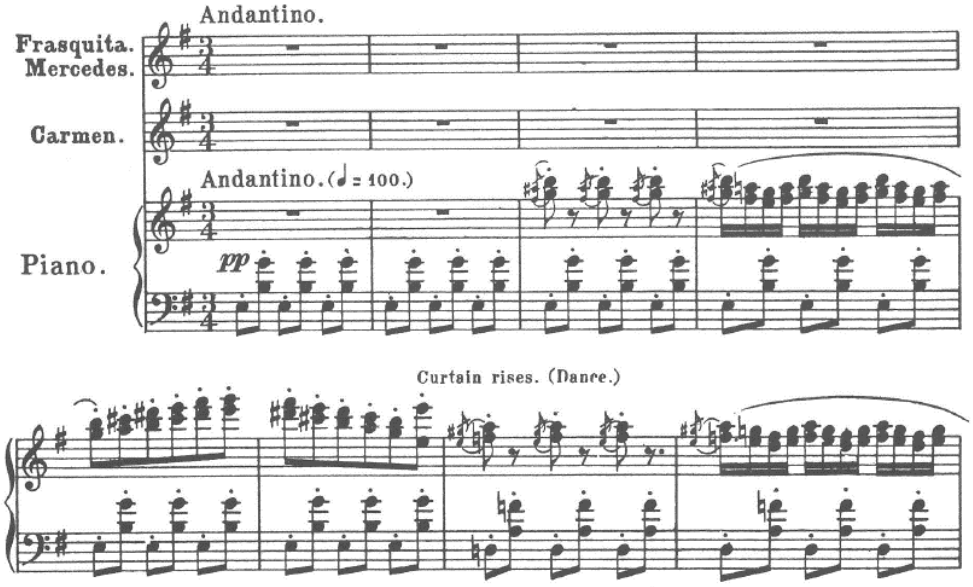


Figure 101 shows the theme in E minor which starts from measure 3 and ends in measure 20.

Figure 102: Bizet's Les tringles des sistres tintaient, measures 21 – 26

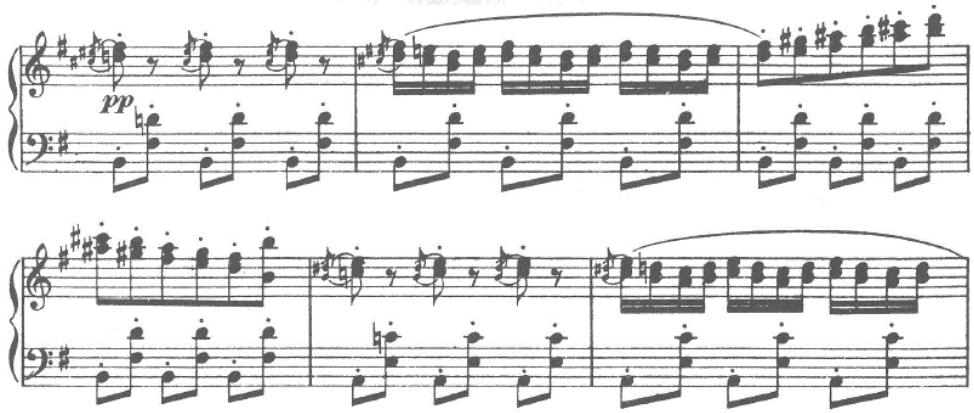
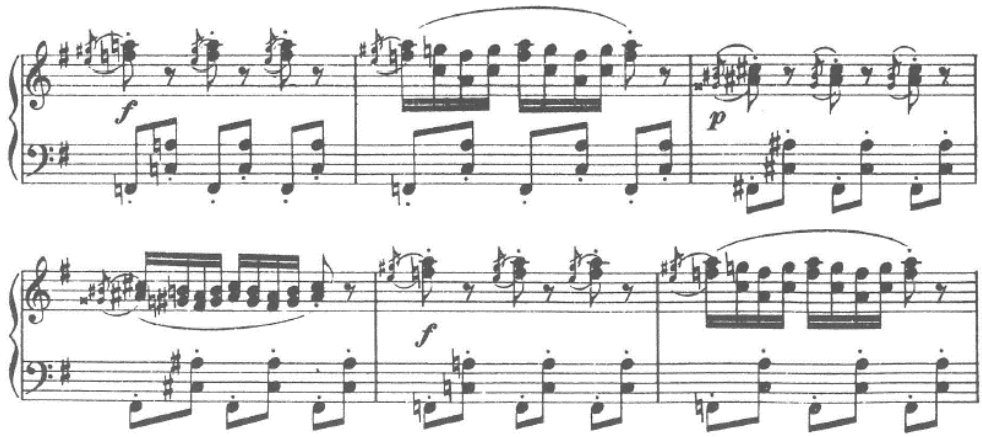


Figure 102 shows an identical theme in B minor from measure 21 to measure 38.

Figure 103: Bizet's Les tringles des sistres tintaient, measures 39 – 44



Measures 39 – 44 alternate between F major and F# major.

After the introduction, the harmony for all three verses are the same, but the orchestration becomes richer for each verse. The dynamics markings also get louder, and the tempo becomes more animated.

To compare the accompaniment for each verse, the next three figures should be considered.

Figure 104: Bizet's Les tringles des sistres tintaient, measures 49 – 54 (Verse 1)

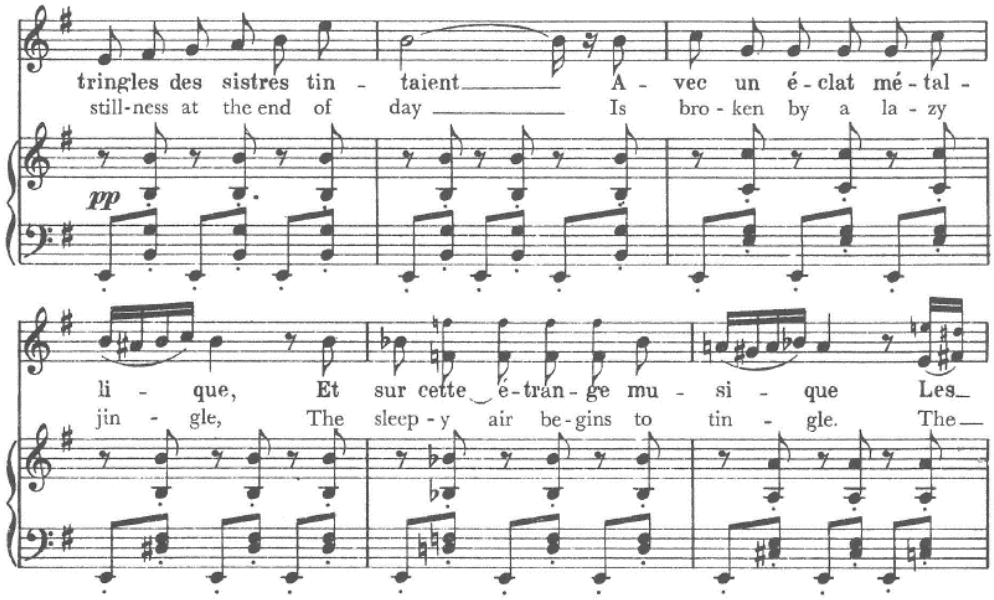


Figure 105: Bizet's Les tringles des sistres tintaient, measures 89 – 94 (Verse 2)

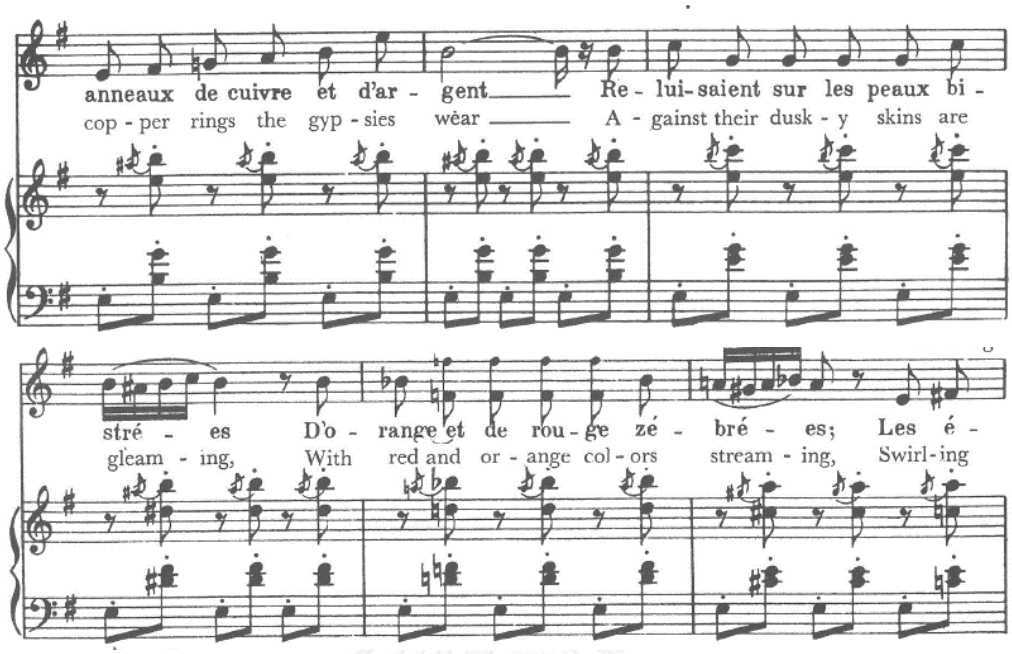
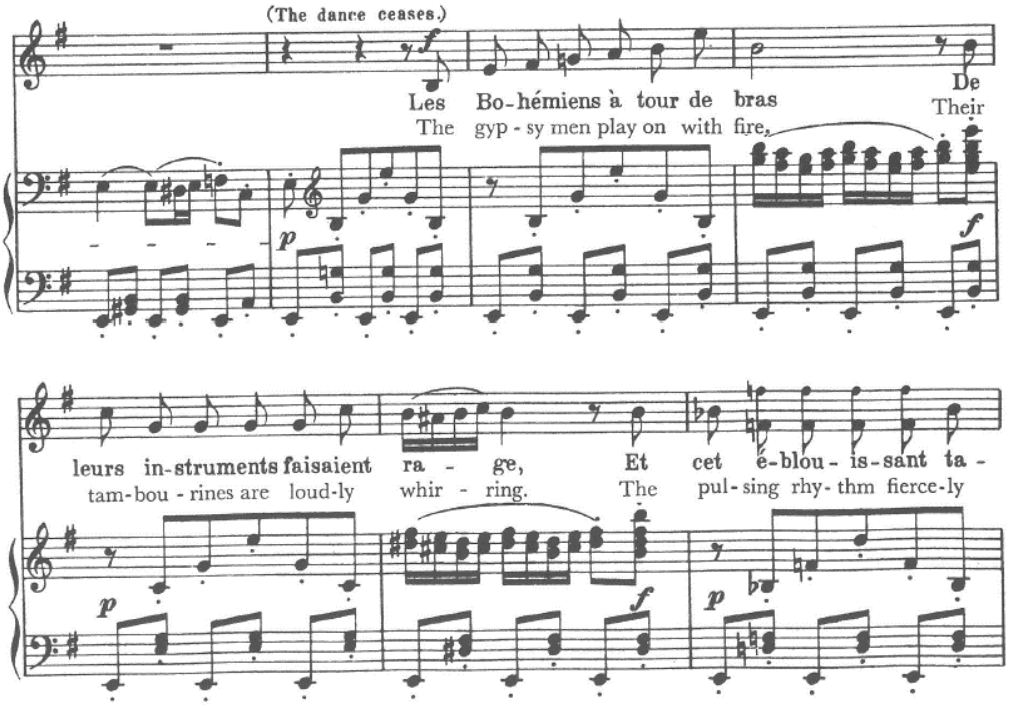
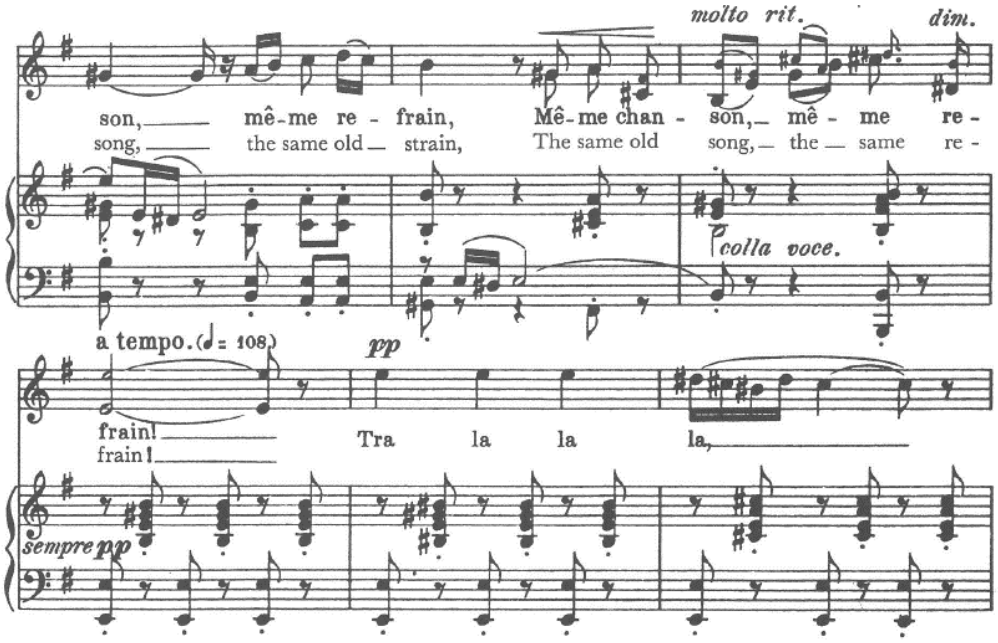


Figure 106: Bizet's Les tringles des sistres tintaient, measures 127 – 133 (Verse 3)



The previous three figures show that the harmony for each verse stays the same, but the accompaniment gets progressively richer. In the first verse, the accompaniment consists of a bass note on the downbeat and a chord on the upbeat. In the second verse, each chord on the upbeat has an additional grace note. For the last verse, there are flourishes such as those in measures 130 and 132 in Figure 106.

Figure 107: Bizet's Les tringles des sistres tintaient, measures 65 – 70



Towards the end of each verse, the harmony changes from E minor to E major. As seen in the figure above, the G# is introduced in measure 65 and the C# completes the transition in measure 66. The melody in measure 67 also helps establish the new key.

The accompaniments for the refrains also get richer with successive repeats, as can been seen in the following figures.

Figure 108: Bizet's Les tringles des sistres tintaient, measures 77 – 80 (Verse 1)

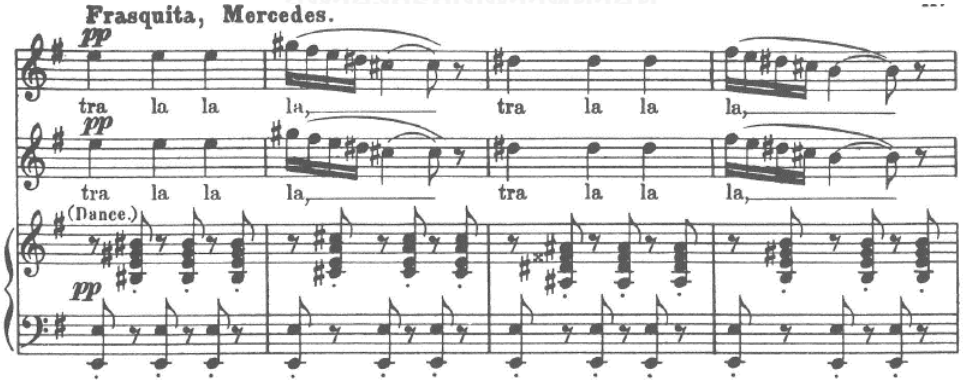


Figure 109: Bizet's Les tringles des sistres tintaient, measures 120 – 122 (Verse 2)

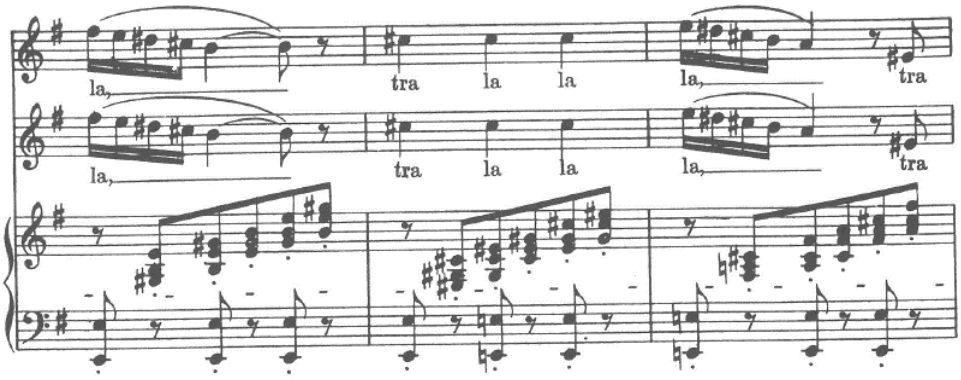
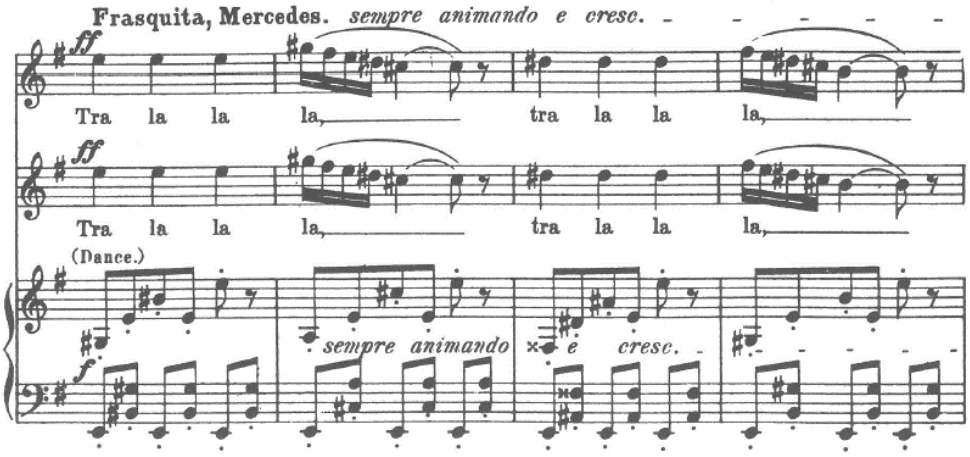
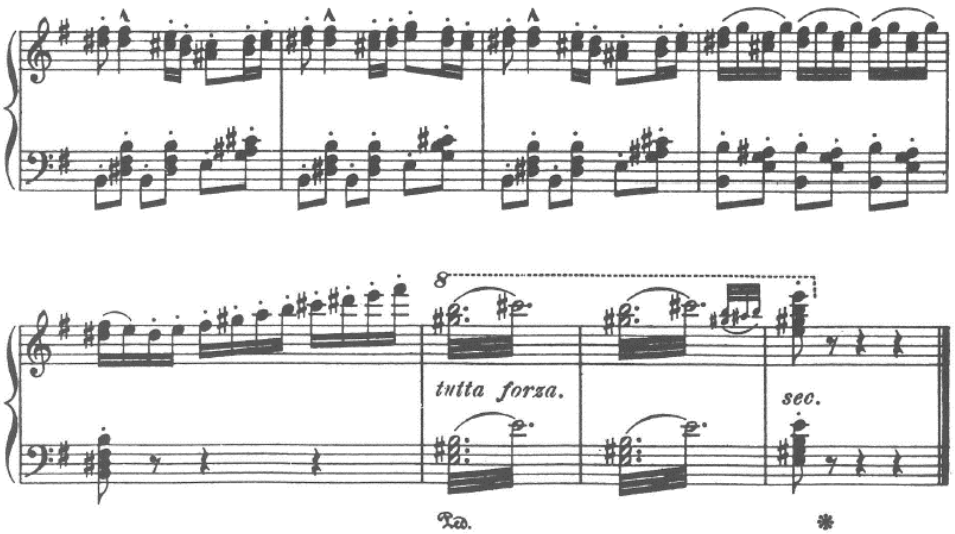


Figure 110: Bizet's Les tringles des sistres tintaient, measures 157 – 160 (Verse 3)



In the coda, the theme from the introduction returns and develops until the accumulation in a scale and tremolos, ending the aria in E major.

Figure 111: Bizet's Les tringles des sistres tintaient, measures 183 – 190



Chapter 4
Performance Practice

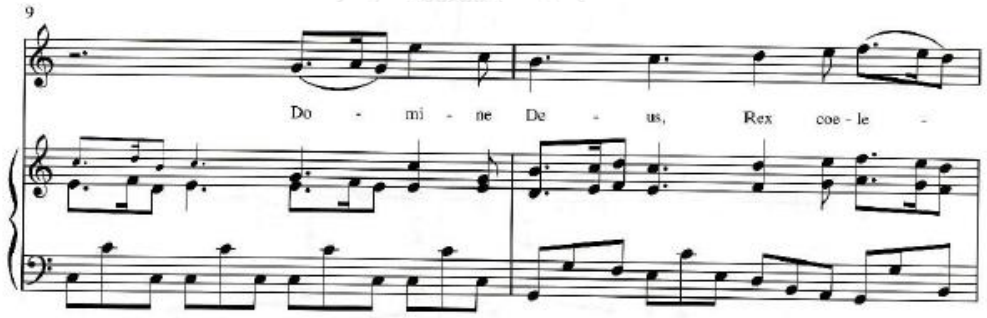
In this chapter, there will be two sections, techniques and interpretations, for each piece.

4.1 "*Domine deus*" from *Gloria* by Antonio Vivaldi

4.1.1 Techniques

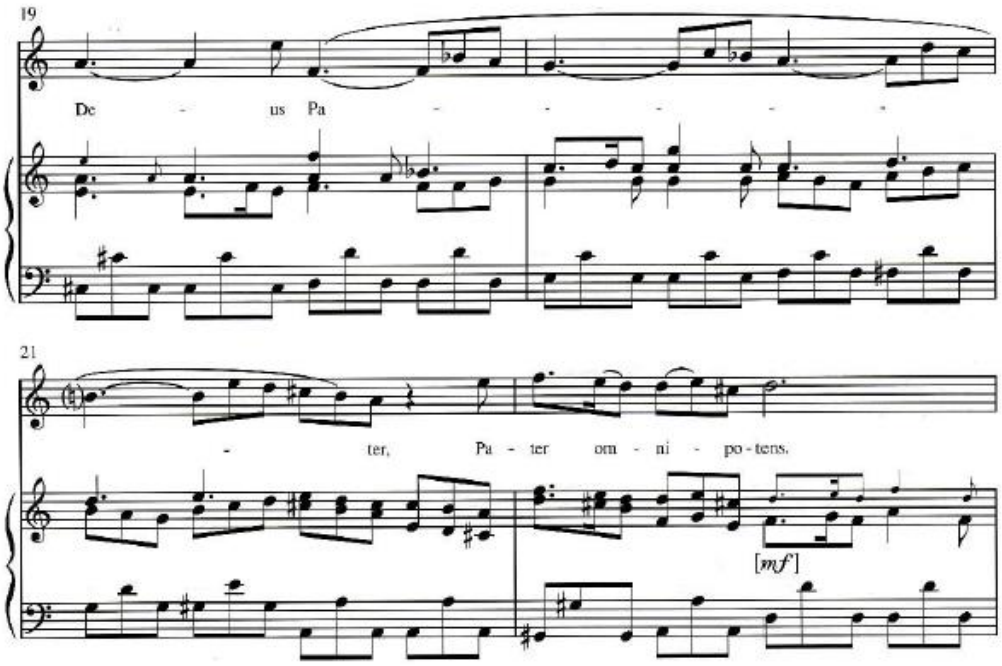
"Domine deus" is a Baroque aria which requires pure and even tones. The challenging parts for this piece lie mainly in leaping notes and melismatic lines. Vivaldi also used many imitations and echoes in the piece and the performer should do something differently each time. Moreover, since the piece is in compound time, the performers should make sure that the rhythms are crisp and accurate.

Figure 112: Vivaldi's Domine deus, measure 9 – 10



Measure 9 is the first time the soprano solo enters this movement. We see that there is a major sixth leap from G4 to E5. To successfully sing this first phrase, the singer must be prepared to take a good breath prior to singing and start singing with the placement for the E in mind. She needs to keep the breath going evenly throughout the phrase. She must also be careful not to tense up or change the placement of the vowels too much; otherwise the sound may get strident.

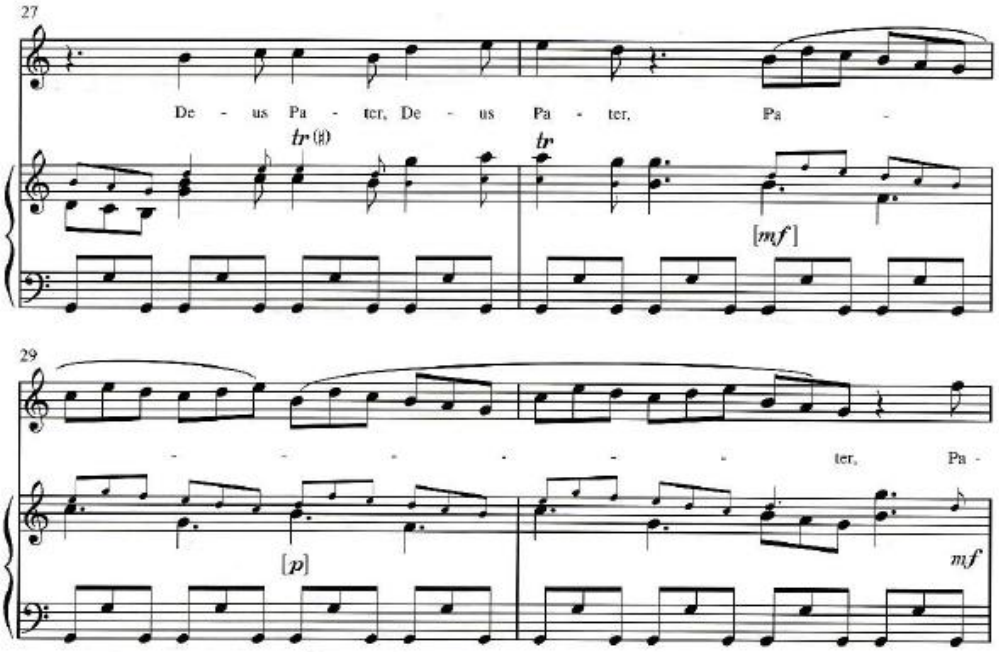
Figure 113: Vivaldi's Domine deus, measures 19 – 22



In measure 19, not only is there a leap from A4 up to E5, but there is also a leap back down to F4. A further analysis reveals that the phrase "Pater" which starts on the third beat of measure 19 extends through measure 21 and should be sung in one breath if possible. Thus, a breath should be taken in measure 19 between "Deus" and "Pater." The singer should approach the first leap in the same way as in Figure 112. However, the singer should take a little time after the word "Deus" to take a good breath, because if the E is rushed, then it will sound bad. Also, without a good breath, the singer will not be able to finish the phrase after. This will require communication between the singer, the oboist, and the pianist. Moreover, after the breath, the singer needs to support the F4 well and not let it collapse even though it is lower than all the notes previously sung.

In measure 22, the syllable "tens" in "omnipotens" should be sung with great care, especially for Thai singers. The difficulties lie in two parts. First, the vowel "e" tends to get strident often for Thai singers, so the singer should try to open the vowel a little more than she would if she were saying a similar word in Thai. Second, the singer should be careful not to close the "n" too quickly and try to stay on the vowel as long as possible.

Figure 114: Vivaldi's Domine deus, measures 27 – 30



Measures 28 – 30 ("Pater") is an example of another musical challenge for this piece, which is the long melismatic line. To sing the melisma effectively, the singer must take a good breath, then keep a good support, control, and placement, to ensure that the tone is even throughout and does not change with the notes. Sometimes a singer may have the tendency to change the vowel with the notes which should be avoided.

4.1.2 Interpretation

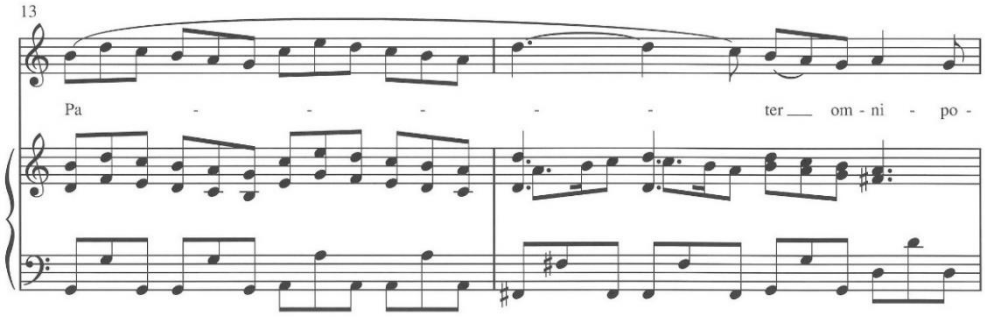
Domine deus is from a Baroque oratorio. The accepted practice is to keep true to rhythm and not using too much *vibrato.* The text is standard *Gloria* so the singer should keep the joyful but solemn mood.

Text and Translation

Original text: Latin	English Translation[1]
Domine Deus,	*Lord God,*
Rex coelestis,	*heavenly king,*
Deus Pater, omnipotens.	*God the Father Almighty*

Vivaldi did not specify any dynamic markings, but the singer still needs to use appropriate dynamics. In particular, she can make use of *crescendo* and *decrescendo* in a long melismatic passage. Vivaldi also used many imitations and echoes. They should be sung differently each time rather than just repeating the passage twice.

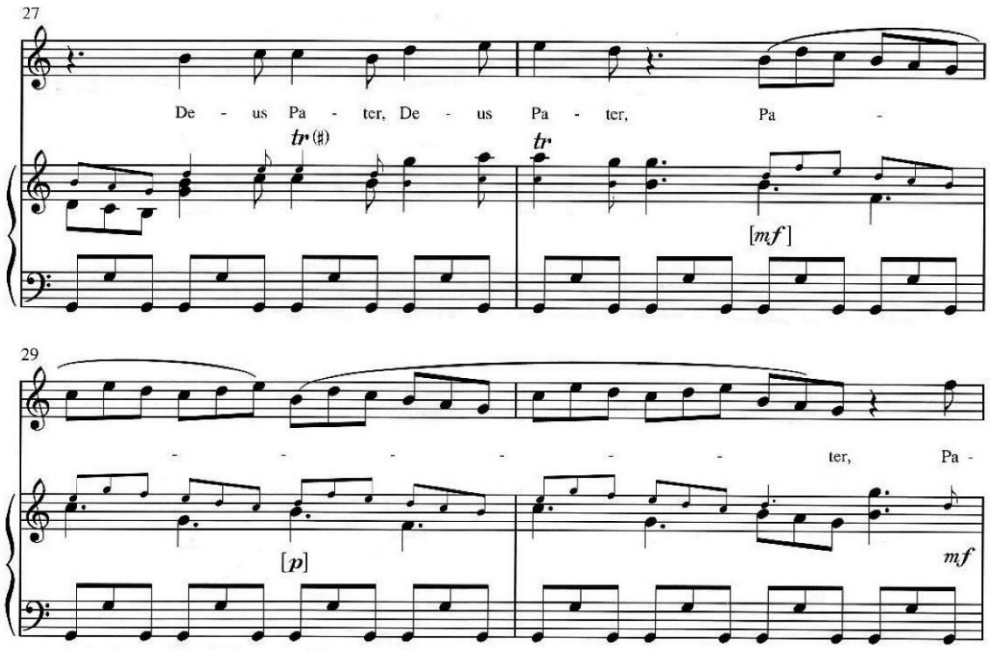
Figure 115: Vivaldi's Domine deus, measures 13 – 14



The singer should make a *crescendo* from the beginning of measure 13 through the long note at the beginning of measure 14, then *decrescendo* on the third and fourth beats. This way the passage will feel as if it moves more. The *crescendo* will also help support the long note and not allowing it to go flat. The *decrescendo* will finish off the phrase nicely.

[1] Source: Vivaldi (1994)

Figure 116: Vivaldi's Domine deus, measures 27 – 30



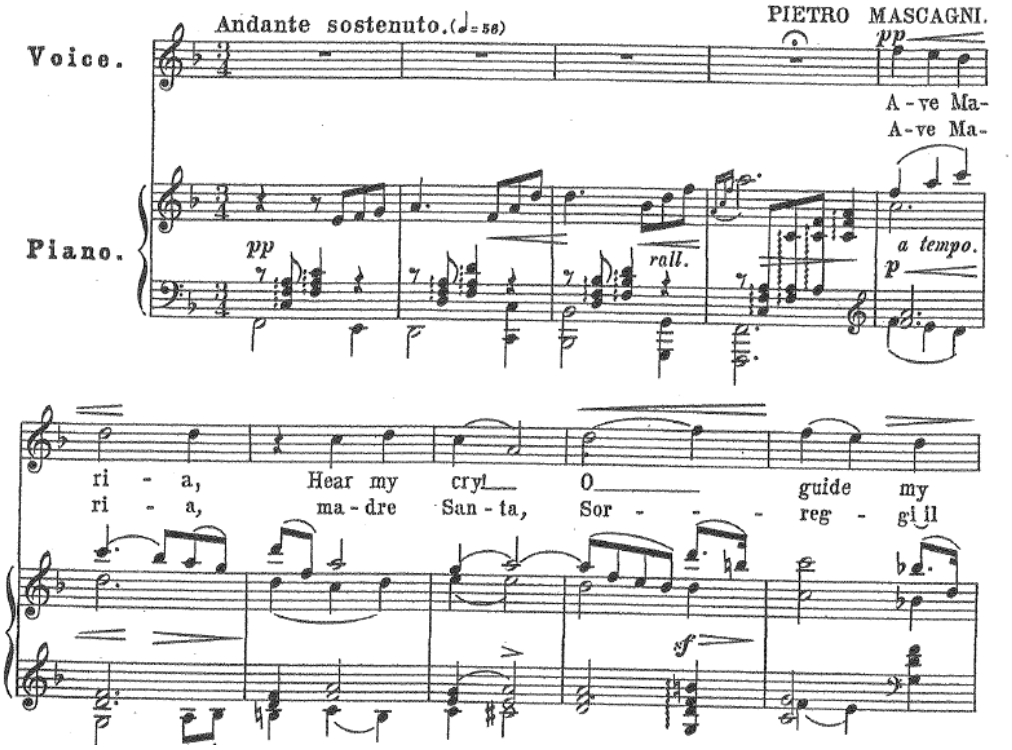
In measures 27 – 30, Vivaldi used imitation twice; the first time with the words "Deus Pater" which were sung twice in measures 27 – 28, and the second time with the melismatic lines in measures 28 – 29 and 29 – 30. Thus, these echoes should be sung differently each time. For measures 27 – 28, the author chooses to sing the first time *piano* and the second time louder, in order to lead to the melismatic line ("Pater") which the author chooses to sing the first time *mezzoforte* and the second time *piano* to finish the phrase.

4.2 “Ave Maria!” by Pietro Mascagni

4.2.1 Techniques

Ave Maria! is a lyrical song with a wide range of dynamics from *pianissimo* to *forte*. It requires even lyrical tones and long phrasing. To prepare, the singer should practice singing scales going up and down softly and evenly. Then the singer should practice long tones with *crescendo* and *decrescendo* while making sure that the sound and tone are even.

Figure 117: Mascagni’s Ave Maria! measures 1 – 10

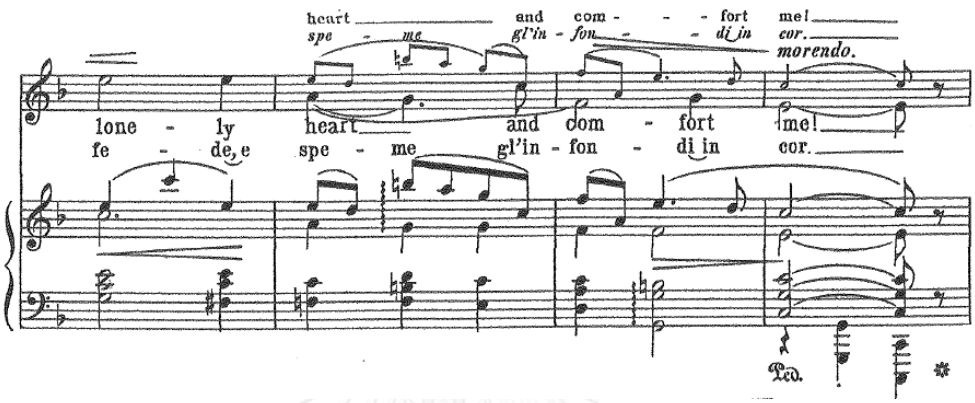


Measure 5 where the voice comes in is the most difficult part of the piece, because the dynamic is *pianissimo* while the note is F5. It is much more difficult to sing softly than loudly in that register. The singer needs to take a good breath and stay released, controlled, but not tensed. She also must not reach for the note from below but instead gently drop into the note from above.

One way to practice is to practice the 3-note pattern at lower pitches, where it is easier to sing softly. Then the singer can gradually move up the pitches while keeping the released feelings. Since the first vowel is an “a” (in Ave), the singer can think of yawning to create the needed space.

There is a *crescendo* in measure 9 and a *decrescendo* in measure 10; this is where the long tone practices can help. The shape of the phrase already gives a natural *crescendo* in measure 9 when the notes get higher and a natural *decrescendo* in measure 10 when the notes get lower. However, the singer still needs to make sure that the tone is even and that the placement does not drop when coming down.

Figure 118: Mascagni's Ave Maria! measures 20 – 23

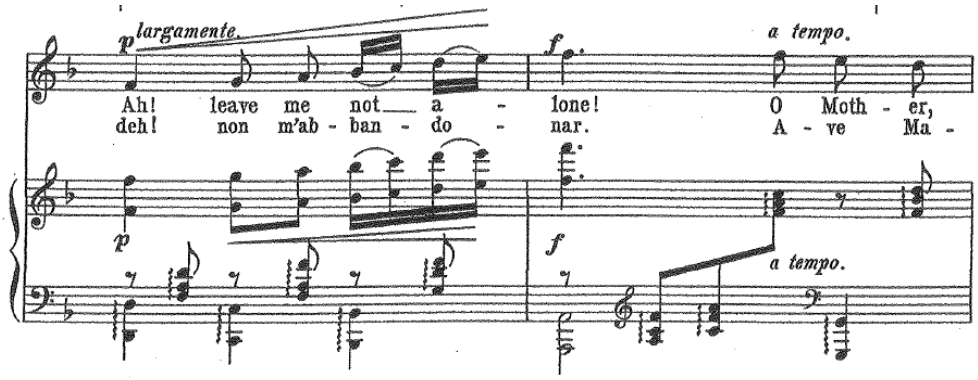


In measures 21 – 23, the arranger gives two alternate versions and the singer must make a decision about which version to sing. Each version has its advantages and challenges.

If the singer chooses the top notes, the singer will sing the exact same line as the violin. Thus, in the case where a violinist is unavailable, this may be a preferable option because it gives more flourish. Another advantage is that the range is probably more comfortable to sing for a soprano than the low notes. However, if the singer chooses this option, she must be careful when singing "me" in measure 21, because it requires a big jump from the previous note. The vowel "e" can also cause the singer to close up in the high note. Thus, the singer must ensure that the vowel stays open to avoid an unpleasant sound.

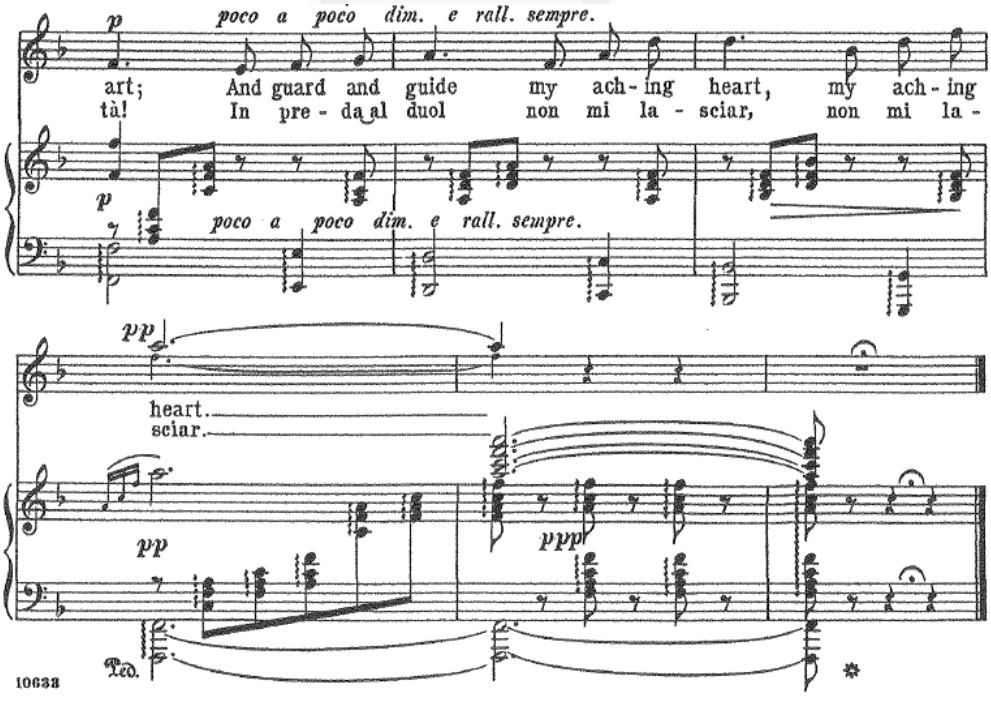
On the other hand, if the singer chooses the bottom notes, it will complement the violin nicely. As previously mentioned, these notes may be less comfortable to sing for a soprano because of the range. It is also more difficult to project. Thus, the singer should not force the sound out, but instead keep a good breath support to ensure that the placement and the sound do not drop.

Figure 119: Mascagni's Ave Maria! measures 36 – 37



In this example, the *largamente* and *crescendo* in measure 36 give a special challenge in term of ensemble. The singer, violinist, and pianist must plan together beforehand on manner of the *largamente* and the amount/speed of the *crescendo*. They should also plan how to signal when to return to *a tempo*. Then, during the performance, all performers must be especially aware of each other during this passage. As for individual techniques, the singer should have no problem making the *crescendo* here because the passage is an ascending scale which will get louder naturally. Still, she should take a good breath beforehand to ensure that she can sustain the long line and the *crescendo*.

Figure 120: Mascagni's Ave Maria! measures 47 – 52



Measure 47 starts with *piano* and *poco a poco dim.* Then *e rall. sempre.* is specified in measure 48 and ended with *pianissimo* on the note A5 in measure 49. Thus, this passage needs careful planning. The singer should not start the passage too softly; otherwise, it would not be possible to go any softer. The last note also poses a challenge, because it is very high and soft. The singer must be released and keep the air flowing well. It may be helpful for some singers to switch the register to "whistle tone" rather than attempting to sing full voice.

4.2.2 Interpretation

Ave Maria! is an adaptation of Mascagni's *Intermezzo* from *Cavalleria Rusticana* rather than an original composition. Once one examines the text below, one can see that this is different than the standard Ave Maria prayer which praises the Virgin Mary. Instead, this text is more dramatic and in line with the *verismo* nature of the opera from which it originates. Thus, the interpretation should stay in line with the realism of emotions rather than a sacred prayer.

Text and Translation

Original Text: Italian	English Translation[2]
Ave Maria, madre Santa,	*Hail Mary, holy Mother,*
sorreggi il piè del misero che t'implora,	*Guide the feet of the wretched one who implores thee*
in sul cammin del rio dolor	*Along the path of bitter grief*
e fede, e speme gl'infondi in cor.	*And fill the hearts with faith and hope.*

[2] Source: Ave Maria Concert Festivals (Accessed 2014)

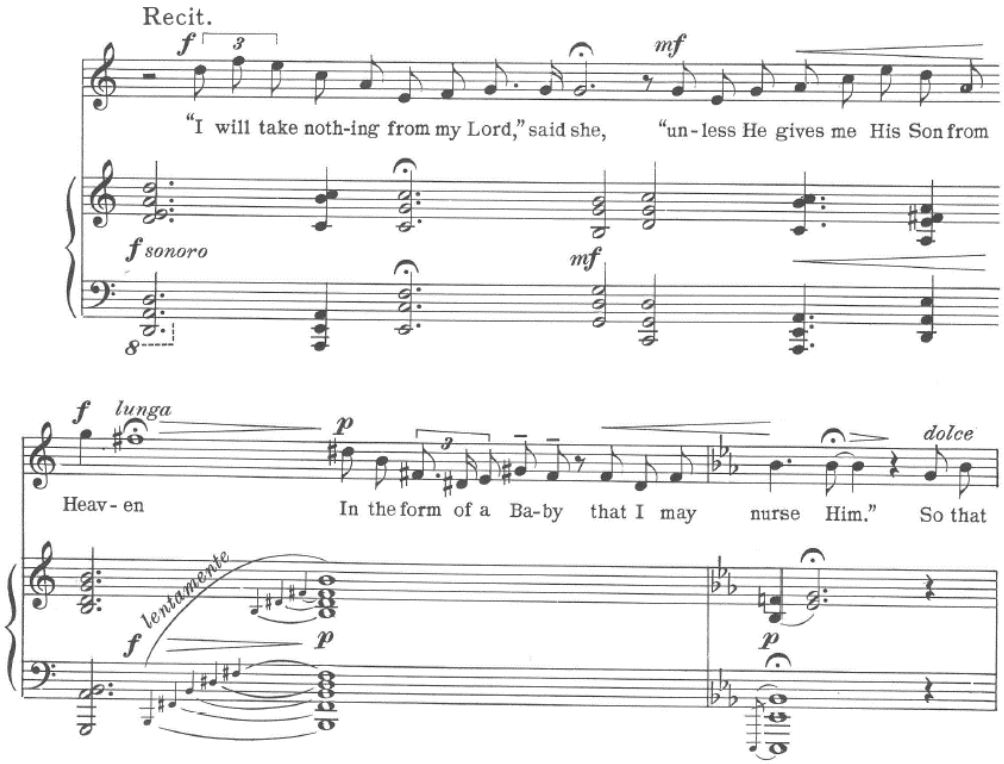
O pietosa, tu che soffristi tanto,	*O merciful Mother, thou who suffered so greatly,*
vedi, ah! vedi il mio penar.	*See, ah! See my anguish.*
Nelle crudeli ambasce d'un infinito pianto,	*In the cruel torment of endless weeping,*
Deh! Non m'abbandonar.	*Ah! Do not abandon me.*
Ave Maria! In preda al duol,	*Hail Mary! Oppressed by grief,*
Non mi lasciar, o madre mia, pietà!	*Do not leave me, O Mother, have mercy!*
O madre mia, pietà! In preda al duol,	*O Mother, have mercy! Oppressed by grief,*
Non mi lasciar, non mi lasciar.	*Do not leave me.*

4.3 *St. Ita's Vision* from *Hermit Songs* by Samuel Barber

4.3.1 Techniques

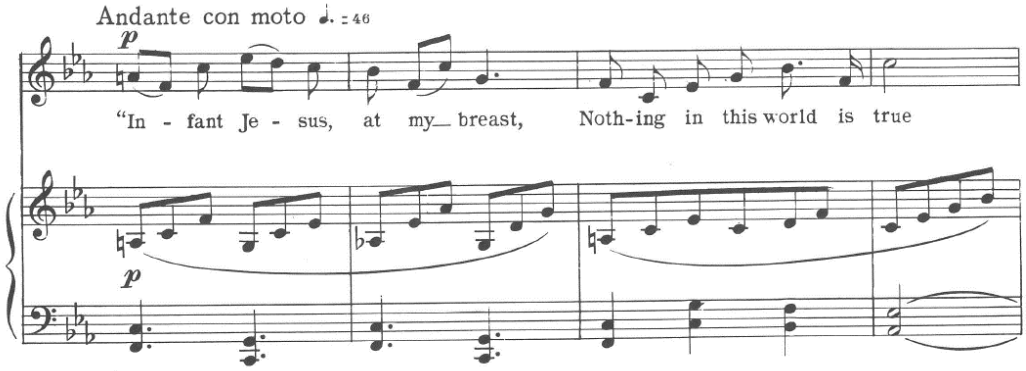
This song comprises two parts, the recitative and the song itself. The techniques needed for the two parts are different. For the recitative, the singer should practice speaking the text to find a natural rhythm, in addition to those specified by the note values. For the song part, the melody is mostly disjunct so the singer needs to practice the melody a lot in order to get used to it.

Figure 121: Barber's St. Ita's Vision, measures 1 – 2



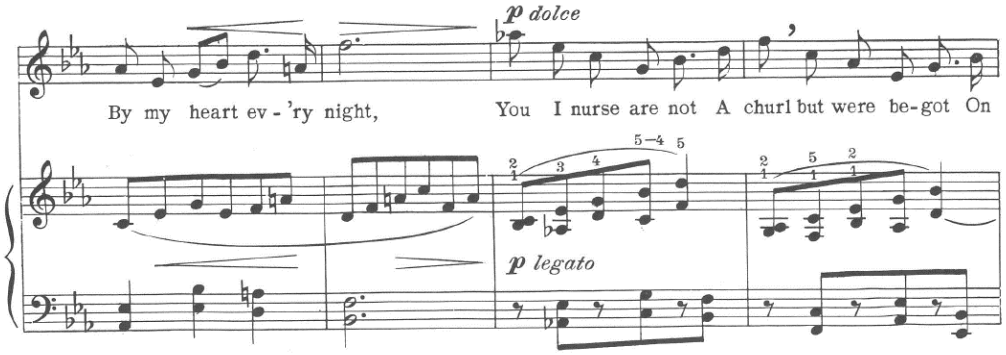
The whole prayer to God, except for the last two words, is contained in the first measure. Each phrase spans a range of over an octave; thus, the singer needs to be prepared. The first phrase, which starts on the D5 then descends, should be easier to place the sound than the second phrase which ascends. The singer still needs to be careful that she keeps the placement of the low note. For the second phrase, there is a minor-seventh leap, posing a challenge. Fortunately there is a *crescendo* right before and the top note is marked *forte*, but the singer still needs to make sure that the high note is open and released. She can modify the vowel a little and make it more open than usual, resembling an "ah" sound rather than an "eh." The singer should also be aware of the accents placed by Barber on the word "Baby" and emphasize accordingly.

Figure 122: Barber's St. Ita's Vision, measures 5 – 8



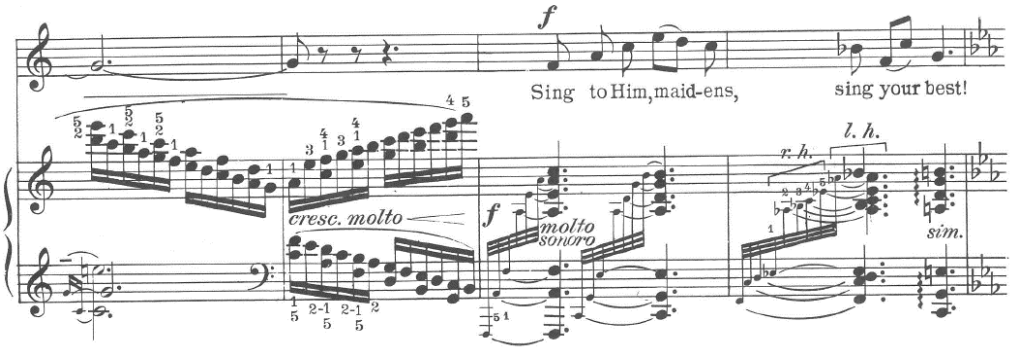
As mentioned before, the melody is quite disjuncted, and only on the word "Jesus" would there be intervals of seconds. Thus, the singer will need to practice and listen a lot to get used to this type of melody. Also note the rhythmic patterns which suggest a swaying motion, appropriate for a lullaby. Hence, the singer should try to sing this part gently and sweetly.

Figure 123: Barber's St. Ita's Vision, measures 13 – 16



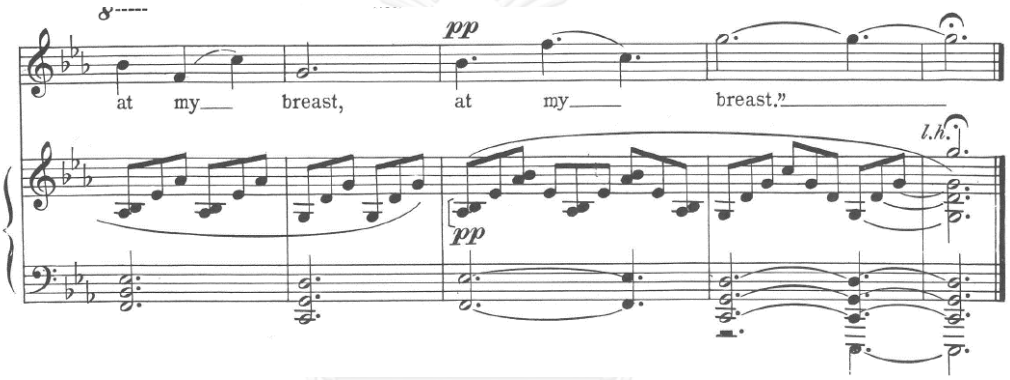
This part not only has purely disjunct melody of large intervals, but it also contains a high Ab with the marking *p dolce*. For the high note, the singer should realize that dynamics are relatives. The *piano* should only be as soft as she can reasonably sing without compromising the tone quality. It is useless if she sings softly but the sound is uneven or cracks.

Figure 124: Barber's St. Ita's Vision, measures 28 – 31



Measures 30 and 31 are an invitation to other nuns to sing to the baby Jesus. This part can be sung in full voice. The range should be comfortable for a soprano.

Figure 125: Barber's St. Ita's Vision, measures 40 – 44



The challenge lies in the last three measures, with the marking *pianissimo* and large intervals. Again, the *pianissimo* is relative, and while the singer should not sing this passage loudly, she needs to find a balance between dynamics and tone quality. Sometimes the dynamics suggests a singing manner in addition to the volume. Thus, the *pianissimo* here probably means the sound should be floating and gentle. Nevertheless, she should practice and experiment to see how she can best sing those notes. A whistle tone would be appropriate for singers who can master and control the techniques required.

4.3.2 Interpretation

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him".
So that Christ came down to her
in the form of a Baby and then she said:
"Infant Jesus, at my breast,
Nothing in this world is true
Save, O tiny nursling, You.
Infant Jesus at my breast,
By my heart every night,
You I nurse are not a churl
But were begot on Mary the Jewess
By Heaven's light.
Infant Jesus at my breast,
What King is there but You who could
Give everlasting good?
Wherefor I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

St. Ita's Vision can be divided into three main sections, in term of interpretation. The first part (Recitative, measures 1 – 4) is a prayer by St. Ita to God. She prays that God sends her "His Son from Heaven In the form of a Baby that [she] may nurse Him." This is not an uncommon prayer for nuns during that period. Then the second part (measures 5 – 27) is a lullaby for the infant Jesus to whom she is speaking. In the next part (measures 30 – 37) she speaks to the other nuns, inviting them to "Sing to Him,

maidens, sing your best!" before turning back to the infant Jesus and returning to the lullaby in measure 38 until the end of the song.

We can use each part's different audience to help with interpretation. The first part, the recitative, should be sung with reverence since it is a prayer to God. Then the second part, the lullaby for the baby Jesus, should be sung with tenderness, and with a swaying motion, which the music already invites us to do. The invitation for the other nuns to sing him their praises, can be sung the loudest and with conviction. Then the return to the lullaby should be sung in the same manner as before.

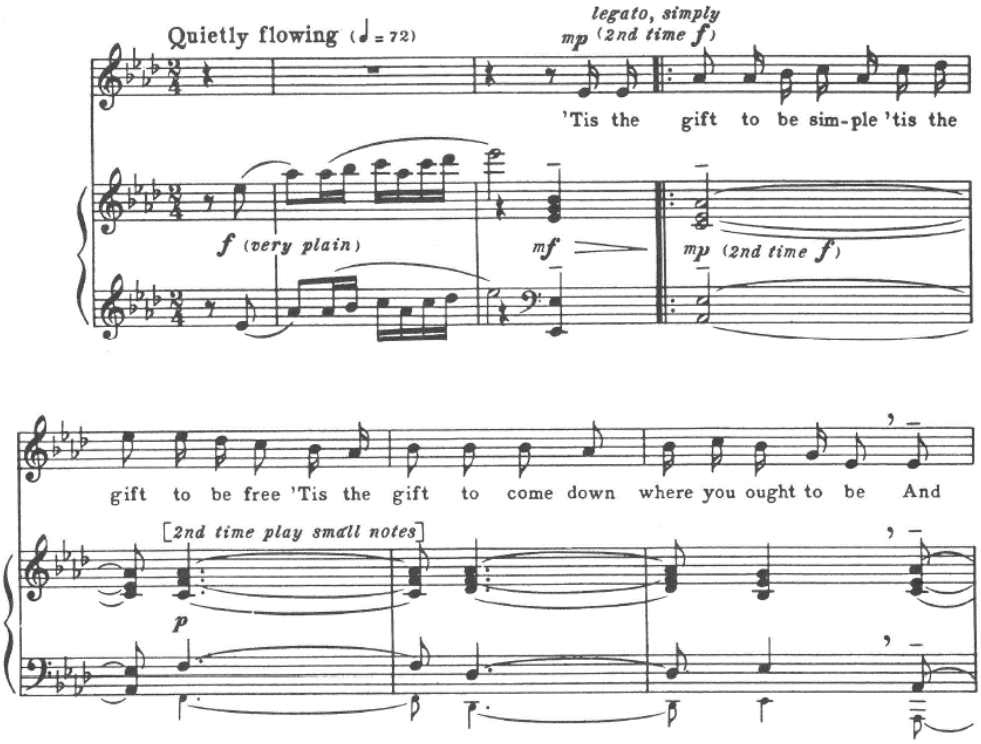
4.4 *Simple Gifts* from *Old American Songs* by Aaron Copland

4.4.1 Techniques

The melody of *Simple Gifts* is not difficult, since it is a hymn intended for the congregation to sing. However, as mentioned previously, Copland's *Simple Gifts* was arranged to emulate a recitative. Thus, the singer who aspires to sing this song needs to pay extra attention to the pronunciation of the text. The good thing is that the rhythm of the music fits the rhythm of the language quite well; thus, if the singer can follow the strong and weak beat of the music, the language will sound natural.

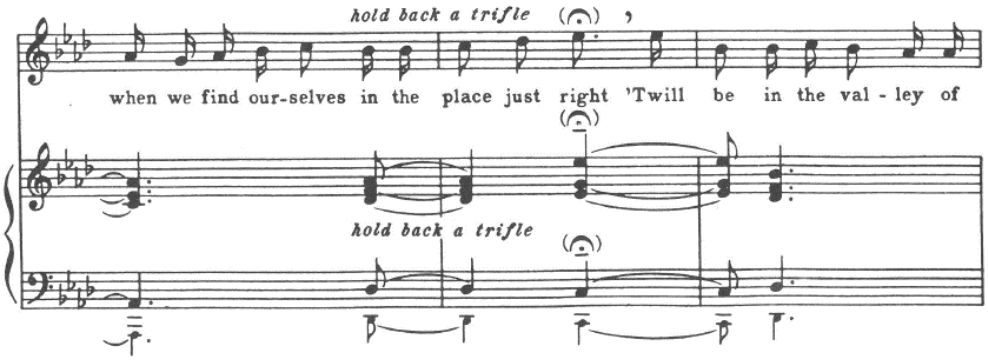
To practice, the singer should first practice saying the text slowly then gradually speed up. While the song is not particularly fast, the words can be a mouthful sometimes, especially for a non-native speaker. For a Thai singer, there are two challenges which she needs to pay extra attention to. The first challenge is to pronounce all the ending consonants in words such as the "f" and "t" in "gift." The second challenge is the vowels and the diphthong which will be further illustrated in examples.

Figure 126: Copland's Simple Gifts, measures 1 – 6



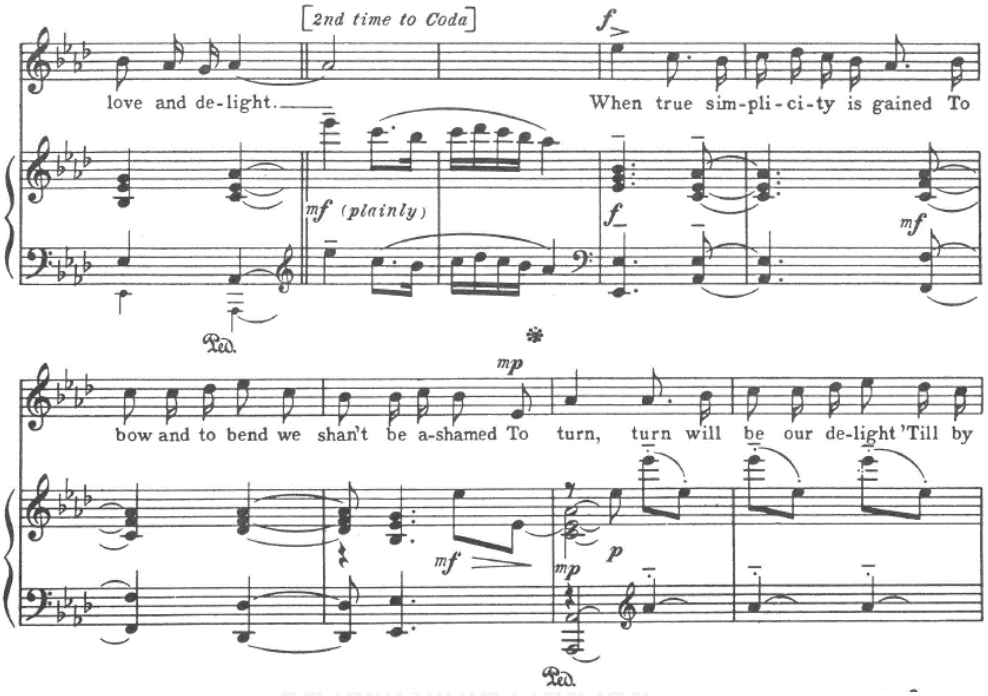
In this example, the word "gift" appears three times: "gift to be simple" in measure 3, "gift to be free" in measure 4, and "gift to come down" in measure 5. When singing this word, the "i" should not be too short or too high in the placement, which may result in a strident sound. Both the ending consonants ("f" and "t") should be pronounced clearly and quickly, before proceeding to the next word. The singer can think of giving the word "gift" a little lift or bounce in order to avoid making it too heavy.

Figure 127: Copland's Simple Gifts, measures 7 – 9



The singer should be extra careful with the diphthong in “place” and “right.” When singing diphthong in English, the vowel on which the note should be held is the first one. The second vowel should come at the very end of the note. Thus, for “right,” which is held because of the fermata, the note should be sung on “a” (*Italian* “a”) and closed to “i” (*Italian* “i”) and “t” at the last moment.

Figure 128: Copland’s Simple Gifts, measures 10 – 18



Note that in measure 16, the dynamic changes from *forte* to *mezzo-piano* suddenly and the piano accompaniment changes as well. This is an example of Copland’s nuances. According to the text, the phrasing should be “To bow and to bend we shan’t be shamed” and “To turn, turn will be our delight.” However, if one ignores the text and just considers the melody, the phrasing would end on the tonic in measure 17. Thus, to keep the text phrasing, Copland changed the dynamic and piano accompaniment to signify the beginning of a new phrase. Hence, the singer needs to adhere to Copland’s intention by making the dynamic change and taking a quick breath if possible in measure 16. The good thing is that the note jumped from Bb down to Eb, and the lower Eb will be softer naturally, but the singer needs to be careful not to let the placement drop. Then in measure 17 between the first and

second “turn,” the singer can make a short pause without taking a breath to keep the phrase going.

4.4.2 Interpretation

As mentioned previously, the melody for this song is not difficult. In fact, it is quite simple. Thus, the challenge lies in how to make the song interesting without technical flourishes. When one examines the Shaker’s beliefs, one can see that they take pleasure in simple things, as the text of the song suggests. Thus, the interpretation of the song should stay on the simple side, as Copland’s markings (*legato, simply* for the singer and *very plain* for the piano) suggest. One way to achieve that goal is to work with the nuances of the languages in terms of accents of the texts which coincide with the music nicely.

'Tis the gift to be simple, 'tis the gift to be free
'tis the gift to come down where you ought to be
And when we find ourselves in the place just right
'Twill be in the valley of love and delight.
When true simplicity is gained
To bow and to bend we shan't be ashamed
To turn, turn will be our delight
'Till by turning, turning we come round right.

'Tis the gift to be simple, 'tis the gift to be free
'tis the gift to come down where you ought to be
And when we find ourselves in the place just right
'Twill be in the valley of love and delight.

Note that the **bold** words are where Copland puts accent marks, while the underlined words are where the strong beats fall.

Another way to make the song more interesting is to follow Copland’s dynamic markings, which specify *piano* for part A the first time, *forte* for the first half of part B, which switches to *mezzo-piano* mid-phrase as mentioned in Figure 128. Then the dynamics changes to *forte* for the repeat.

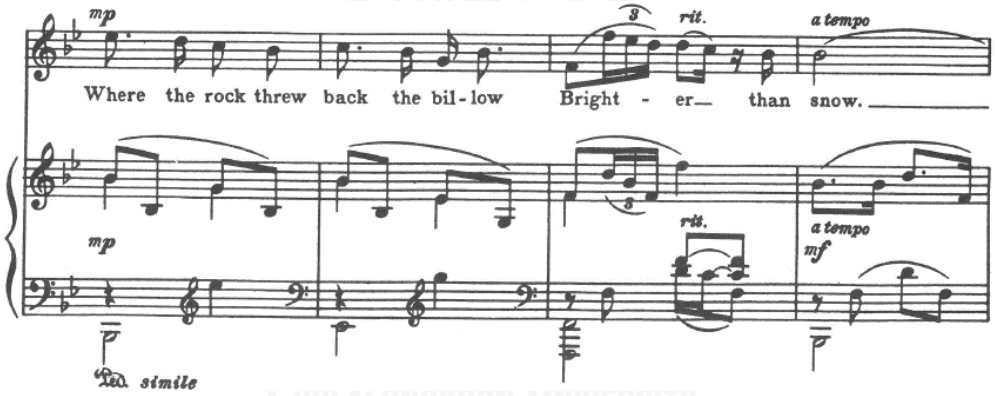
In any case, the singer should not do too much in order to avoid overwhelming the simple charm of the song but instead she should pay attention to the nuances of the words and music.

4.5 *Long Time Ago* from *Old American Songs* by Aaron Copland

4.5.1 Techniques

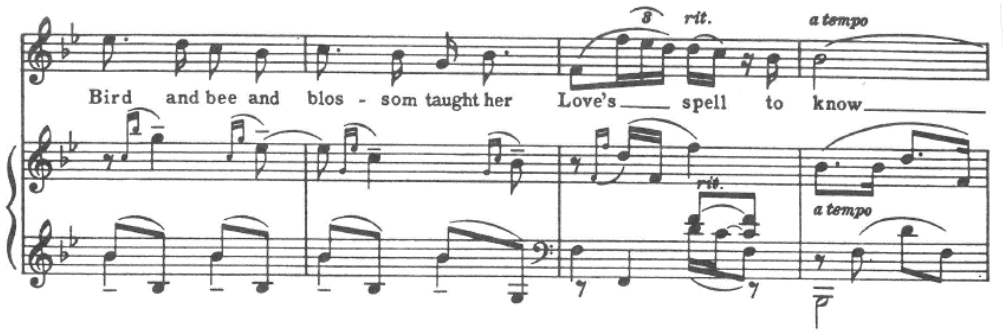
Long Time Ago is in a comfortable middle range for most singers. The melody is beautiful and lyrical. The speed is slow enough that the text should not pose an extra challenge. The challenge lies in the fact that the song will expose any imperfect sounds. Thus, the singer needs an even and controlled breath throughout. The sound should also be floaty and not heavy.

Figure 129: Copland's Long Time Ago, measures 9 – 12



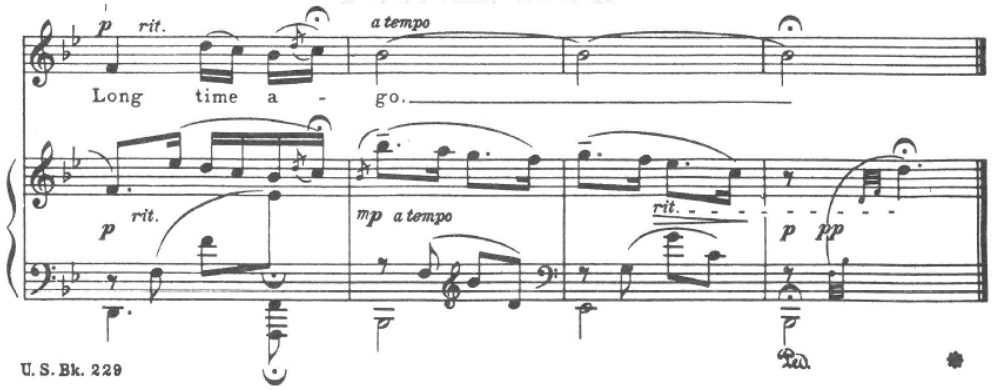
In measure 11, the singer should be careful when singing "Bright." First, the rule on diphthong mentioned earlier is true here, and the singer should singer all the notes on the vowel "a" (*Italian* "a") and only finishes up the word right before the next syllable. Second, when the singer makes the octave leap, the tone, dynamic, and vowel should not change. Thus, the singer should be prepared for the high note even before singing the first note.

Figure 130: Copland's Long Time Ago, measures 29 – 32



The singer's melody in measure 31 is the same as measure 11 mentioned in Figure 129. Thus, the technical aspects of singing the notes discussed earlier remain valid. The word here is "love," which is spoken as the *schwa* sound for American English. However, when singing, especially for a longer note, it is recommended not to use the *schwa* but instead using "a" (*Italian* "a") for a more pleasant sound.

Figure 131: Copland's Long Time Ago, measures 40 – 43



The very last phrase in the song requires a good breath in order to sustain the whole four measures. If the singer is unable to hold the breath, she can take a quick breath after the word "time." Again, when making the leap between the F4 and D5, the singer should make sure that the tone and dynamic remain unchanged.

4.5.2 Interpretation

This song evokes an image of an American countryside, of a happy event taking place a long time ago. The singer is telling his fond memory of a lover who already passed away, but the song is not sad. The singer should thus keep a warm, *legato*, and tender tone. For each verse, the singer can alter the dynamics, but it is the piano that will give each verse a different atmosphere. In particular, the grace notes in verse 3 gives the feeling of flowing water, and the singer can bounce the words a little more in this verse to go with the text. Then in verse 4, the singer can return to the flowing feeling again.

On the lake where droop'd the willow
Long time ago,
Where the rock threw back the billow
Brighter than snow.
Dwelt a maid beloved and cherish'd
By high and low,
But with autumn leaf she perished
Long time ago.
Rock and tree and flowing water
Long time ago,
Bird and bee and blossom taught her
Love's spell to know.
While to my fond words she listen'd
Murmuring low,
Tenderly her blue eyes glisten'd
Long time ago.

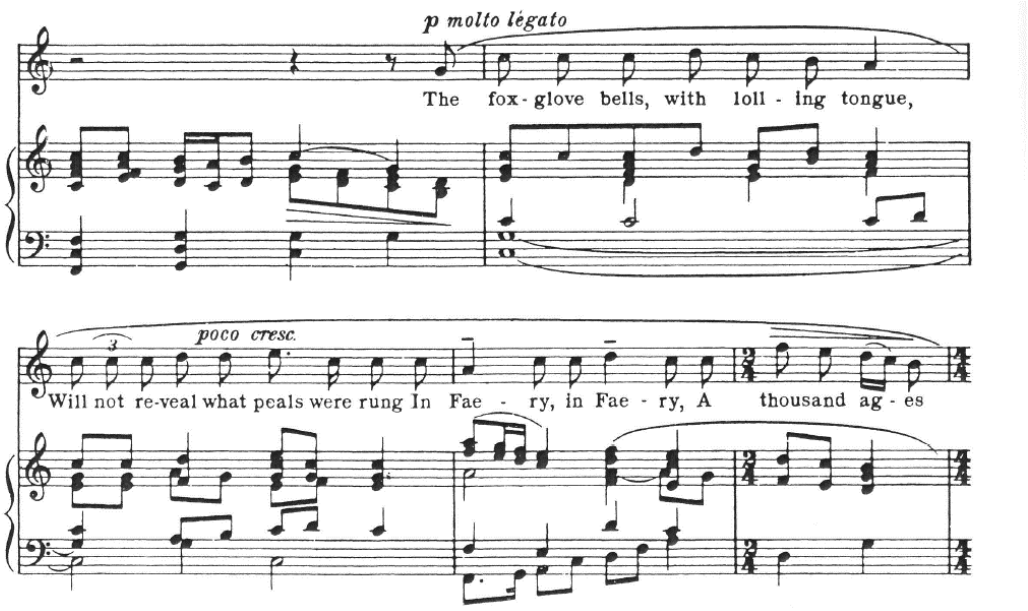
4.6 *Foxgloves* from *Songs of the Countryside* by Michael Head

4.6.1 Techniques

Foxgloves is an example of Head's songs in diatonic style. The tune is simple and easy to sing. The challenge, especially for Thai singers, is in the text. While the tempo of song is not very fast, it is fast enough to make the words quite a tongue-twister. Also, the ending consonants pose additional problems. Thus, the singer needs to practice saying the texts slowly and carefully at first. After the singer can say the texts correctly, she should practice saying them in tempo before singing them with the melody.

Head marked the tempo as *Allegretto* but he also gave additional instructions "very smooth and singing, but moving easily" and "*molto legato.*" Thus, the singer should be aware and not make the phrasing too choppy with all the words.

Figure 132: Head's Foxgloves, measures 4 – 8

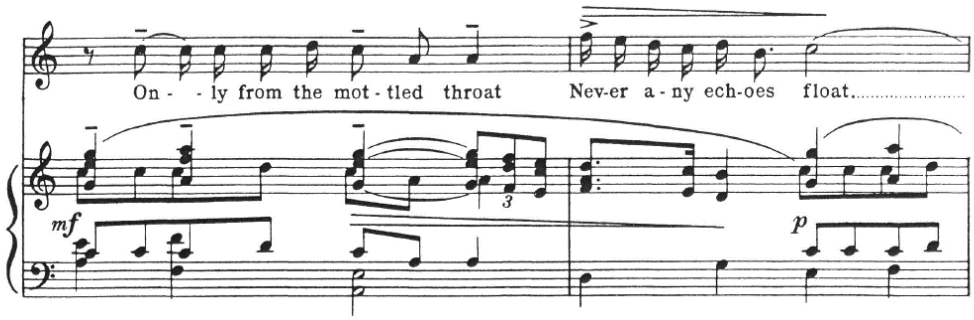


The first verse is not fast and most syllables change on eighth notes. However, one should note that for the first phrase "The foxglove bells, with lolling tongue," a Thai singer will very likely have difficulties with saying the ending consonants of "foxglo<u>ve</u>" "bell<u>s</u>" and "wi<u>th</u>" and needs to practice them.

In measure 7, the singer needs to take a breath after "Faery" but she should be careful not to make the last syllable too short. In fact, she can take a little more

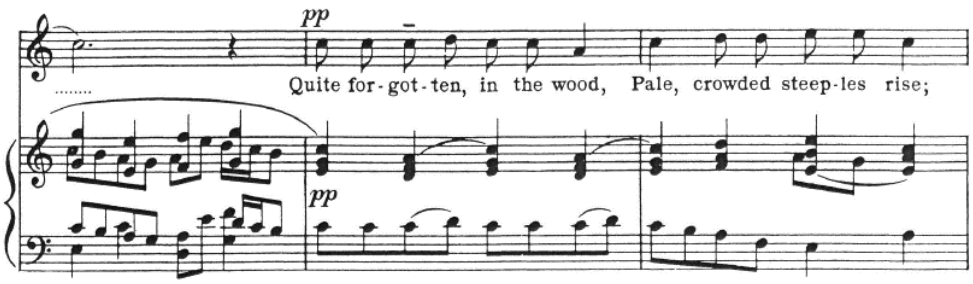
time to breathe (but not too much) by coordinating with the pianist rather than keeping a strict tempo.

Figure 133: Head's Foxgloves, measures 12 – 13



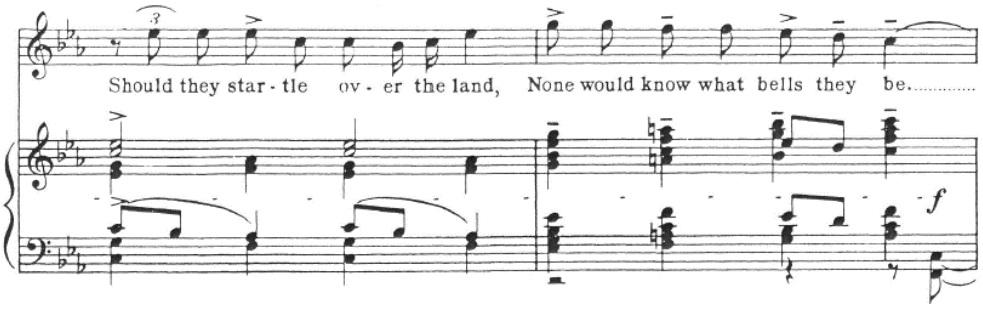
Measures 12 and 13 still keep the same melodic line as before, but one must say the texts more quickly now since the syllables change on sixteenth notes. The singer should also note the syncopation and the accents. She should pay extra attention to the F for "Never," which, although accented, should be opened and not strident.

Figure 134: Head's Foxgloves, measures 14 – 16



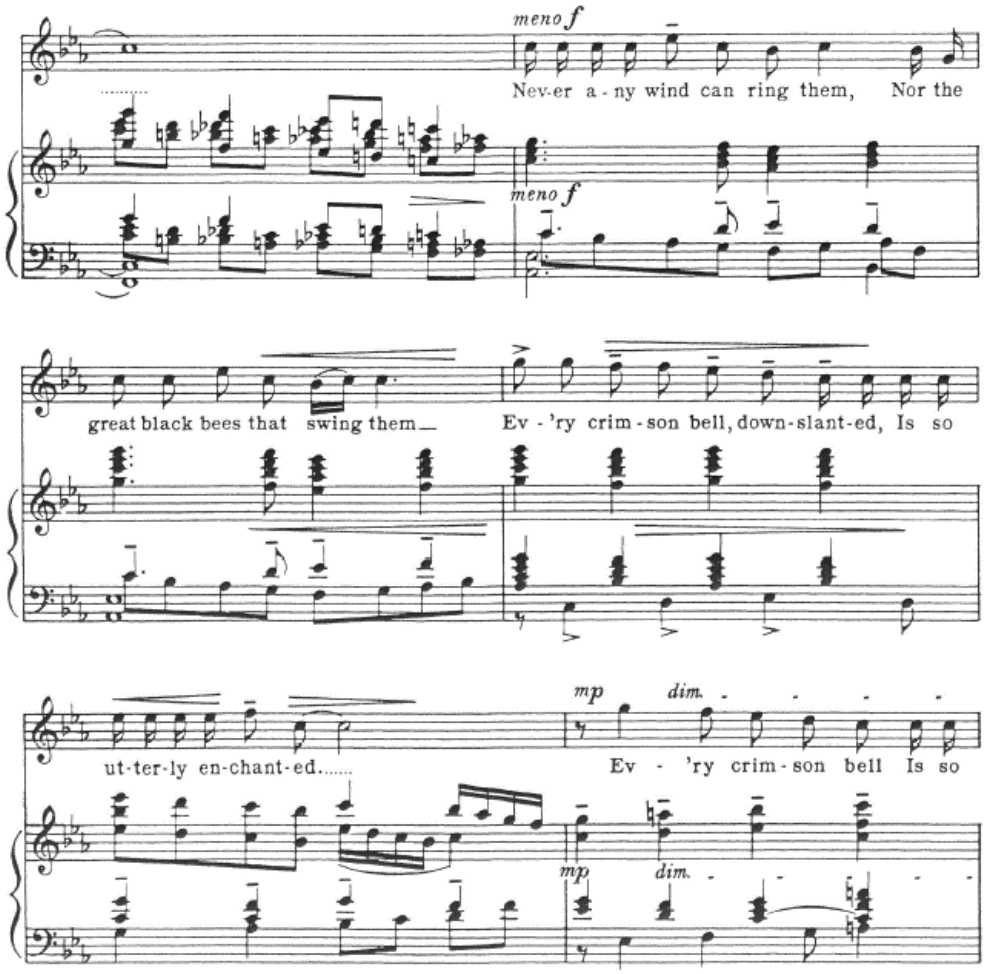
In measures 15 – 16, the dynamics is pianissimo. However, the singer needs to ensure that the texts are still understandable while keeping the *legato* and not allowing the line to become too syllabic. This can be achieved by keeping the air flowing and keeping the voice light. The register is easy for a soprano so this should not be too difficult.

Figure 135: Head's Foxgloves, measures 22 – 23



Here the singer needs to pay attention to the accented syllables. The accents will help with interpretation with an extra dramatic effect.

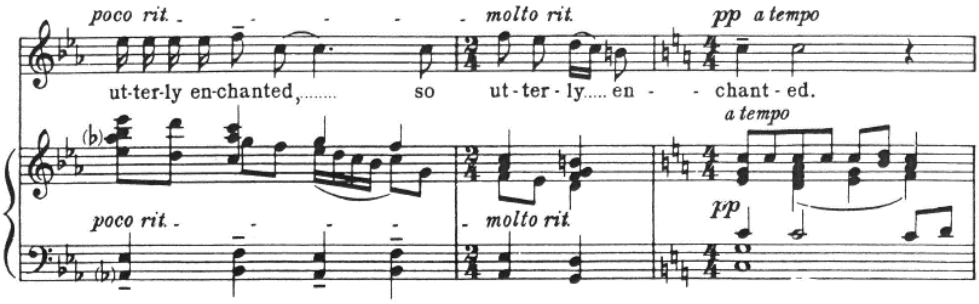
Figure 136: Head's Foxgloves, measures 24 – 29



The texts here are a real tongue-twister. "Never any wind can ring them, / Nor the great black bees that swing them. / Ev'ry crimson bell, downslanted, / Is so utterly

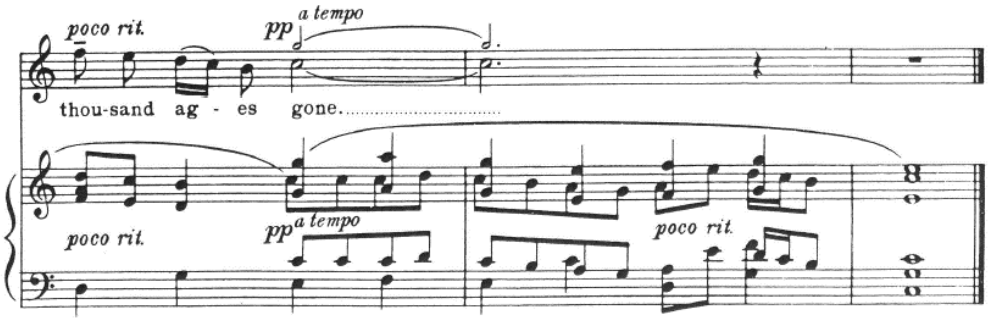
enchanted." These lines require the singer to practice the words carefully in order to be able to sing a fluid line.

Figure 137: Head's Foxgloves, measures 30 – 32



These three measures pose an ensemble challenge with the *poco rit... molto rit.* and *a tempo*. Michael Head would have played it all himself so it was not a problem. However, in a more typical performance with two performers, the singer and the pianist need to communicate well to ensure a smooth transition.

Figure 138: Head's Foxgloves, measures 39 – 39



Should the singer choose to sing the last note as a G, she should be careful that she prepares for it well by not letting the placement drop or the sound get heavy during the previous notes. Otherwise the G will become a challenge to keep light and soft. The ensemble here should be straightforward with the pianist waiting for the singer on the second beat then going back to *a tempo* right after the singer sing the last note.

4.6.2 Interpretation

Michael Head's own voice was not the strongest, but he sang with clarity, with great attention to diction. It was said that one could understand every one of his words clearly, even from the back of the hall, regardless of the dynamics. In his teaching, he also emphasized good diction and great attention to details. Moreover, from the publication date and from previous analyses regarding the piano and vocal parts, it is likely that Michael Head wrote this song after he started giving vocal recitals with himself as a pianist. Thus, his ensemble would have been perfect. In a more typical performance with a singer and a pianist, one should try to recreate that relationship of two playing as one.

The foxglove bells, with lolling tongue,
Will not reveal what peals were rung
In Faery, in Faery,
A thousand ages gone.

All the golden clappers hang
As if but now the changes rang;
Only from the mottled throat
Never any echoes float.

Quite forgotten, in the wood,
Pale, crowded steeples rise;
All the time that they have stood
None has heard their melodies.

Deep, deep in wizardry
All the foxglove belfries stand.
Should they startle over the land,
None would know what bells they be.

Never any wind can ring them,
Nor the great black bees that swing them
Ev'ry crimson bell, down-slanted,
Is so utterly enchanted.

The foxglove bells, with lolling tongue,
Will not reveal what peals were rung
In Faery, in Faery,
A thousand ages gone.

The verse in *italics,* which is a repeat of the first verse, was added by Michael Head in his setting of the poem.

Foxgloves[3]

To understand the meaning of the poetry, one needs to know what foxgloves are and what they look like. Foxgloves, shown above, are a type of plants commonly found in western and southwestern Europe, western and central Asia, and northern Africa. They can been found in the woods, woodlands, moorlands, sea-cliffs, and mountain slopes. They are ancient plants, dated back to at least the time of King Edward III (1312 – 1377). During those times, the "folks" means fairies, and the name "foxgloves" may be corrupted from "folksgloves" which would have meant fairies' gloves; thus, the reference to the "Faery" in the poem. The shape of the flowers also resembles a bell; hence the many references to bells in the poem.

[3] Source: http://www.publicdomainpictures.net/view-image.php?image=16259&picture=digitalis-purpurea&large=1

4.7 *Baïlèro* from *Chants d'Auvergne* by Joseph Canteloube

4.7.1 Techniques

Baïlèro, from the first volume of *Chants d'Auvergne*, was recorded by Canteloube from a call-and-response by two shepherds in the Auvergne. Thus, the singer needs to be aware that she is singing a dialogue between two people, and they should be different. Canteloube's markings specify "*à pleine voix*" (at full voice) and "*Echo de très loin*" (echo from very far); thus, to prepare for the song, the singer should practice singing both loudly at full voice and softly to emulate an echo.

Singers aspiring to sing this song should also be aware that the original language of this song is a local dialect and differs from standard French in many ways. The most obvious difference is the lack of nasal sounds; thus, words like "un," "on," or "in" would be pronounced differently than in French. Canteloube himself provided an alternate French lyrics, but it should be preferable to sing in the original language. Fortunately, there are many sources available to assist singers today. French singer Madeleine Grey, to whom Canteloube dedicated some of the songs, made a recording in 1930 in Canteloube's lifetime. Grey was also regarded as having very clear diction. Thus, she would provide a valuable example. Elizabeth Brodovitch, a Vancouver diction coach, provides multiple references on her website http://www.lyricdiction.com/auvergnat/.

The next two figures show the first half of the call and response. The notes do not move very much, so it should be easy to keep the placement, but the singer needs to ensure that the pitch of the repeating notes does not change. The range should make it easy to sing at full voice. Thus, the singer should spend more time with the echo to create the floating sound from afar. The echo is also slower, so a good breath control is needed, in order to sustain the whole line.

The place where the singer should be careful about the placement is the descending notes pattern seen in measure 24 – 25 for the word "*baïlèro, lèrô.*" This pattern is also found in measures 16 – 17.

Figure 139: Canteloube's Baïlèro, measures 14 – 16

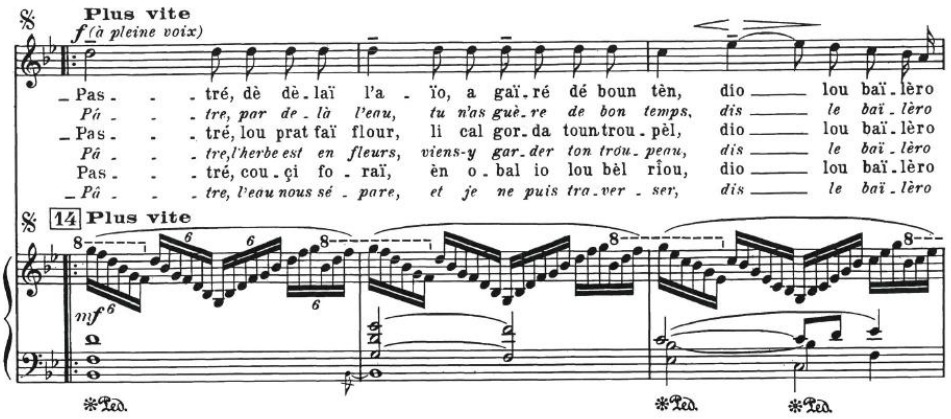
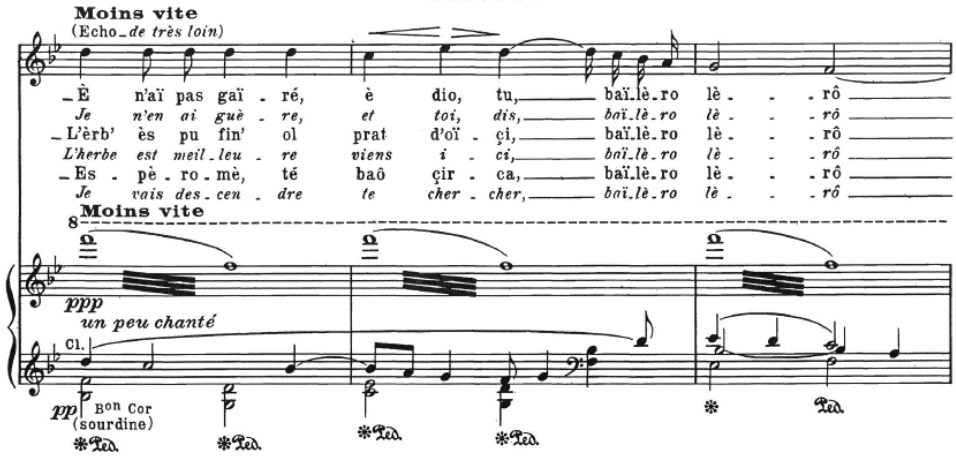


Figure 140: Canteloube's Baïlèro, measures 23 – 25



The second half of the call and response are shown in the next two figures. Again, there are not many notes. However, the long extended D in measures 19 and 28 may have a tendency to go slightly flat, and the singer should keep a good breath support and beware of the intonation. One should also note the delay in the response in measure 26 and 27. The marking "*en s'éloignant*" means "moving away" so the sound should gradually fade. Thus, the singer will need to exercise great control to achieve this effect. One possible exercise would be to practice long tones with a *decrescendo*. The final marking is "*en se perdant tout à fait*" which means "disappearing suddenly." Another nuance is in the last "*baïlèrô lô!*" which is different for the call and the response. The response has a triplet which would make it slower and more deliberate, in line with the "*en s'éloignant*" marking.

Figure 141: Canteloube's Baïlèro, measures 17 – 22

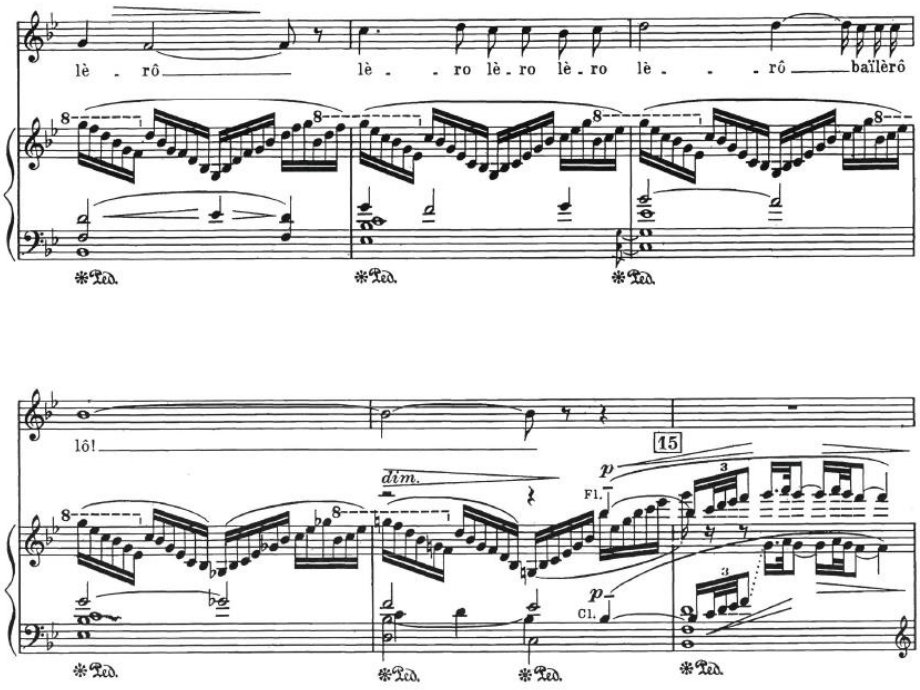
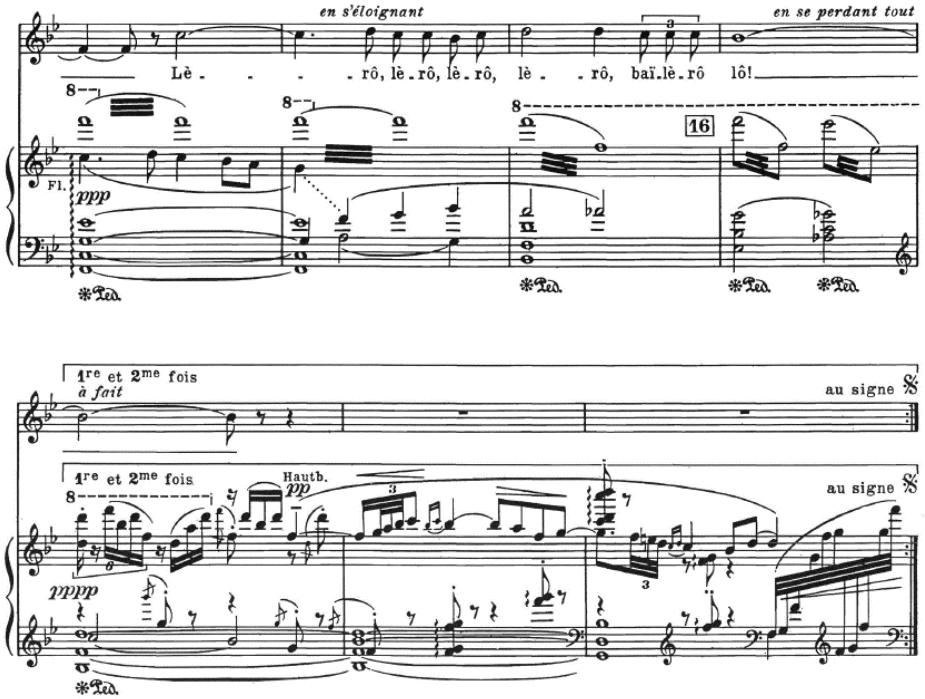


Figure 142: Canteloube's Baïlèro, measures 26 – 32



4.7.2 Interpretation

As mentioned earlier, *Baïlèro* was recorded by Canteloube from a call-and-response by two shepherds. Canteloube's markings of "à pleine voix" (at full voice) and "Echo de très loin" (echo from very far) and the different in accompaniment help creating the effect of a dialogue between two people. The details in the techniques needed and the singer manner had already been discussed in the previous section. The last thing to keep in mind is how to recreate the atmosphere of the French countryside which Canteloube loved and cherished.

Text and Translation

Original Text: French Dialect	English Translation[4]
Pastré, dè dèlaï l'aïo a gaïré dé boun tèn, Dio lou « baïlèro lèrô ». Lèrô, lèrô, lèrô, lèrô, baïlèrô lô! È n'aï pas gaïré, è dio, tu, « Baïlèro lèrô » Lèrô, lèrô, lèrô, lèrô, baïlèrô lô!	*Shepherd, on the other side of the river,* *you are not having a very good time,* *call the baïlèro lèrô…* *No, I am not, and you, call,* *baïlèro lèrô…*
Pastré, lou prat faï flour, li cal gorda toun troupèl, Dio lou « baïlèro lèrô ». Lèrô, lèrô, lèrô, lèrô, baïlèrô lô!	*Shepherd, the grass in bloom.* *come here to take care of your flock* *call the baïlèro lèrô…*
L'èrb' ès pu fin' ol prat d'oïçi, « Baïlèro lèrô ». Lèrô, lèrô, lèrô, lèrô, baïlèrô lô!	*The grass is preferable here, come over,* *baïlèro lèrô…*
Pastré, couçi foraï èn obal io lou bèl rîou, Dio lou « baïlèro lèrô ». Lèrô, lèrô, lèrô, lèrô, baïlèrô lô!	*Shepherd, the water separates us,* *and I cannot cross,* *call the baïlèro lèrô…*
Espèromè, té, baô çirca, « Baïlèro lèrô ». Lèrô, lèrô, lèrô, lèrô, baïlèro lô!	*I will descend to fetch you,* *Baïlèro lèrô…*

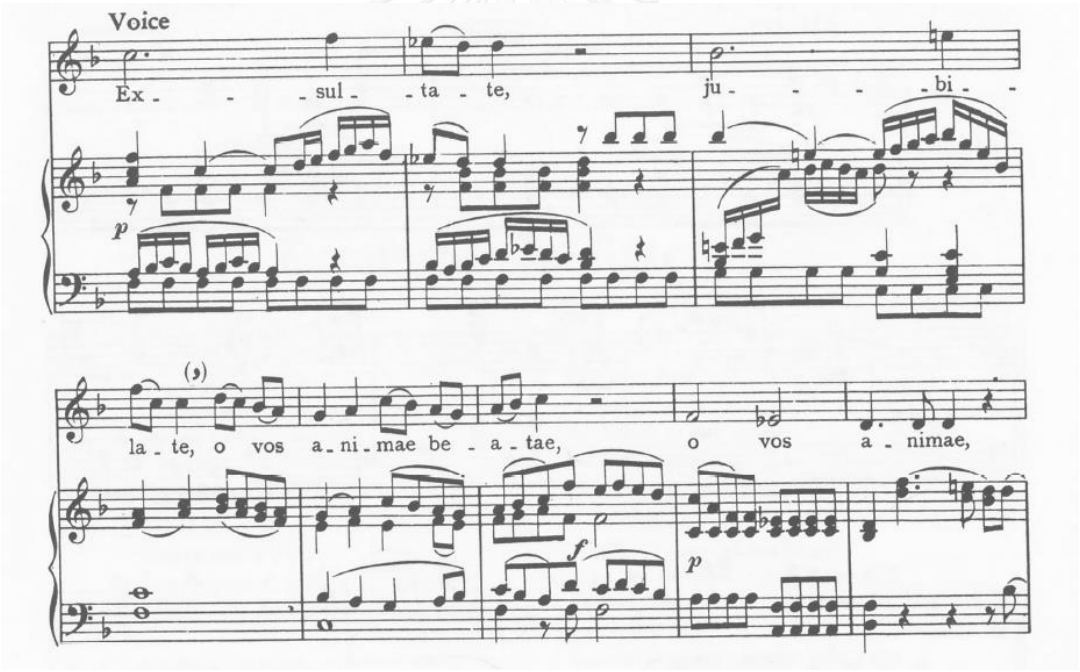
[4] Source: Steubing (2001)

4.8 *Exsultate Jubilate, K.165* by Wolfgang Amadeus Mozart

4.8.1 Techniques

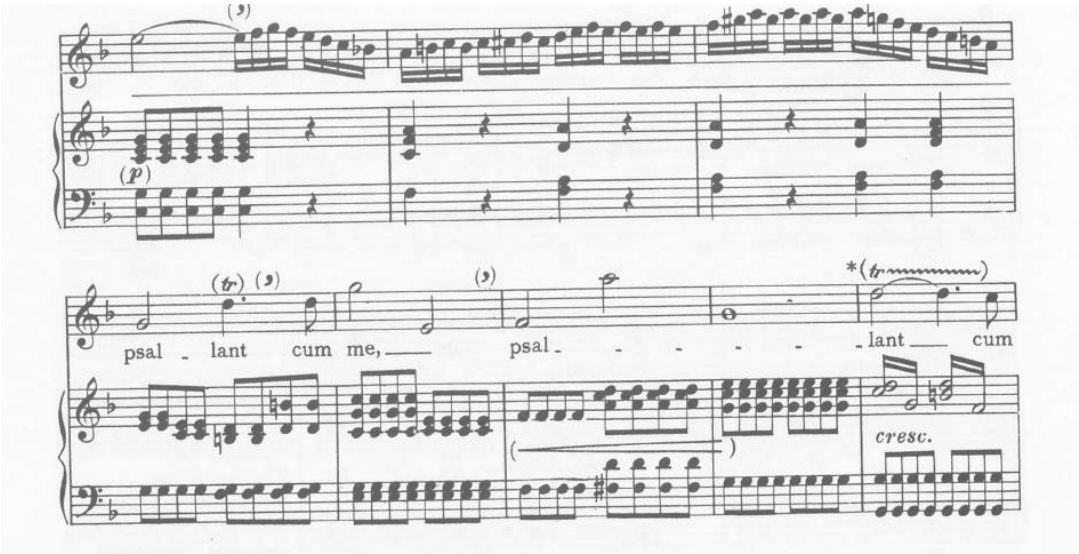
This motet requires good technical skills, control, and agility. One can only guess that the *castrato* Rauzzini must be quite a magnificent singer with a great vocal range and agility. The piece requires fast runs and big intervals in the first and last movements while also contains slow lyrical passages in the middle movement. The whole piece is approximately 15 minutes long, so the singer also needs good endurance and concentration. To prepare for this piece, the singer pretty much needs a good command in everything. Thus, she should practice fast scales, large intervals, long tones, and trills, in addition to everything else.

Figure 143: Mozart's Exsultate Jubilate Movement 1, measures 21 – 28



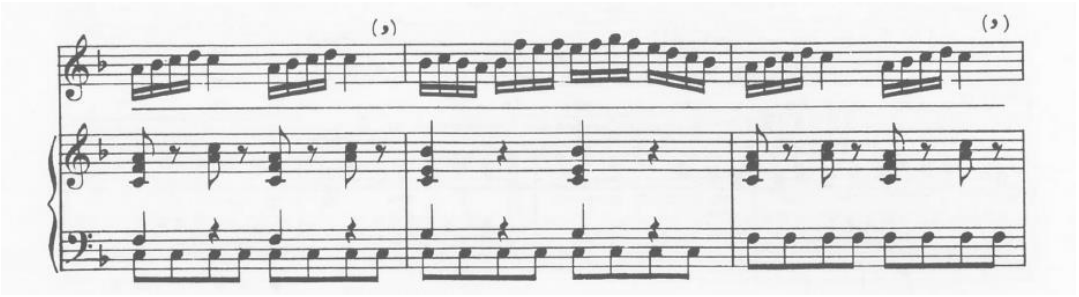
The first movement starts out at a comfortable range. Then in measures 27 and 28, the melody goes to the lower register on "o vos animae," only to go right back up to an F5 in the next measure (not shown). Thus, the singer needs to be aware that the notes will move up and down fast and she needs to keep the air flow and the support throughout.

Figure 144: Mozart's Exsultate Jubilate Movement 1, measures 57 – 64



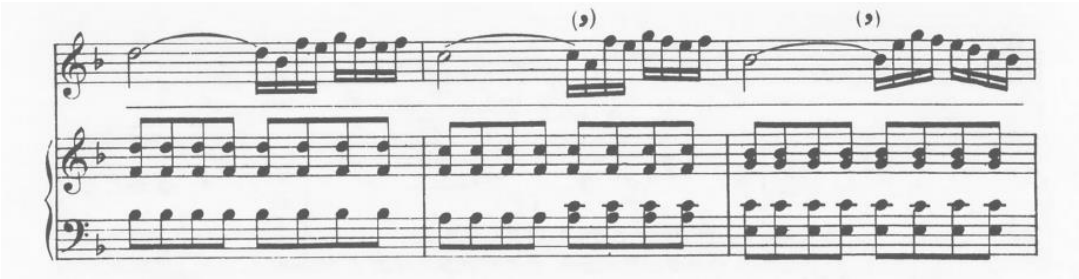
These eight measures show three different challenges at once: the running notes, the trills, and the big interval jumps. For the running notes, after practicing fast scales to obtain the necessary agility, the singer should practice the notes slowly and gradually speeds up. During practice, she can try addinging a syllable such as "da" to every note to help keeping the notes distinct. She should also emphasize the downbeats a little. For the trills, she should practice them in isolation slowly and gradually speeds up. She also needs to avoid tensing up; otherwise the trills will be very difficult. For the big interval jumps, she needs to keep the air moving and keep the support strong. If the support collapses she will not be able to make the leap up and back down or down and back up. She also needs to have confidence and avoid tensing up for the high notes or pushing down on the low notes.

Figure 145: Mozart's Exsultate Jubilate Movement 1, measures 99 – 101



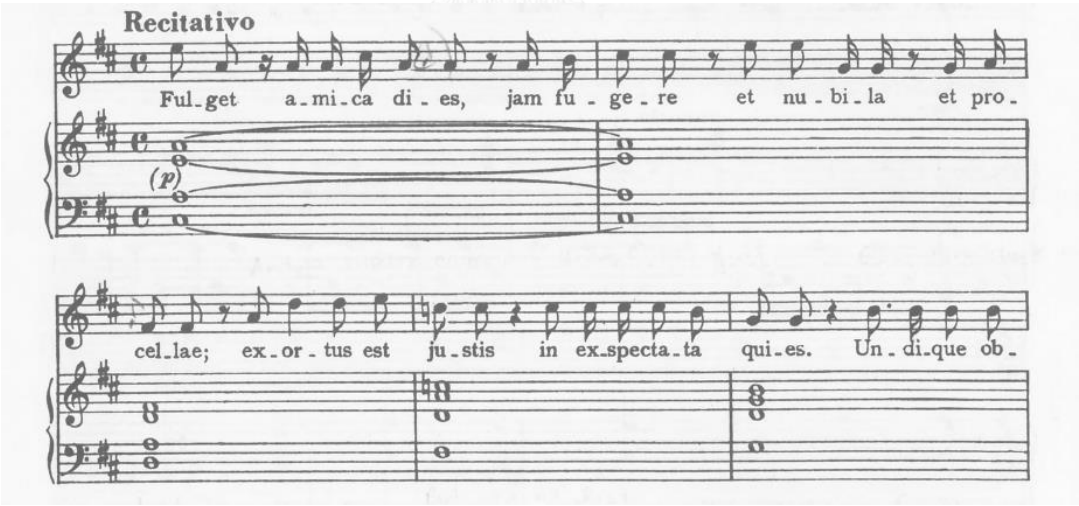
For the 5-note patterns in measure 99 and 101, the singer can practice them with *staccato* which should make it a little easier. Moreover, she should keep the same placement and vowel for the whole passage rather than switching back and forth.

Figure 146: Mozart's Exsultate Jubilate Movement 1, measures 102 – 104



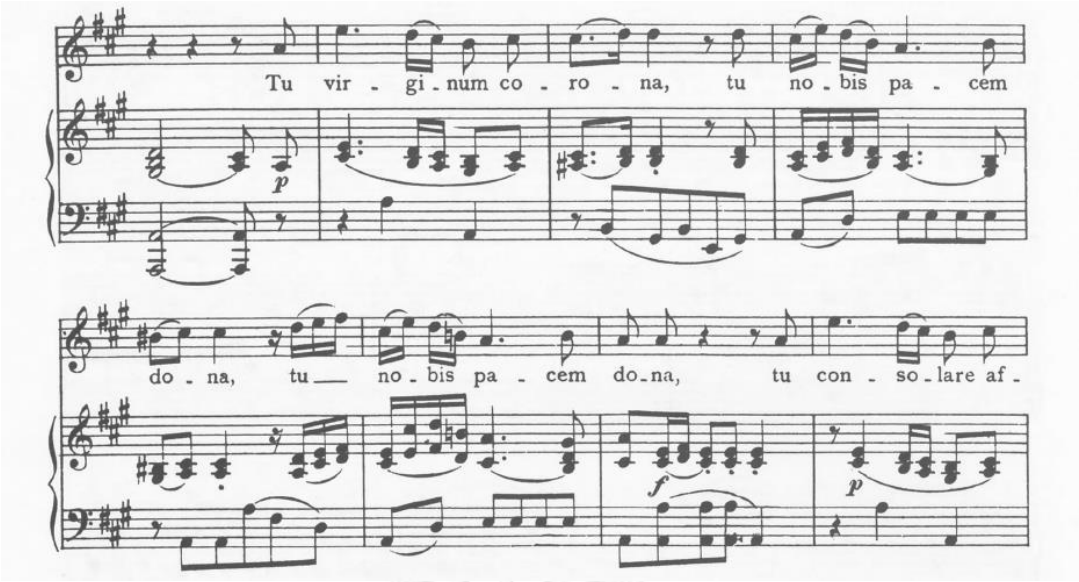
For this passage, it is important that the singer keeps the same placement throughout, especially during the low notes. If she changes the placement for the low notes, it will be difficult to go back up to the high notes. Again, it is important to keep the air flow and support.

Figure 147: Mozart's Exsultate Jubilate Movement 2, measures 1 – 5



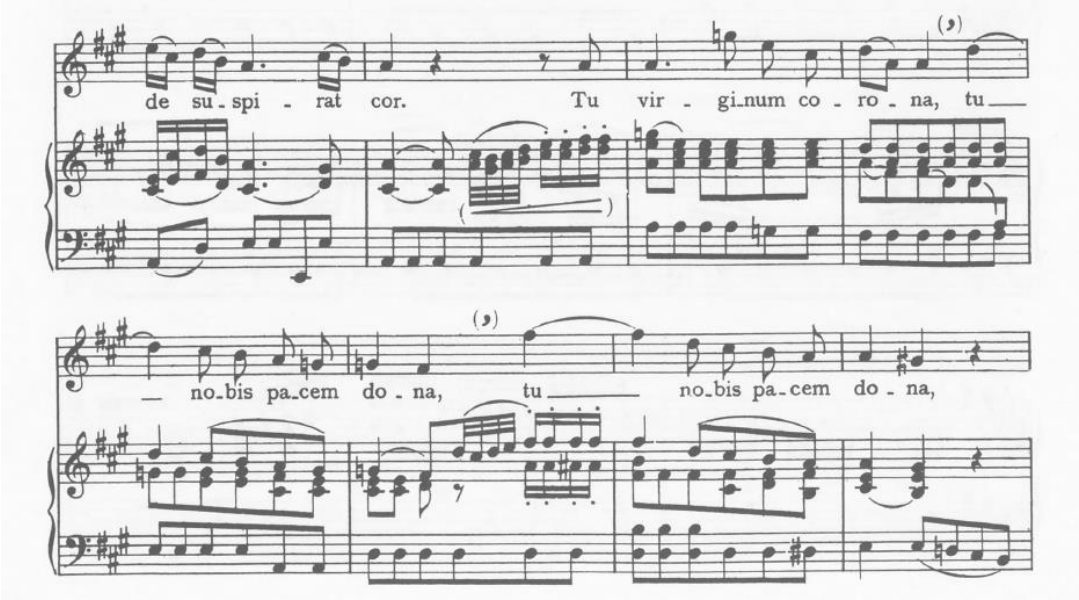
For the recitative, the singer should practice saying the texts in rhythm until she finds it comfortable. After that, she should practice chanting the texts in rhythm on one note, paying attention to where the accents should be. Then finally she can sing with the melody.

Figure 148: Mozart's Exsultate Jubilate Movement 3, measures 22 – 29



The motif between measures 23 and 27 will occur throughout the movement. Thus, it will be helpful if the singer can master this pattern.

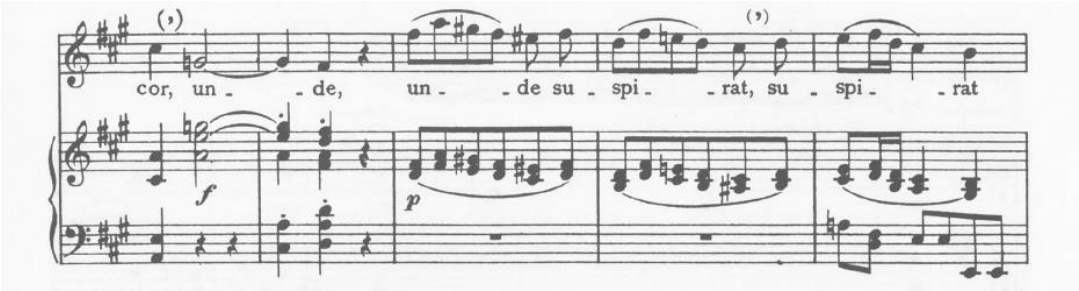
Figure 149: Mozart's Exsultate Jubilate Movement 3, measures 71 – 78



The passage between measures 73 and 78 is challenging. Not only is there a minor-seventh leap in measure 73, but the long note such as the F in measure 76 and the descending scaling afterwards requires great control, because the slow passage will

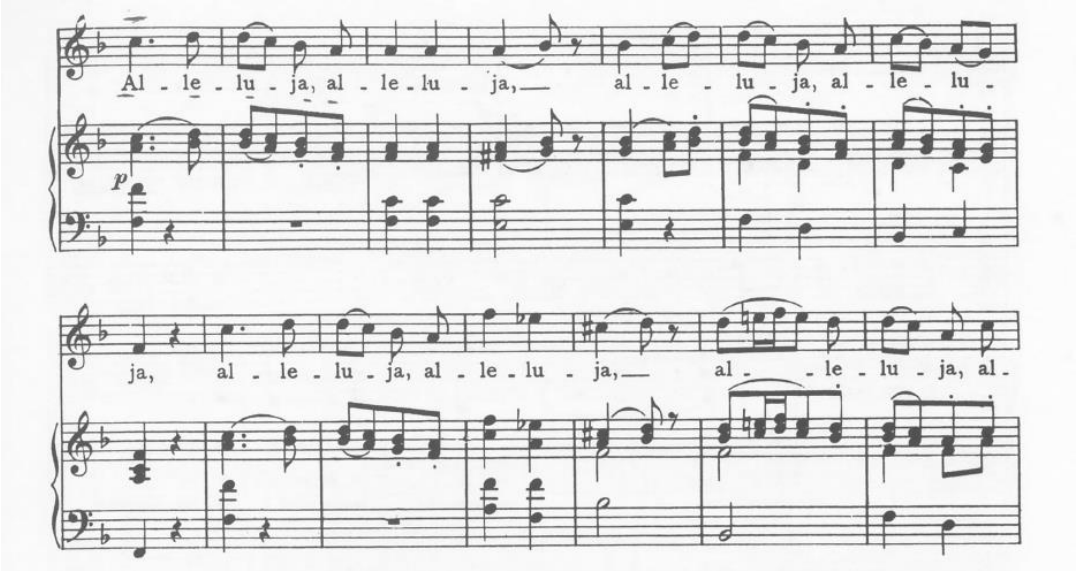
expose any imperfection in the voice. For the leap, the singer needs to be prepared with a good breath and good support; otherwise the intonation may get flat.

Figure 150: Mozart's Exsultate Jubilate Movement 3, measures 83 – 87



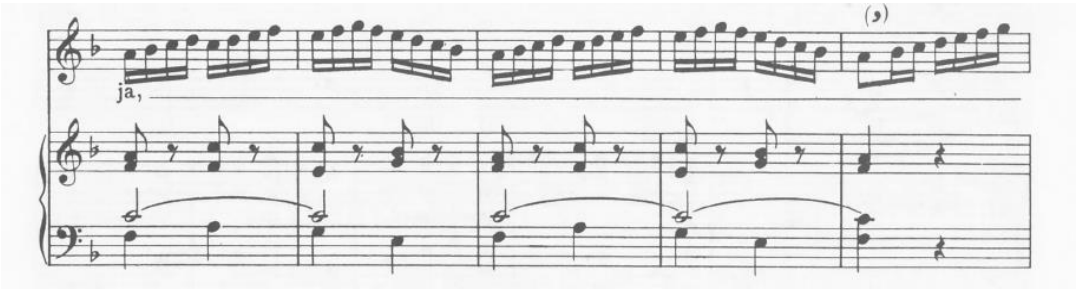
The A in measure 85 is the highest note that Mozart wrote in this piece. The singer needs to keep throat open and keep the air flowing. If she closes up, the sound may get strident or squeaky.

Figure 151: Mozart's Exsultate Jubilate Movement 4, measures 9 – 22



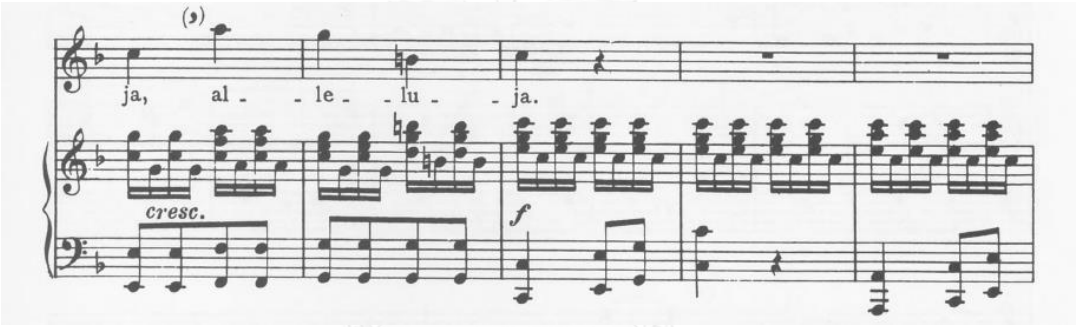
The 8-measure theme between measures 9 and 16 will keep returning in the piece; therefore, the singer should practice this passage to get the feeling of the rhythm and contour of the phrase. As this passage is simpler, it will be easier to get the idea which she can then apply to the more difficult passages.

Figure 152: Mozart's Exsultate Jubilate Movement 4, measures 51 – 55



This passage is again, a showcase in agility. However, it is nothing but diatonic scales, which the singer should already practice a lot. To practice this specific passage, the singer can add an accent on the downbeat to make it easier to control.

Figure 153: Mozart's Exsultate Jubilate Movement 4, measures 83 – 87



For this passage, the singer should not reach up for the high note, but instead, she should use support, air, and keep the throat open as if yawning to keep the sound going.

The following passage, measures 95 to 117, is one long melisma. Note that there is no rest at all between measures 99 and 117. Thus, the singer will need to plan very well where to breathe. The singer should take a very good breath in measure 98. The editor already puts breathing suggestions in the vocal score, but the singer should experiment to see if it makes sense. For the author, another breath is needed after measure 108 not in measures 113 and 115.

Figure 154: Mozart's Exsultate Jubilate Movement 4, measures 93 – 119

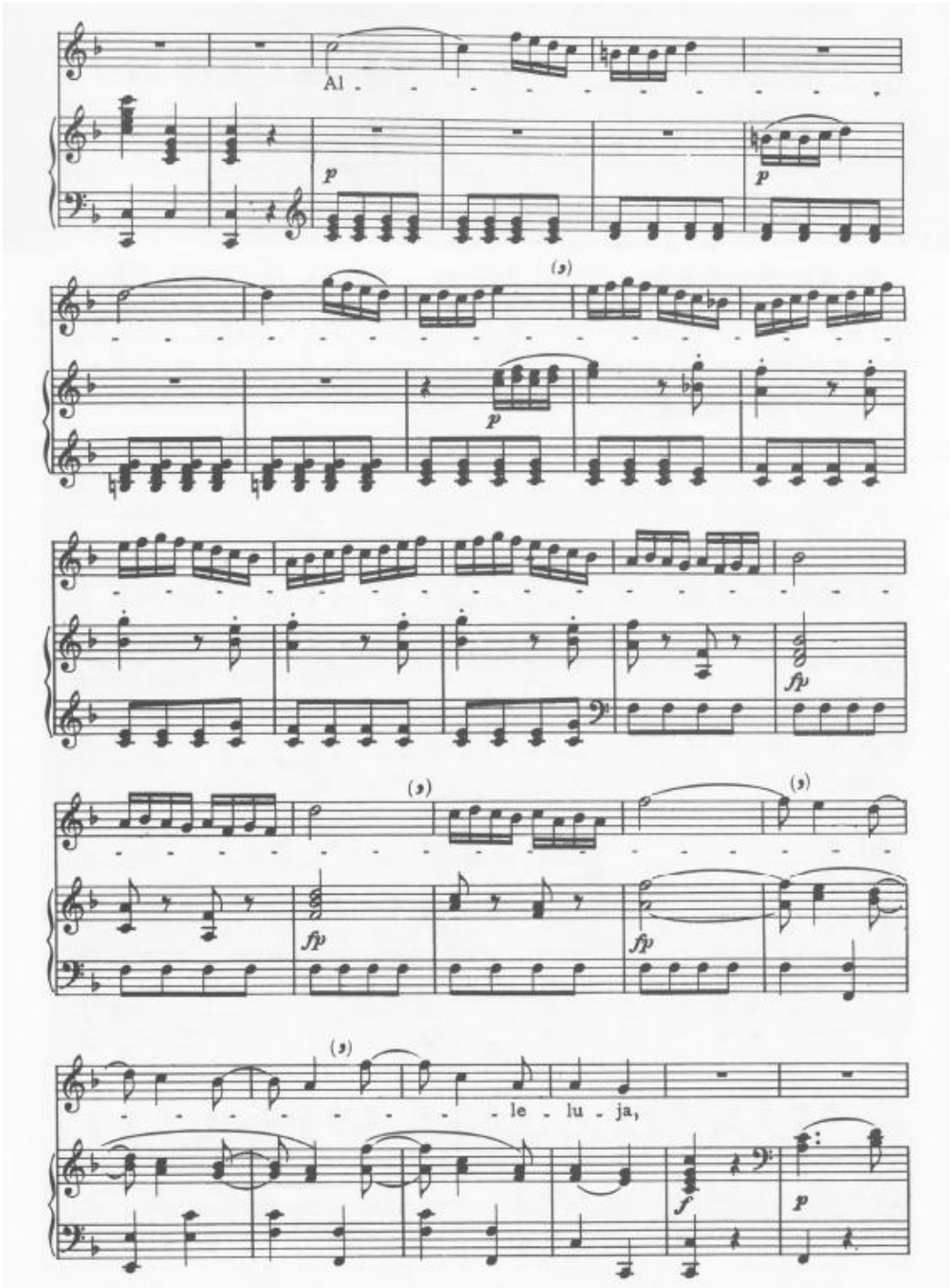
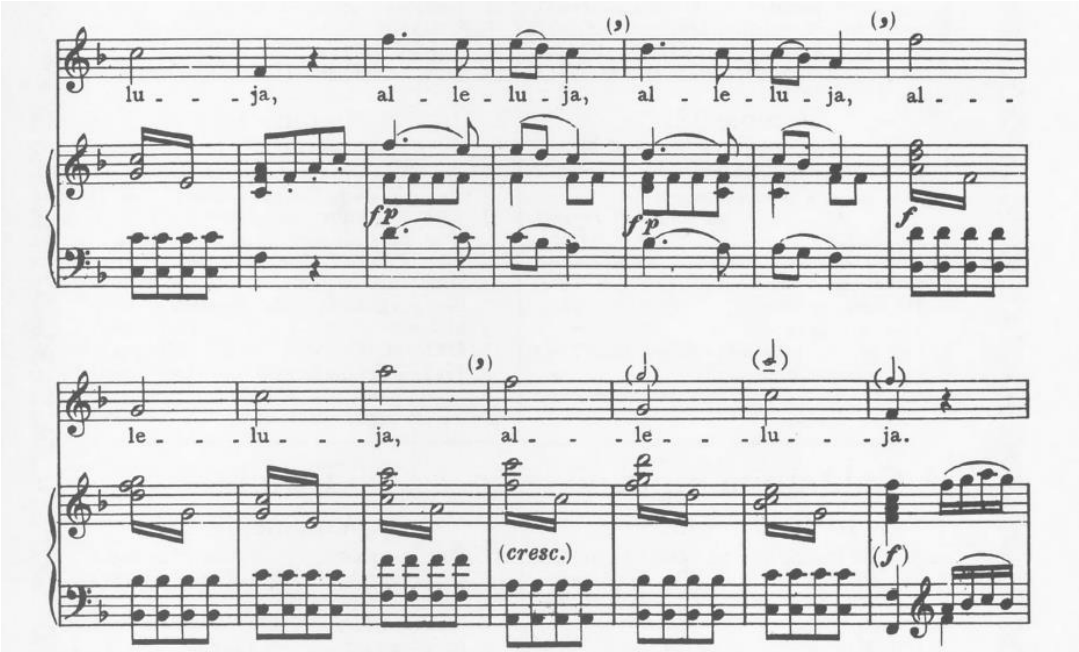


Figure 155: Mozart's Exsultate Jubilate Movement 4, measures 141 – 154



The singer needs a lot of energy for the ending, especially if she wishes to sing the alternate top notes. By the time she gets to this point, she would have been singing for 15 minutes; thus, she will need good endurance as mentioned earlier. The key to success here is energy, good support, good air flow, good position, and confidence. The singer must not tighten up, lock the jaws, or look up. If anything, the singer should think "down" on the highest note. The vowel for "lu" can be modified to give more space as well.

4.8.2 Interpretation

Even though *Exsultate Jubilate* is labeled a motet, it is essentially a vocal concerto and a joyous showpiece. As with any Mozart piece, the singer needs to try to achieve a purity of sounds and keep a relatively strict rhythm. The first and last moments should be sung with energy; the recitative should be fluent; and the slow movement should be sustained and sweet.

Text and Translation

Original Text: Latin	English Translation[5]
Exsultate, jubilate,	*Exult, rejoice,*
O vos animae beatae.	*O happy souls.*
Dulcia cantica canendo	*And with sweet music*
Cantui vestro respondendo,	*Let the heavens resound,*
Psallant aethera cum me.	*Making answer, with me, to your song.*
Fulget amica dies,	*The lovely days glows bright,*
Jam fugere et nubila et procellae;	*Now clouds and storms have fled,*
Exortus est justis inexspectata quies.	*And a sudden calm has arisen for the just.*
Undique obscura regnabat nox,	*Everywhere dark night held sway before.*
Surgite tandem laeti.	*But now, at last, rise up and rejoice,*
Qui timuistis adhuc,	*Ye who are not feared,*
Et jucundi aurorae fortunatae.	*And happy in the blessed dawn*
Frondes dextera plena et lilia date.	*With full hand make offering of garlands and lilies.*
Tu virginum corona,	*And Thou, O Crown of Virgins,*
Tu nobis pacem dona,	*Grant us peace,*
Tu consolare affectus,	*And assuage the passions*
Unde suspirat cor.	*That touch our hearts.*
Alleluja.	*Alleluia.*

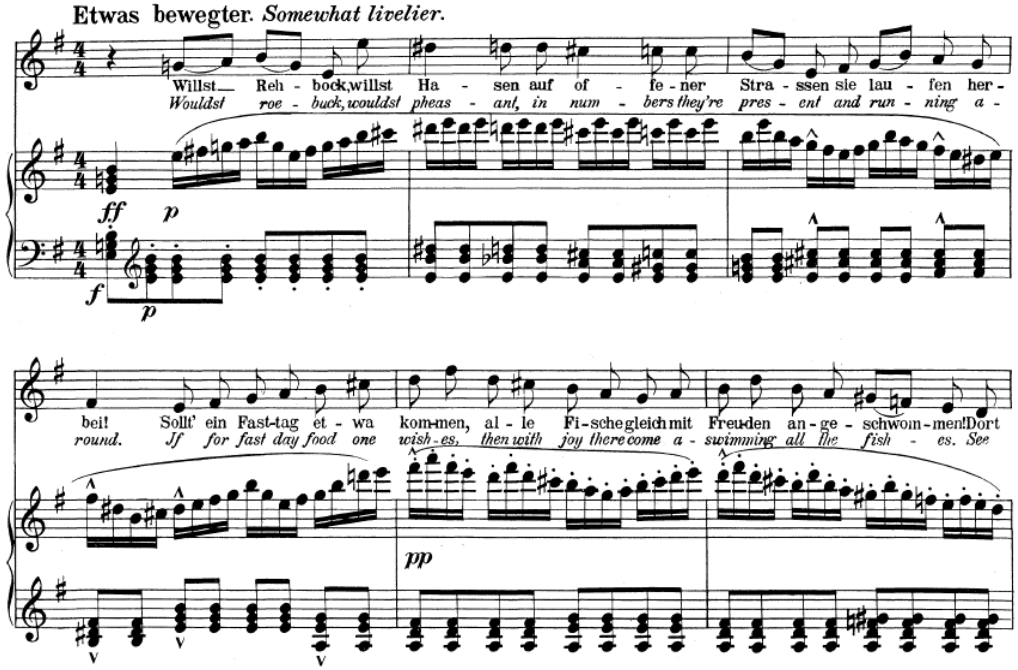
[5] Source: Mozart (1954)

4.9 "Das himmlische Leben" from *Symphony no. 4* by Gustav Mahler

4.9.1 Techniques

"Das himmlische Leben" is a massive song in German. The music is not easy and the texts are difficult for Thai singers. Thus, the singer should devote more time to work on diction than usual. She should consult references on diction and ideally those written specifically for singers because sometimes a word should be pronounced differently when singing. There are many consonants in German, and one should make sure to pronounce them all. The singer should start by saying each word slowly and carefully. Then the singer should practice speaking in rhythm and chanting on one note in rhythm before attempting to sing the melody. It would probably be beneficial to chant in tempo before singing in tempo.

Figure 156: Mahler's "Das himmlische Leben" measures 95 – 100

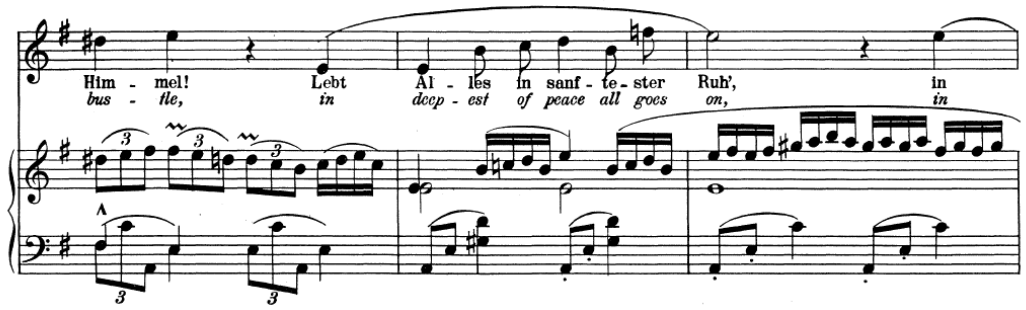


The figure above illustrates the difficulties with diction very well. This passage is fast and has almost no break so almost no time to think. Thus, the singer needs to practice the words until they roll out naturally and fluently.

To learn the piece, one can break it down and consider each part separately. A natural way to split the song would be by sections discussed in Chapter 3. This is also why form and analysis is helpful for performers.

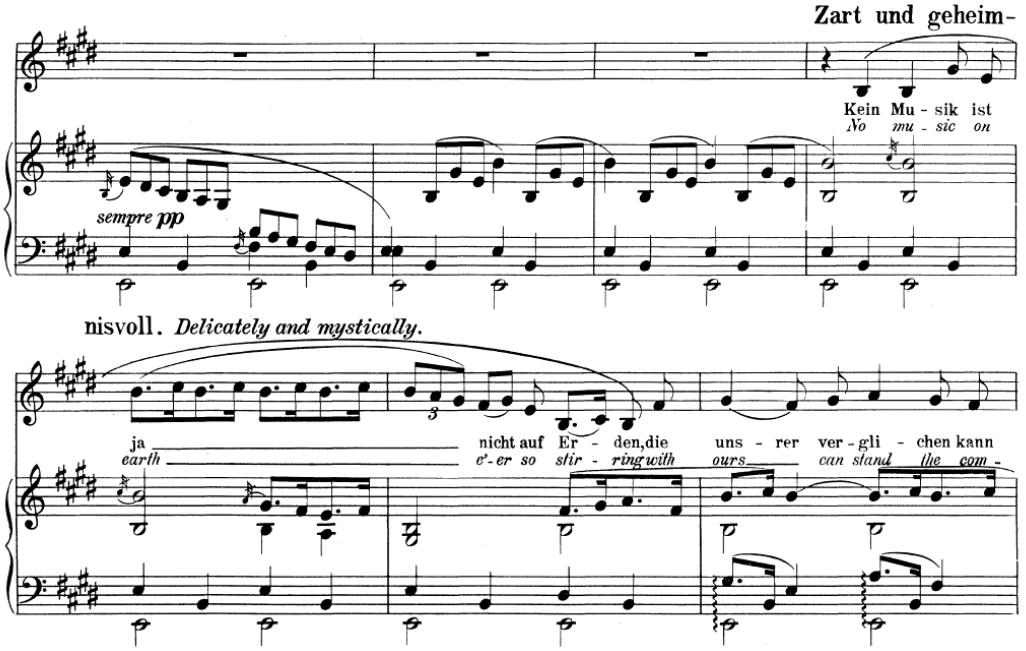
Theme A: This section is not very complex, technically. The melody is tonal and does not jump all over the place. The singer should still be careful and keep the tone even throughout the phrase when she moves up and down without letting the placement drop. She should also be careful with the top notes and make sure that they do not stick out.

Figure 157: Mahler's "Das himmlische Leben" measures 19 – 21



In this example, the singer should prepare for the high F since the beginning of the phrase to ensure an even sound throughout. She also should keep the air moving and not tighten up for the high note.

Figure 158: Mahler's "Das himmlische Leben" measures 139 – 145



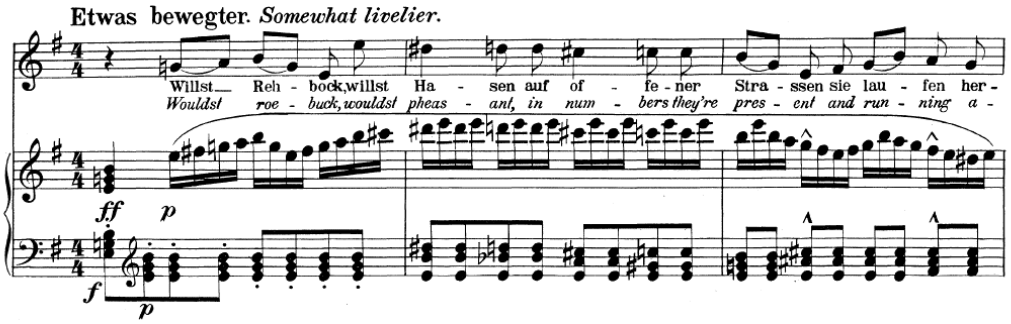
For the last verse in E major which is a third lower, the bottom note is low for a soprano. The trick is to think high and avoid pressing down on the low notes. If

she presses down since the first note, she will have difficulties going up later in the phrase.

Theme B: This section is faster than Theme A. The singer should be careful with the rhythms such as the pattern ♪ ♩ ♫ ♩ ♫ ♩ previously discussed in the analysis section.

The melody for the first verse is still mostly in the key of G major. However, there are many accidentals and chromatic lines in the second verse so the singer should practice the notes carefully.

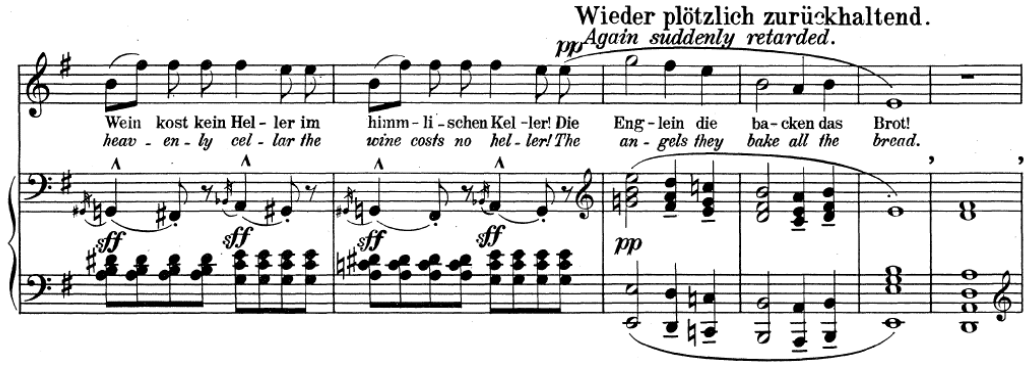
Figure 159: Mahler's "Das himmlische Leben" measures 95 – 97



Note the chromatic notes in measure 96 where the singer should pay close attention to the intonation.

The Chorale Sections:

Figure 160: Mahler's "Das himmlische Leben" measures 70 – 75

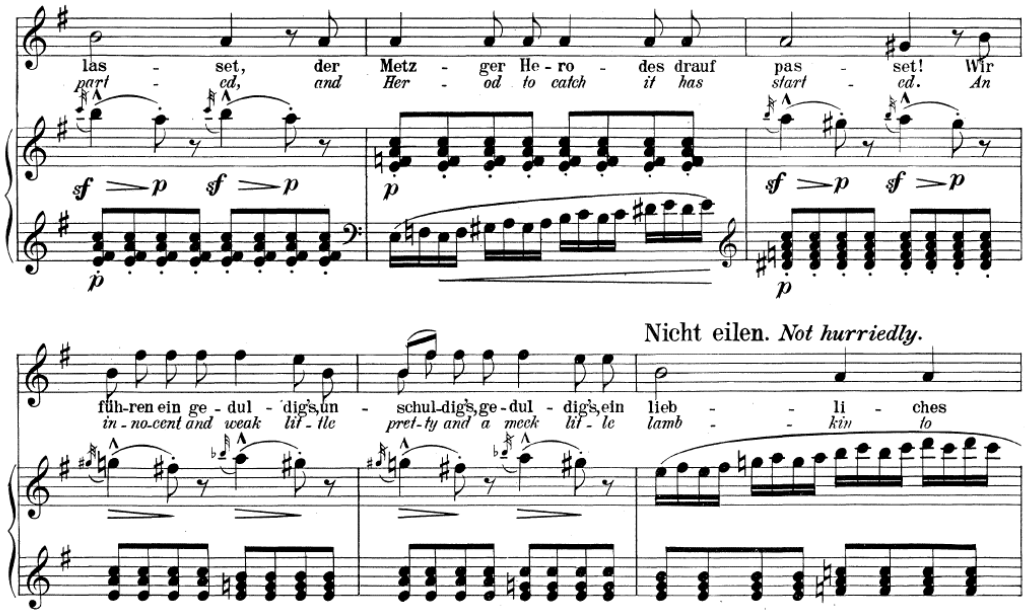


The challenge for this section is the dynamics which Mahler changed to *pianissimo* abruptly every time. Given the range, it is quite difficult to sing softly there. What the singer should do is to first practice at a volume comfortable to sing then gradually practice getting softer. She should also try to aim for a feeling of *pianissimo*

rather than absolute volume. Another challenge is in the "suddenly retarded," which the singer and pianist will need to decide beforehand how to do so.

The Contrasting Section: This section has many repeated notes. Singers tend to go flat without knowing during the repeated notes so she should be aware and keep the energy and airflow. Moreover, sometimes the singer needs to leap up and down in the notes, and she should be careful not to tense up in the high notes.

Figure 161: Mahler's "Das himmlische Leben" measures 58 – 63



This figure shows the two issues discussed above. The singer should be careful about the repeating A in the first three measures. Then in measures 61 and 62 the notes jump up, come back down, then go up again. The singer thus should keep a strong support and air flow and use the text to help by opening the mouth, pronouncing them clearly, and not dwelling on the consonants.

4.9.2 Interpretation

The text for "Das himmlische Leben" is from the poem "Der Himmer hängt voll Geigen" (The world through rose-colored glasses). The song is a child's vision of heaven where the saints and other biblical figures live. It is the place without worries, where the food is plentiful, with beautiful music. Mahler wrote at the beginning *"Mit kindlich heiterem Ausdruck! Durchaus ohne Parodie!"* (Joyously, childlike. Not as in parody.) Thus, the interpretation of the song should be happy and innocent.

The first verse is about life in heaven without the earth's worries. Everyone lives in peace. There is singing and dancing while St. Peter looks down. Thus, the interpretation of this part should be light and positive.

The contrasting section is darker. It talks about the lamb that St. John sends to King Herod who tried to have Jesus killed when he heard that a king of the Jews was about to be born. The section ends with a description of wine and bread. Note that the melody for this section is a quotation from "Es sungen drei Engel" from the fifth movement of Mahler's Third Symphony. That song is about Jesus at supper with his disciples. He tells them that after they commit a sin, they should pray to God and love God, so that they can experience the joy of heaven just like St. Peter received via Jesus. Thus, this section may be viewed as a connection between earth and heaven through Jesus' sacrifice.

The second verse is about other heavenly pleasures such as the abundant fruits and vegetables. Even the animals or fishes are glad to be eaten. This section mentions St. Peter and St. Martha. When interpreting this part, even though the music has many chromatic notes and one is talking about possibly eating the animals which are still running around, one should still keep in mind that it is still about heavenly pleasures and should not be too dark.

The last verse is about the heavenly music performed by St. Cecilia, the patron saint of music while 11,000 virgin maidens dance and St. Ursula watches and laughs. St. Ursula is believed to be a princess on the way to a pilgrimage in Europe with 11,000 maidens before getting married, but was murdered along with all the maidens. Mahler once described St. Ursula as "the most serious of all saints" (Niekerk, 2010). Thus, the

fact that she smiles signifies peace with her tragic life. This coincides with Mahler's marking of *Zart und geheimnisvoll* (Delicately and mystically) for the verse. Thus, this section should be more serene and not outwardly happy like the first verse.

One last thing to consider when performing this song is the multiple tempo changes (very leisurely, flowing, not dragging, suddenly retarded, suddenly livelier, somewhat retarded, ...) and the various dynamics changes. Thus, the singer and pianist (or orchestra conductor) must decide these things together beforehand since they are important interpretation aspects.

Text and Translation

Original Text: German	English Translation[6]
Wir genießen die himmlischen Freuden,	*We enjoy heavenly pleasures*
D'rum tun wir das Irdische meiden.	*and therefore avoid earthly ones.*
Kein weltlich' Getümmel	*No worldly tumult*
Hört man nicht im Himmel!	*is to be heard in heaven.*
Lebt alles in sanftester Ruh'.	*All live in greatest peace.*
Wir führen ein englisches Leben,	*We lead angelic lives,*
Sind dennoch ganz lustig daneben;	*yet have a merry time of it besides.*
Wir tanzen und springen,	*We dance and we spring,*
Wir hüpfen und singen,	*We skip and we sing.*
Sankt Peter im Himmel sieht zu.	*Saint Peter in heaven looks on.*
Johannes das Lämmlein auslasset,	*John lets the lambkin out,*
Der Metzger Herodes d'rauf passet.	*and Herod the Butcher lies in wait for it.*
Wir führen ein geduldig's,	*We lead a patient,*
Unschuldig's, geduldig's,	*an innocent, patient,*
Ein liebliches Lämmlein zu Tod.	*dear little lamb to its death.*
Sankt Lucas den Ochsen tät schlachten	*Saint Luke slaughters the ox*
Ohn' einig's Bedenken und Achten.	*without any thought or concern.*
Der Wein kost' kein Heller	*Wine doesn't cost a penny*
Im himmlischen Keller;	*in the heavenly cellars;*
Die Englein, die backen das Brot.	*The angels bake the bread.*

[6] Source: Ezust (Accessed 2014)

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,
Gut' Spargel, Fisolen
Und was wir nur wollen.
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;
Die Gärtner, die alles erlauben.
Willst Rehbock, willst Hasen,
Auf offener Straßen
Sie laufen herbei!

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.
Whole dishfuls are set for us!
Good apples, good pears and good grapes,
and gardeners who allow everything!
If you want roebuck or hare,
on the public streets
they come running right up.

Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

Should a fast day come along,
all the fishes at once come
swimming with joy.
There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Saint Martha must be the cook.

Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen.
Sankt Ursula selbst dazu lacht.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.

There is just no music on earth
that can compare to ours.
Even the eleven thousand virgins
venture to dance,
and Saint Ursula herself has to laugh.
There is just no music on earth
that can compare to ours.
Cecilia and all her relations
make excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.

4.10 "Casta Diva" from *Norma* by Vincenzo Bellini

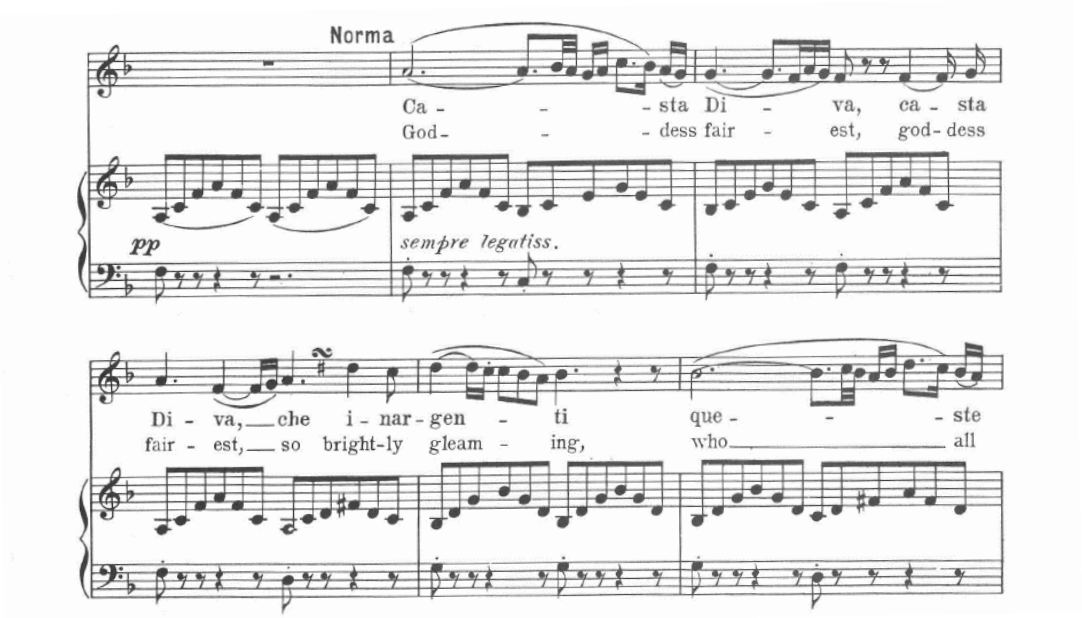
4.10.1 Techniques

Norma embraces the *bel canto* ideal with long beautiful legato lines. The difficulties in singing *Norma* thus rest not on the technical athleticism but on the fact that the long lines require almost perfect techniques to achieve well-controlled even sound. *Casta diva*'s marking is *Andante sostenuto assai,* and when one examines the aria carefully, one will see that it requires both agility and control. The agility is needed for the turns and the runs, while great control is needed for the long notes. Thus, to prepare for the piece, the singer should vocalize both slowly and fast, while ensuring that the sound is even. The singer should also practice long tones and make sure that the pitch does not waver or change. As for the diction, the aria is in Italian and is not fast, so diction should not give the singer too much trouble.

Another potential challenge for this aria is the ensemble between the singer and the pianist. As discussed earlier, the accompaniment for this aria is sparse most of the time, with the piano simply playing arpeggios. Thus, it can be difficult to keep the ensemble together. The sparse accompaniment also makes it challenging to start the piece at the correct tempo. One way to solve this problem is by having the pianist sung the melody in his head before starting to play.

Since the aria is in strophic form with two verses, the examples discussed below will come from the first verse, with the understanding that the singer should practice the second verse in the same manner, albeit with different texts.

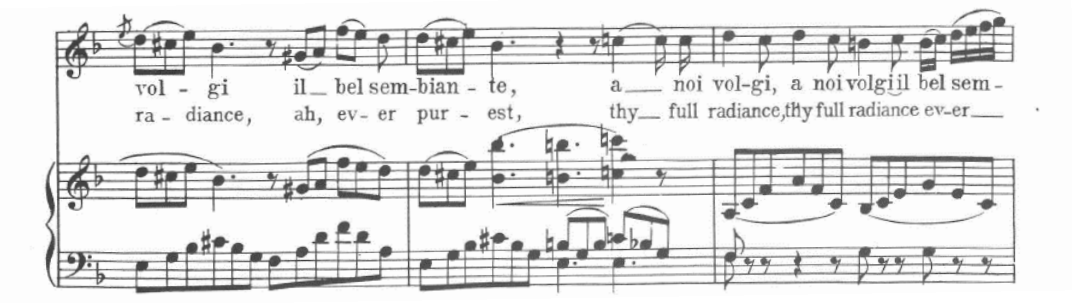
Figure 162: Bellini's Casta diva, measures 13 – 18



The first phrase, "Casta Diva," in measures 13 – 14 should be sung in one breath; thus, the singer should be prepared and take a very good breath. Note that the first note is held for over two beats. To ensure that the note does not go flat and making the music more interesting, the singer can make a slight *crescendo* here. The thirty-second notes and sixteenth notes should be light and not heavy. Then when the notes come down for "Diva," the singer should keep the support going and not let the sound drop. The goal is to sing the whole phrase beautifully, lightly and evenly.

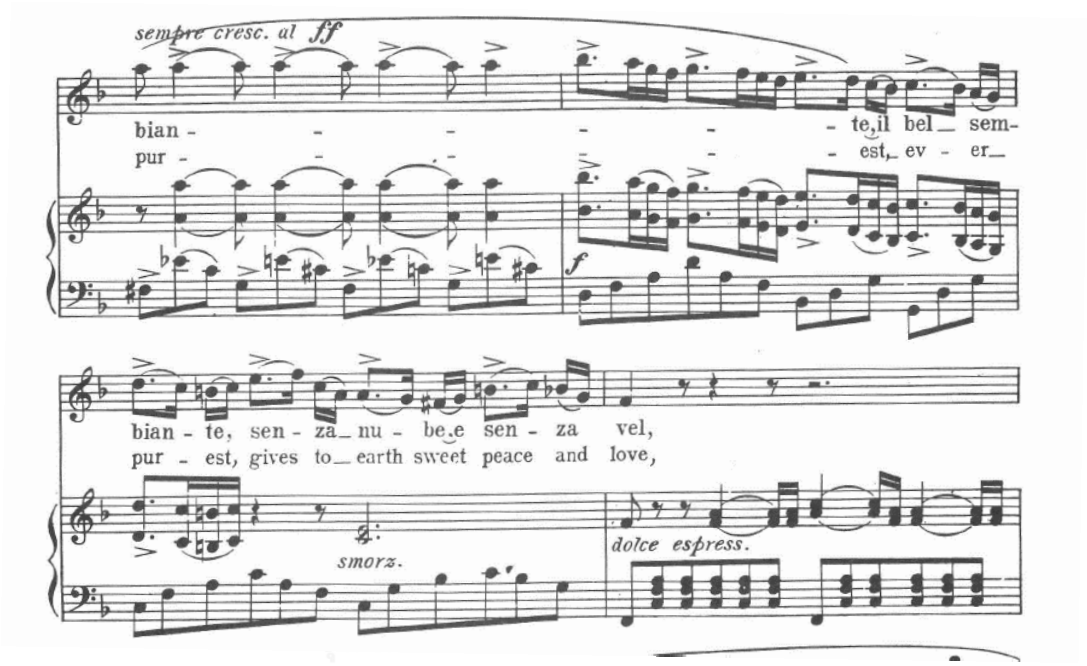
The second phrase should continue the same idea of the evenness in the tone quality. The singer should make sure that the turn in measure 16 is light; otherwise, it would be difficult to sing. She also needs to approach the top note (D) in "inargenti" gently, keeping the same placement throughout.

Figure 163: Bellini's Casta diva, measures 22 – 24



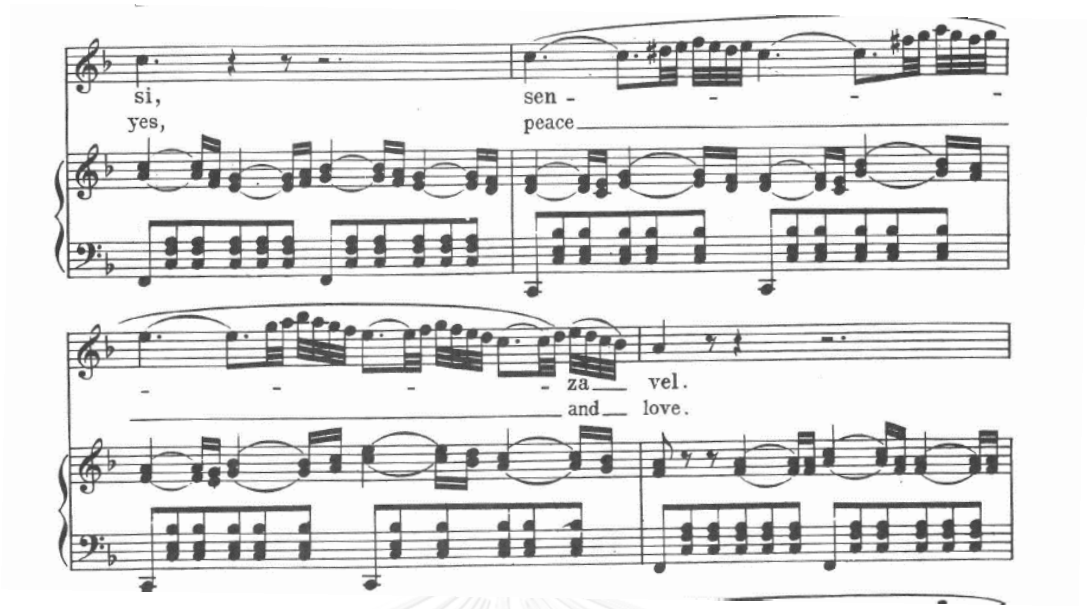
In measure 22, the grace note should be sung lightly. Then for "il bel," the singer needs to think of the placement for the top note before singing, and use the air and support to keep the phase going. She needs to be careful not to tense up on the top note. In measure 24, the singer should breathe at the comma after the first "volgi" then keep singing *legato* but not let the sixteenth notes melt together for the run at the end of the measure.

Figure 164: Bellini's Casta diva, measures 25 – 28



In measure 25, the vowel that the singer needs to hold is "a," and even though the note is high, loud, and accented, the sound must not be forced. The clarity of the notes needs to be maintained throughout measures 26 and 27 while keeping the legato line and the accented notes. Also, since the line is descending, the singer needs to ensure that the support does not drop.

Figure 165: Bellini's Casta diva, measures 29 – 32



The singer should practice the thirty-second notes in measures 30 – 31 slowly and carefully at first, to ensure that they are correct. She should sing them lightly even when singing slowly, because if they are heavy, then it will be very difficult to speed them up. Another thing which can help is to notice that the long notes are always on the strong beats, so after each fast passage, the singer can use the long note to prepare for the next group.

4.10.2 Interpretation

Since *Norma* follows a *bel canto* tradition, the interpretation should mostly rely on the beautiful sound. The aria *Casta diva* is a plea to the chaste goddess to give peace to earth just like it is in heaven. It is thus should be sung with reverence but not sad. As discussed earlier during the analysis, the harmony starts with simple tonic and dominant chords and gradually increases in intensity. Similarly, the melody started out simple in a comfortable middle range, then gradually shifts higher with more flourishes and more chromatic notes. Thus, the emotional intensity needs to increase as well to draw the audience in.

Text and Translation

Original Text: Italian	English Translation[7]
Casta Diva, che inargenti	*Pure Goddess, whose silver covers*
queste sacre antiche piante,	*these sacred ancient plants,*
a noi volgi il bel sembiante	*we turn to your lovely face*
senza nube e senza vel…	*unclouded and without veil…*
Tempra, o Diva,	*Temper, oh Goddess,*
tempra tu de' cori ardenti	*the hardening of you ardent spirits*
tempra ancora lo zelo audace,	*temper your bold zeal,*
spargi in terra quella pace	*scatter peace across the earth*
che regnar tu fai nel ciel…	*thou make reign in the sky…*

One thing to note is that even though the aria starts with a 12-measure introduction, many performers choose to omit the introduction altogether in a concert setting. This is understandable because with the slow tempo, the aria, without the introduction, is over 7 minutes already.

Lastly, the ending of the aria after the running *a piacere* notes shown below consists of two notes, Bb and A for "nel ciel" which is appropriate in an operatic setting, since the story and music will continue. However, in a concert setting, many singers choose to alter the ending to make it sound more satisfying, as follow.

[7] Source: A. Green (Accessed 2014)

Figure 166: Bellini's Casta diva, measures 53 – 57 (Original Ending)

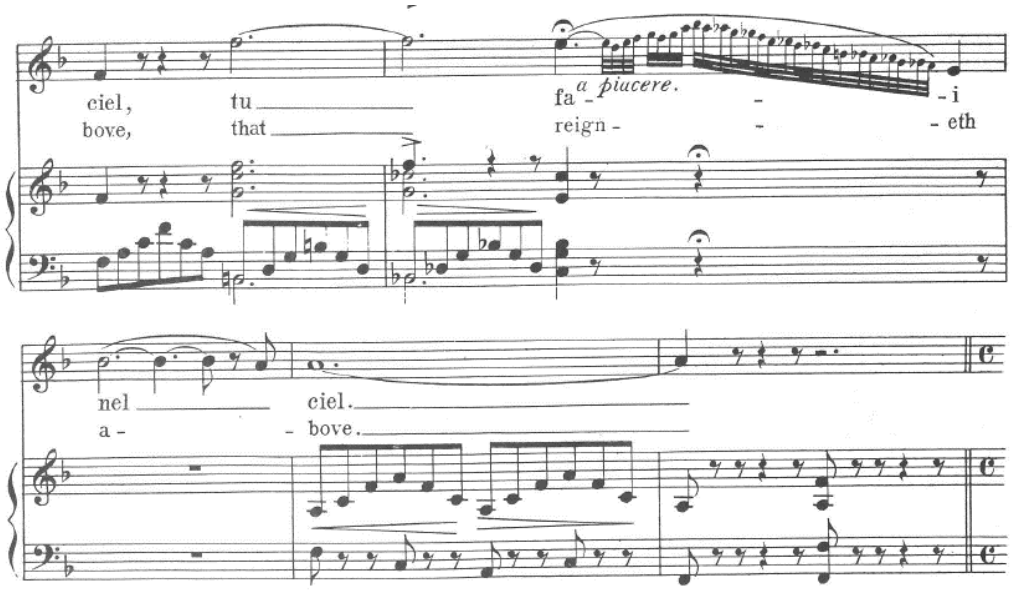
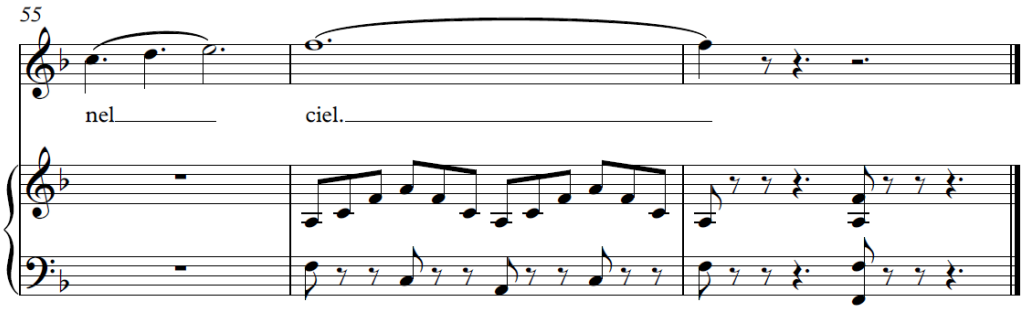


Figure 167: Bellini's Casta diva, measures 55 – 57 (Alternative Ending)

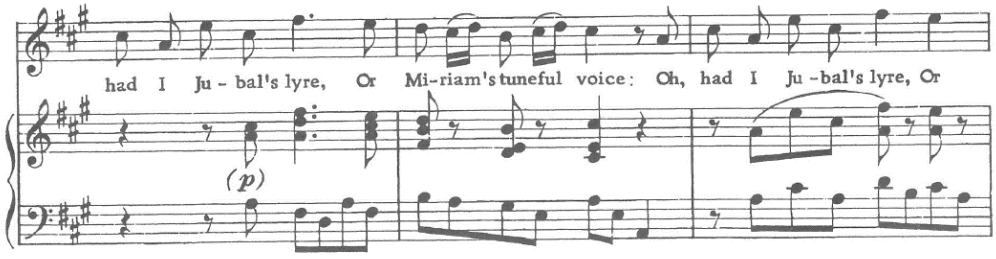


4.11 "O had I Jubel's lyre" from *Joshua* by George Frideric Handel

4.11.1 Techniques

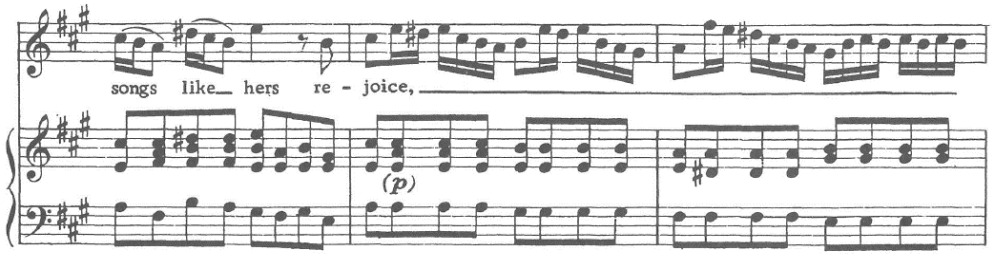
There are a few melodic patterns which Handel used repeatedly in this aria, and a singer wishing to sing this song will benefit greatly from practicing and mastering them beforehand. Those are: fast diatonic scales, arpeggios, and intervals, especially seconds and fifths. The fast diatonic scales are useful for long running passages, while the latter two are helpful in general.

Figure 168: Handel's Oh, had I Jubal's lyre, measures 11 – 13



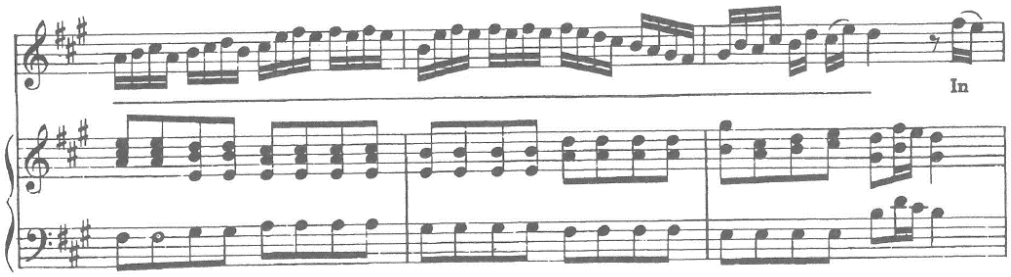
This figure shows why practicing arpeggios and fifth intervals can be helpful. This pattern occurs several times in the piece.

Figure 169: Handel's Oh, had I Jubal's lyre, measures 20 – 22



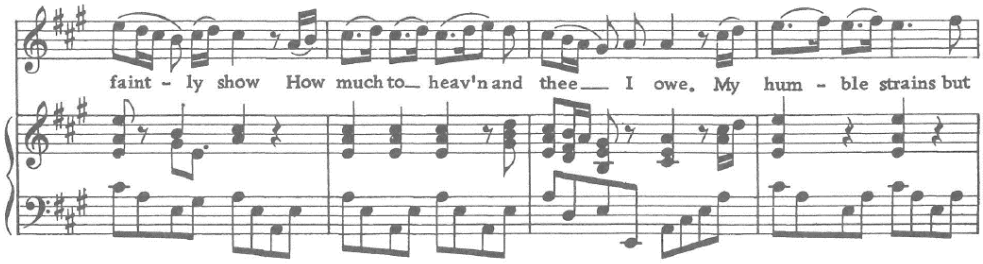
The aria contains a lot of runs, such as those seen here in measures 21 and 22. To practice them, the singer should at first practice scales to achieve agility. Then, to practice these specific patterns, she should start by putting a syllable such as "da" on every note to ensure that each of them are clear. She can also put some emphasis on the strong beat to help keeping track of the line.

Figure 170: Handel's Oh, had I Jubal's lyre, measures 42 – 44



Measures 42 and 43 shows a long string of repeating major-seconds (E – F#) so the singer should practice repeating two consecutive notes in isolation. This practice will also help with the next pattern.

Figure 171: Handel's Oh, had I Jubal's lyre, measures 52 – 55



Measures 53 and 55 show another pattern which alternates between two consecutive notes. This one should, however, be easier than the previous example, because there is a slight pause between each pair.

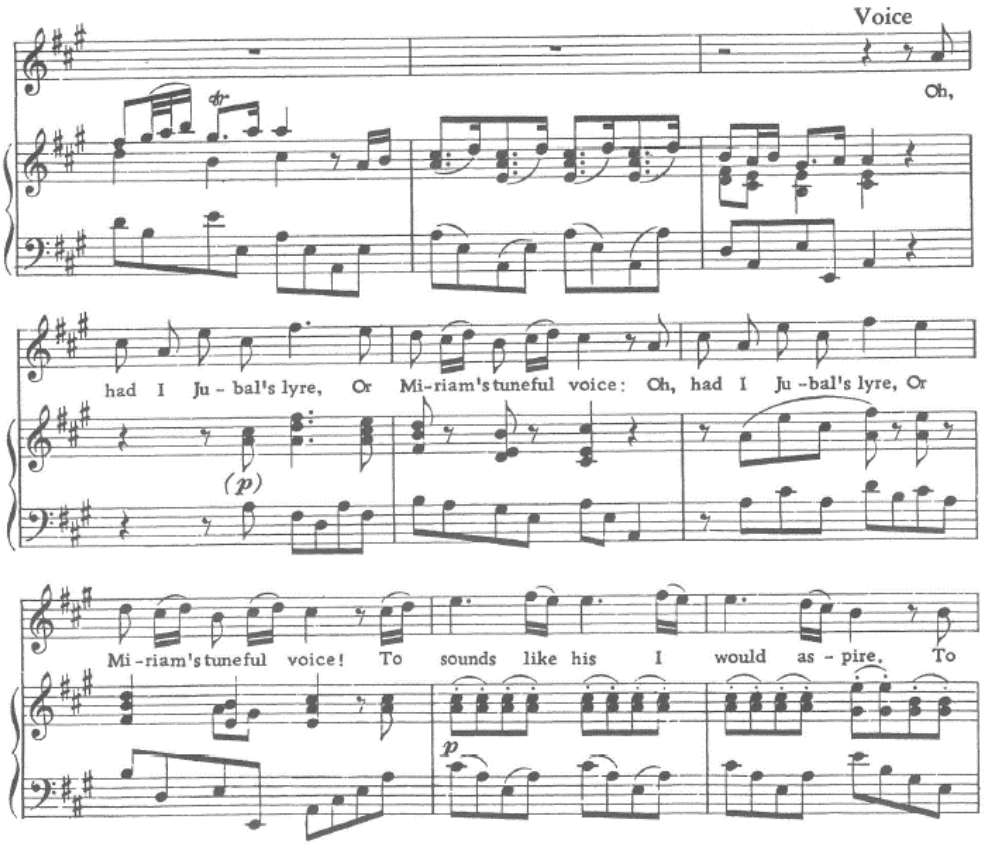
4.11.2 Interpretation

Oh, had I Jubal's lyre, Or Miriam's tuneful voice!
To sounds like his I would aspire.
In songs like hers rejoice.
My humble strains but faintly show
How much to heav'n and thee I owe.

In this aria, Achsas is declaring her love for her fiancé Othaniel. Thus, it should be happy and joyful. The music already lends itself to a festive mood. Technically, there are certain things that one can do to help making the aria more interesting. Almost every passage is said twice in the piece; thus, the singer should decide how to

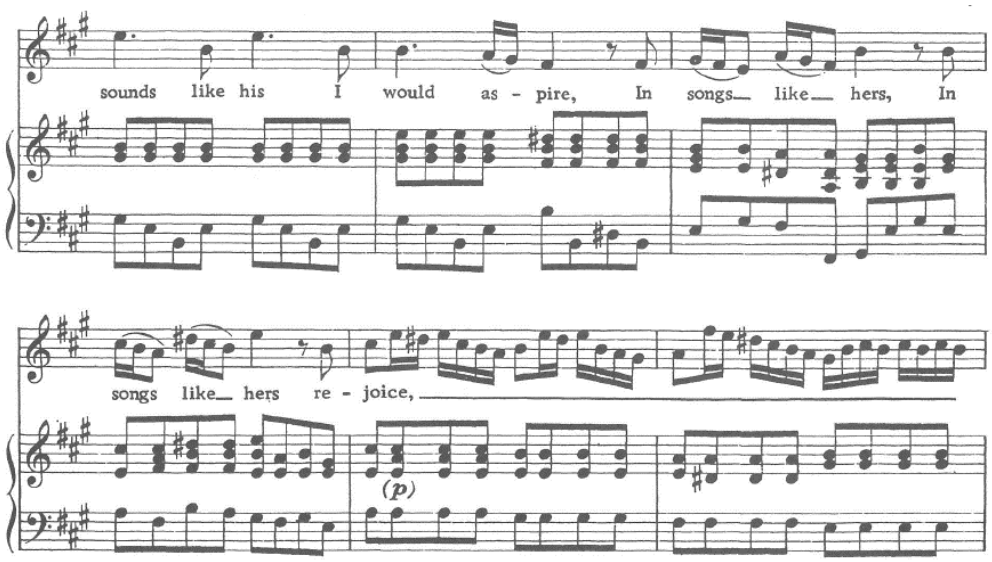
differentiate them. It is not necessary to always sing the second time softer than the first time. In fact, sometimes that does not even make sense.

Figure 172: Handel's Oh, had I Jubal's lyre, measures 8 – 16



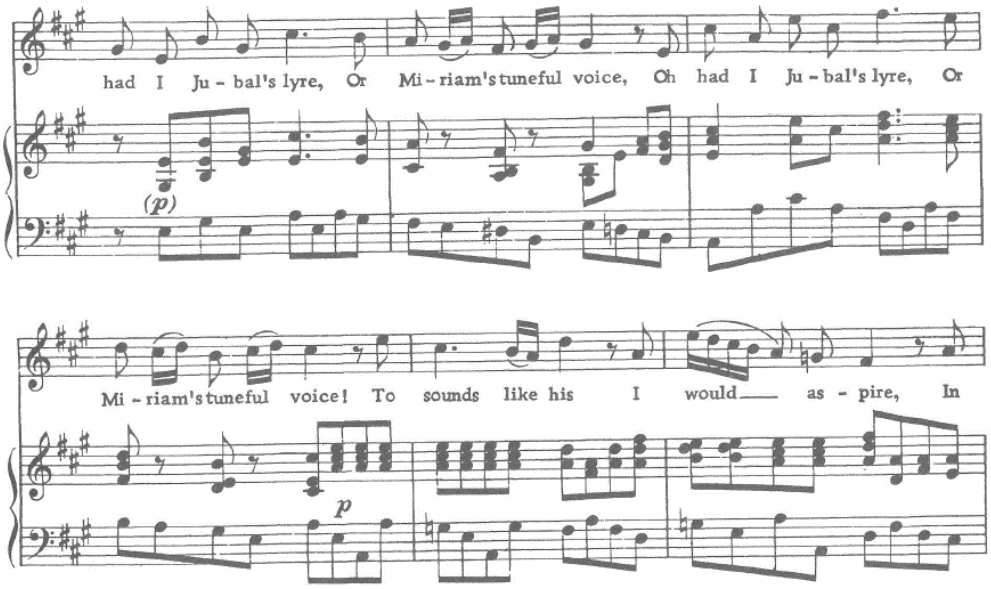
"Oh, had I Jubal's lyre, Or Miriam's tuneful voice" is sung twice, with the exact same notes. Thus, the singer should make them different. For this one, the author prefers to sing the second time softer because it is a perfect echo. The next phrase "To sounds like his I would aspire" is also sung twice, but slightly differently.

Figure 173: Handel's Oh, had I Jubal's lyre, measures 17 – 22



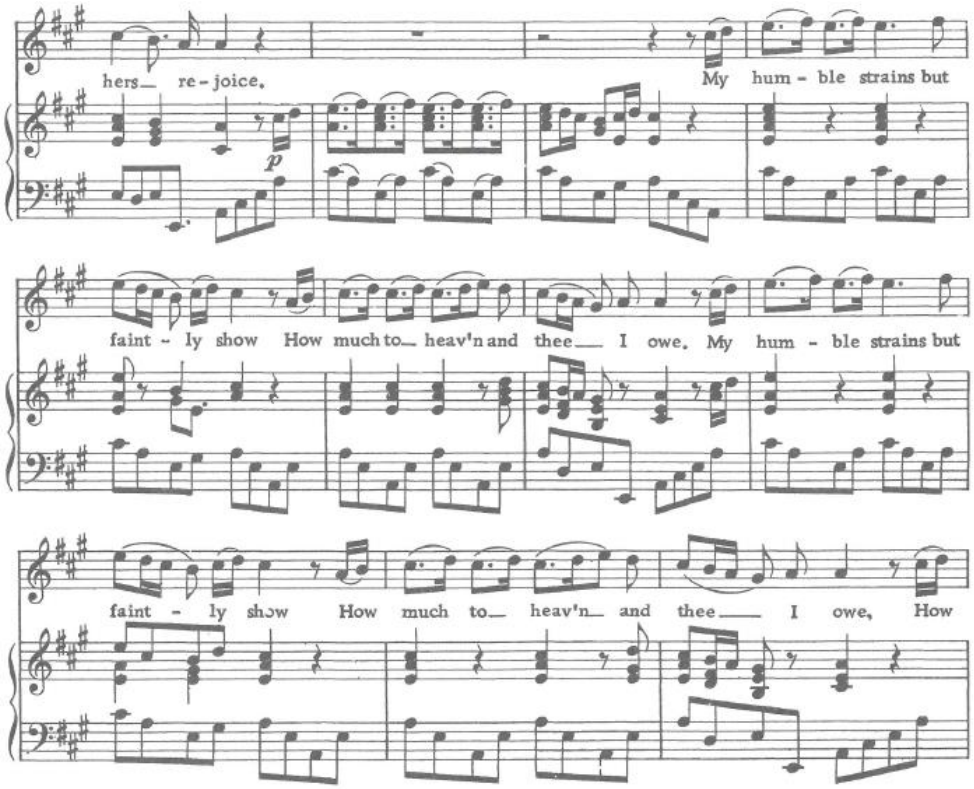
For the phrase "In songs like hers," the author prefers to sing the second time louder, to increase the excitement which leads to "rejoice."

Figure 174: Handel's Oh, had I Jubal's lyre, measures 33 – 38



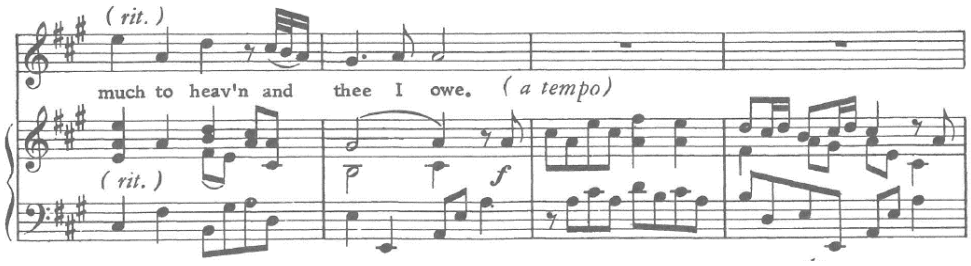
At the beginning of Part B, "Oh, had I Jubal's lyre, Or Miriam's tuneful voice" is sung twice again. However, this time the author prefers to sing the second time louder, to make it different from Part A. It also makes sense before the phrase that follows in measures 37 and 38 has more flourishes than in Part A.

Figure 175: Handel's Oh, had I Jubal's lyre, measures 48 – 55



In measures 51 – 52 ("My humble strains…"), the author chooses to sing this passage around *mezzoforte* then sing "How much… I owe" softer. Then the author sings the second "My humble strains…" *forte* and keep the dynamics level through measure 58 for emphasis.

Figure 176: Handel's Oh, had I Jubal's lyre, measures 59 – 60



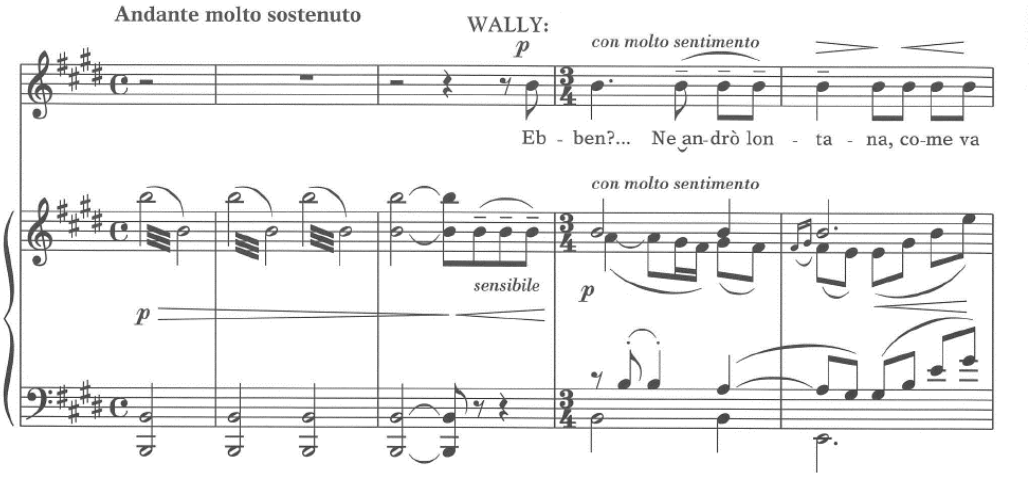
In measure 60, a *cadenza* on the word "thee" is possible. The author chooses to do a trill here rather than a full-fledged *cadenza*.

4.12 "Ebben? … Ne andrò lontana" from *La Wally* by Alfredo Catalani

4.12.1 Techniques

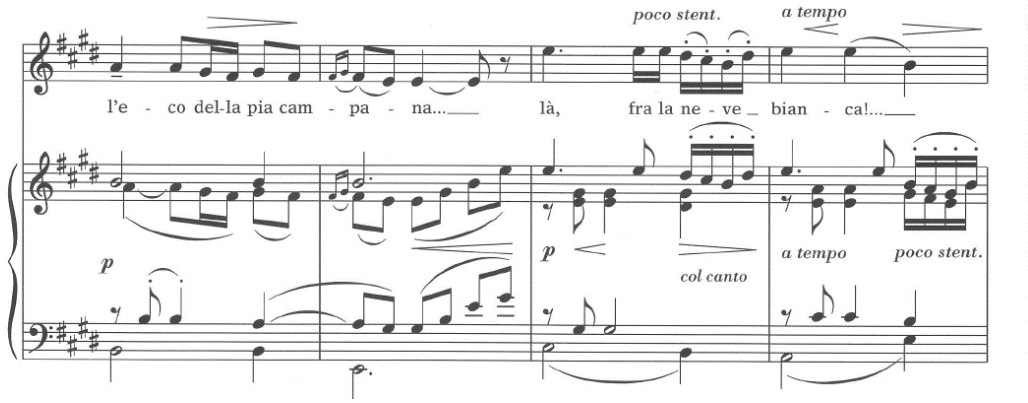
This piece is an Italian Romantic operatic aria for soprano. The tempo marking is *Andante molto sostenuto* so long, sustained notes are expected. Although most of the piece is in the middle to high range, the singer still needs strength throughout the whole range. Therefore, to prepare, the singer needs to vocalize both low notes and high notes with an extra emphasis on the upper register.

Figure 177: Catalani's "Ebben? … Ne andrò lontana" measures 1 – 5



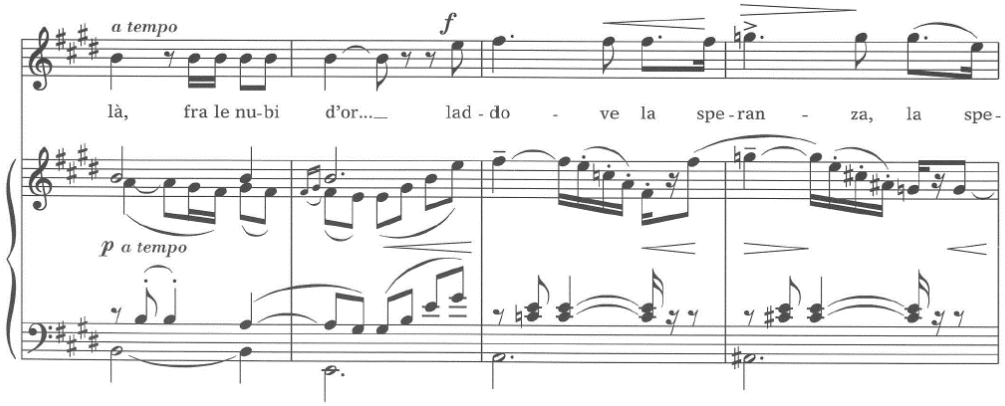
The singer sings only one pitch, the B, for the first two measures. The dynamic marking is *piano* with the expression *con molto sentimento.* Thus, the challenge here is how to make each note clear but sustained. The singer needs to breathe well before the entrance and keep the breath support strong throughout. At the same time, she should say the text clearly, but focus on the vowel, to keep the phrase sustained.

Figure 178: Catalani's "Ebben? … Ne andrò lontana" measures 6 – 9



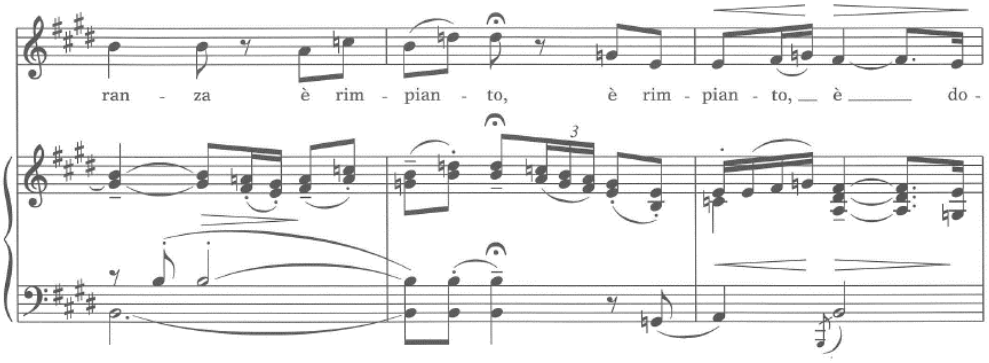
In measure 8 at *poco stent.,* the singer and the pianist need to decide together how much pulling back is appropriate.

Figure 179: Catalani's "Ebben? … Ne andrò lontana" measures 10 – 13



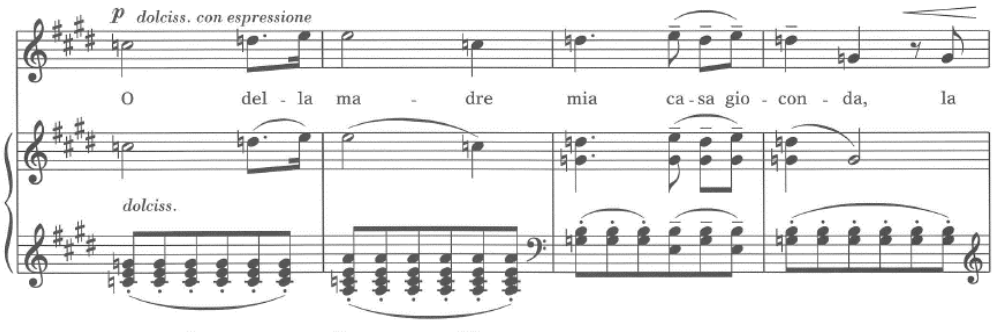
In measures 12 – 13, with the ascending notes, the singer needs to make sure that she does not get tense and start locking or pushing too hard. Otherwise the sound will get strident and unpleasant to hear. Instead, the singer should try to release, open the mouth and throat, and keep the air flowing well.

Figure 180: Catalani's "Ebben? … Ne andrò lontana" measures 14 – 16



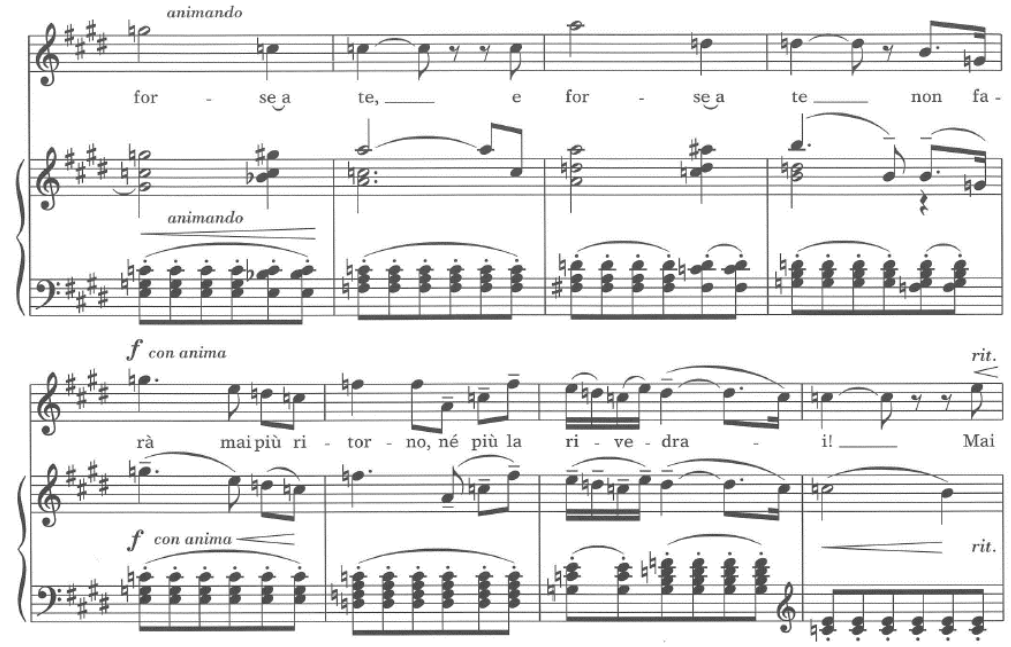
At the end of measure 15, the notes start to get low for a soprano. The singer should not push the sound down into the chest too much. Instead, the singer should think high and keep the resonance. She should not worry about projecting or singing loudly in this range.

Figure 181: Catalani's "Ebben? … Ne andrò lontana" measures 21 – 24



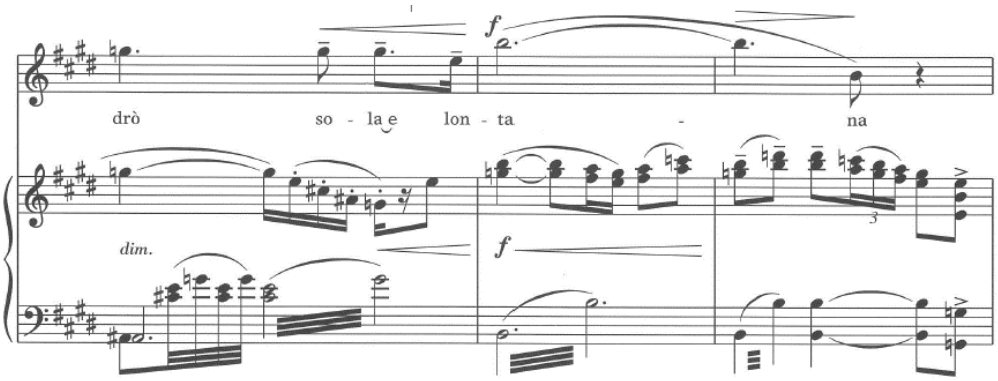
In Section B, there are many jumps from a high note down to a low note, such as the one seen in measure 24. The singer should not let the sound go or let the support collapse during these downward leaps.

Figure 182: Catalani's "Ebben? … Ne andrò lontana" measures 29 – 36



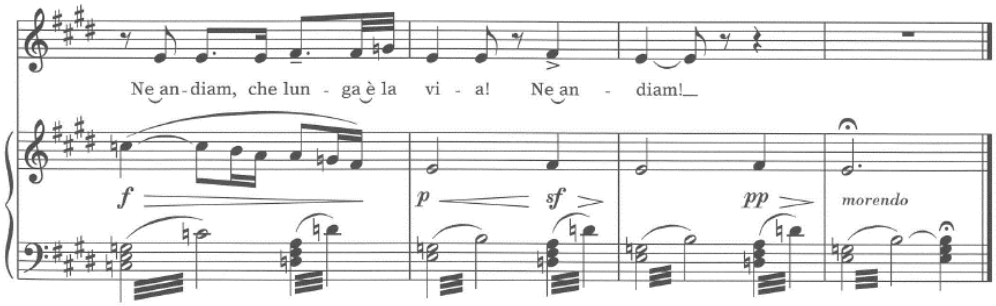
Measures 29 and 31 show the downward leap pattern discussed before. Another challenge in this part is the octave jump between measure 32 and 33 (from G4 to G5). The singer needs to be ready for that G5 even before singing the word "non" by considering the space needed for "rà." Then to make the actual jump, the singer should envision dropping into the top note, rather than reaching from below. Fortunately, the vowel "a" here is naturally open, so there is no need to modify the vowel, except to cover slightly if necessary.

Figure 183: Catalani's "Ebben? ... Ne andrò lontana" measures 48 – 50



The note B in measure 49 is the highest note in the whole aria. This is where vocalization beforehand will help. The singer must be confident that she will be able to hit that note comfortably. If she is scared or concerned, she will very likely tense up and the note will not come out. Once the singer has the confident, she should take a good breath before "so la" in measure 48, then keep the air flowing well. Observing the *crescendo* will also help and so does releasing, opening the mouth, and keeping the chin down.

Figure 184: Catalani's "Ebben? ... Ne andrò lontana" measures 55 – 58



The last phrase is low for a soprano and the dynamics marking starts with a *forte*. However, the singer should not push too hard or force the sound out, but instead keep the resonance and the air flow for a better overall sound.

4.12.2 Interpretation

The opera La Wally is rarely staged these days, and its popularity is due to this soprano aria "Ebben? … Ne andrò lontana" from the first act. Right before this aria, Wally, the daughter of a rich landowner, had an argument with her father who wanted her to marry his steward. Wally refused, and her father slammed the door, banishing her from his estate. Wally then sang this song that she would rather go away alone to the mountains rather than marrying a man she did not love.

Text and Translation

Original Text: Italian	English Translation[8]
Ebben! … Ne andrò lontana,	*Well? … I'll go far from here,*
come va l'eco pia campana …	*like the distant echo of the church bell…*
là fra la neve bianca! …	*there, in the white snow!…*
là fra le nubi d'or! …	*there, in the clouds of gold!…*
laddove la speranza	*there is where hope*
è rimpianto, è dolor!	*is regret, is pain!*
O della madre mia casa gioconda,	*Oh merry house of my mother,*
la Wally ne andrà da te lontana assai,	*Wally will leave you, journeying far from you,*
e forse a te non farà mai più ritorno,	*maybe to you she'll not return,*
nè più la rivedrai!	*never will you see her again!*
Mai più, mai più!	*Never, never!*
Ne andrò lontana,	*I'll go by myself and far from here,*
come va l'eco pia campana …	*like the distant echo of the church bell…*
là fra la neve Bianca;	*there, in the white snow;*
ne andrò lontana,	*I'll go by myself and far from here*
là fra le nubi d'or!	*there in the clouds of gold!*
Ma fermo il piè'! Ne andiam,	*But my foot is heavy! We must go,*
Che lunga è la via! Ne andiam!	*so long is the journey! We must go!*

[8] Source: Catalani (2004)

Thus, the interpretation should be a mixture of stubbornness and sadness, which is in line with the tonality of the piece which starts out in a E major to reflect the stubbornness and then shifts to E minor to reflect the sadness.

In Section A where the marking is *con molto sentimento*, the singer should start singing with conviction and with feelings on the text "Ebben! ... Ne andrò lontana, ..." *("Well? ... I'll go far from here, ...")* where the tonality is in E major. The conviction should start with a little sadness at first, then gradually progress to a declaration at "là fra la neve bianca! ... là fra le nubi d'or!" *("there, in the white snow!...there, in the clouds of gold!").* The next part "laddove la speranza è rimpianto, è dolor!" *("there is where hopeis regret, is pain!"*) should get darker, which coincides with a shift to E minor and the pitch is low.

In the middle section, with the marking *dolciss. con espressione*, Wally is singing to her mother who she is not sure if she will ever see again. The music is in C major though, so the melody does not invoke sadness in itself. It is up to the singer to create the feeling of tenderness and longing.

When Section A returns again as A', the feelings should stay the same as part A at first. However, the shift to E minor now occurs on the text "ne andrò lontana" *("I'll go far from here"*) where the notes are the highest in the piece and the dynamics is forte, suggesting that Wally is getting increasingly emotional about having to leave. The heavy heart is confirmed in the next phrase "Ma fermo il piè'! Ne andiam, Che lunga è la via!" *("But my foot is heavy! We must go, so long is the journey."*). Thus, the singer should try to convey Wally's changing emotional state from the initial stubbornness to the great difficulties of actually leaving.

4.13 "Les Tringles des Sistres Tintaient" from *Carmen* by Georges Bizet

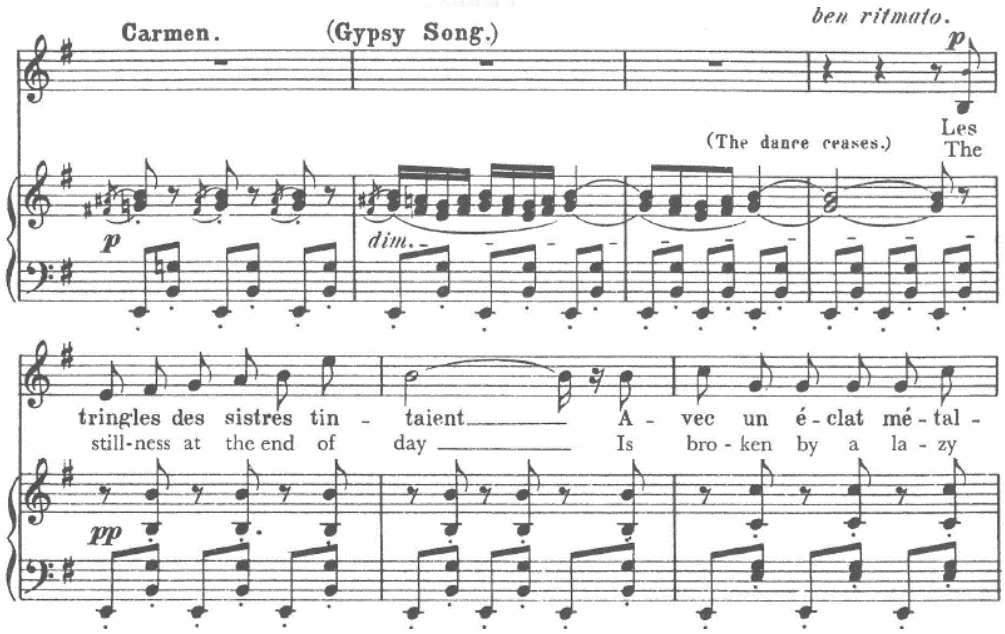
4.13.1 Techniques

The role of Carmen is generally played by a mezzosoprano. If a soprano wishes to sing Carmen's aria, some of the low notes may feel uncomfortable. What she should do to prepare is to vocalize the low notes and experiment. A soprano should not try to achieve the same volume or fullness of the sound in that range as a mezzo,

but instead she should make sure that she keeps the resonance and does not press the voice down too much. Generally, practicing the low notes can help the high notes as well, but one has to do it correctly.

Another challenge for this aria is the text. The melody is not difficult, but the words can be a mouthful sometimes. The aria is very syllabic, and there are many syllables to say in each phrase. Thus, the singer needs to practice saying the words until she can say them fluently and quickly. Then she should practice saying them in rhythm before try singing it with the melody to avoid unnecessary frustration.

Figure 185: Bizet's Les tringles des sistres tintaient, measures 45 – 51



The first note in the piece is definitely low for a soprano, but she should be aware that the phrase will ascend quickly. Thus, she should not press the voice down; otherwise, she will have problems with the high notes.

Figure 186: Bizet's Les tringles des sistres tintaient, measures 42 – 54

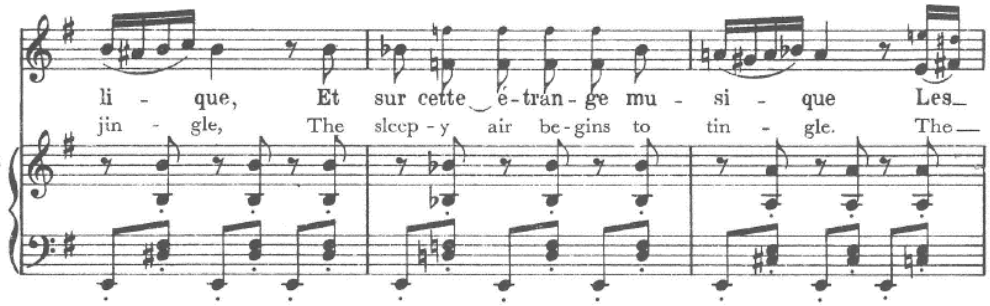
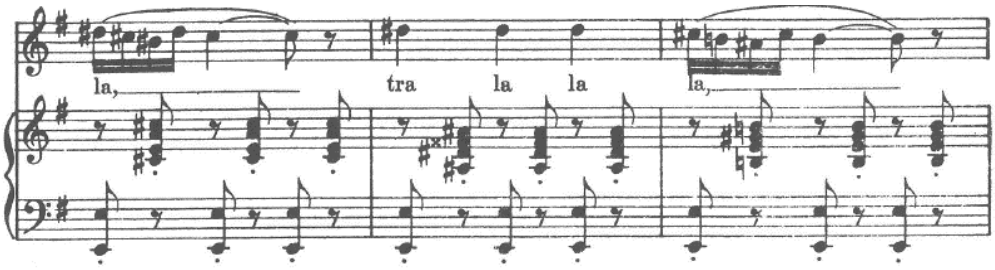


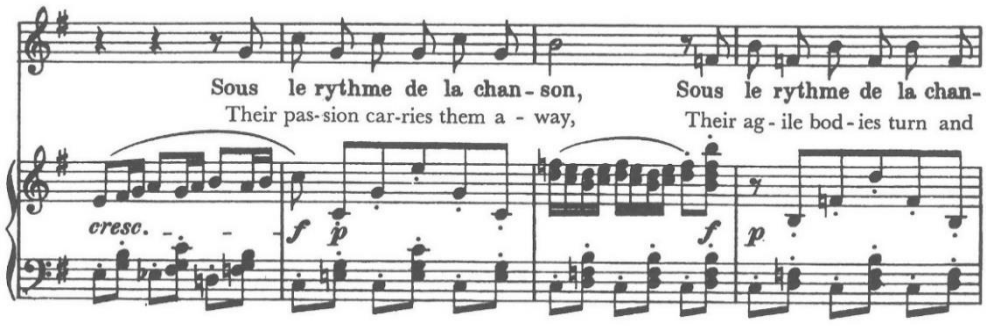
Figure 187: Bizet's Les tringles des sistres tintaient, measures 110 – 112



The previous two figures show a motif that appears often in the aria, the 5-note pattern resembling a turn. This motif occurs both in the verses (Figure 186) and the refrain (Figure 187); thus, it would be beneficial for the singer to practice these turns. To avoid having the notes melting into each other, the singer can put separate each note slightly, as if putting in a *staccato* inside the slur.

French does not have stressed syllables like English, but there are still words that should not be stressed such as articles and punctuations in most case. The following passage provides an interesting discussion regarding musical stress and word stress.

Figure 188: Bizet's Les tringles des sistres tintaient, measures 138 – 141



In measure 139, the highest notes (C) all occur on the strong beats so they would be accented naturally. However, "le" and "la" are simply articles (both mean "the") while "me" is definite an unstressed syllable in French. Thus, the singer is faced with a dilemma. The author chooses to put the stress on the first syllable of "rythme" and both syllables of "chanson" instead. In other words, the author chooses to deemphasize all the articles and prepositions (*le, de, la*). The author finds that this choice provides an interesting syncopation as well.

4.13.2 Interpretation

This aria takes place at an inn's tavern. Carmen and her friends are seated at a table with military officers while the Gypsies sing and dance. When Carmen starts singing, she is still seated at the table, but towards the end of the piece she is dancing. Thus, the piece should start softly, then gradually get louder and more animated.

Bizet's tempo marking for the introduction and the first verse is ♩ = 100 and the dynamic markings are *pp* and *p*. Towards the end of the first verse, the dynamics get slightly louder, but then became soft again for the refrain. During the first refrain, the tempo gets slightly faster, at ♩ = 108. The second verse starts out at *p* again, but there is a *crescendo* towards the end, leading to an *f* and *a tempo animato* (♩ = 126) at the refrain. The last verse starts out with an *f* and *crescendo* towards an *ff* for the refrain with the marking *Più mosso* (♩ = 138). During the second half of the last refrain, the marking is *sempre animando e cresc* until *Presto* (♩ = 152) at the coda.

When performing this aria, the singer should also consider that Carmen is a carefree Gypsy. Thus, she should try to project this image and not act like a serious singer performing an oratorio. Some dance movements are also appropriate.

Text and Translation

Original Text: French	English Translation[9]
Les tringles des sistres tintaient	*The sistrums had the clanging sound*
avec un éclat métallique,	*That their rods made as they were swaying,*
et sur cette étrange musique	*And then with that strange music playing*
les zingarellas se levaient.	*The Gypsy girls rose to the ground.*
Tambours de basque allaient leur train,	*The tambourines would race along,*
et les guitares forcenées	*And stubborn hands that kept up with them*
grinçaient sous des mains obstinées,	*Gave their guitars a furious rhythm,*
même chanson, même refrain,	*The same refrain, the same old song,*
même chanson, même refrain.	*The same refrain, the same old song.*
Tra la la la, tra la la la,	*Tra la la la, tra la la la*
tra la la la, tra la la la la la la la.	*tra la la la, tra la la la la la la la.*

[9] Source: Lubliner (2004)

Les anneaux de cuivre et d'argent	*The copper and the silver rings*
reluisaient sur les peaux bistrées;	*On swarthy skins were bright and shining;*
d'orange ou de rouge zébrées	*And skirts with red or orange lining*
les étoffes flottaient au vent.	*Would flutter in the wind like wings.*
La danse au chant se mariait,	*The dance was married to the song,*
la danse au chant se mariait;	*The dance was married to the song,*
d'abord indécise et timide,	*At first unsure and hesitating,*
plus vive ensuite et plus rapide...	*Then lively and accelerating...*
cela montait, montait, montait, montait!	*It all kept rising, rising all along!*
Tra la la la ...	*Tra la la la ...*
Les Bohémiens, à tour de bras,	*The men, with strength as if from hell,*
de leurs instruments faisaient rage,	*Now beat their instruments to sound them,*
et cet éblouissant tapage	*And with that dazzling noise around them*
ensorcelait les zingaras.	*The women fell under its spell.*
Sous le rhythme de la chanson,	*And to the rhythm of the song,*
sous le rhythme de la chanson,	*And to the rhythm of the song,*
ardentes, folles, enfiévrées,	*All hot and crazy, fevered, sweating,*
elles se laissaient, enivrées,	*Intoxicated, they were letting*
emporter par le tourbillon!	*The whirlwind carry them along!*
Tra la la la ...	*Tra la la la ...*

Chapter 5
Diction for Thai Singers

One important aspect for singers which no other musicians have is the fact that they combine normal languages (the lyrics) with the musical languages (the melody and harmony) when performing. Singers convey the message using both the lyrics and the music. Thus, diction plays an integral part to a singer's study. If the words are unclear, incomprehensible, or wrong, the performance quality may be diminished. While one may argue that most classical songs are sung in languages which are foreign to the audience, the audience can still appreciate the nuance in the language and the clear diction which add to the performance. Or, more likely, the audience will notice when the words are muddy, when the singer mumbles all the way through, or when every language seems to sound the same.

This chapter does not aim to teach diction or give a detailed explanation on how to pronounce each sound for the languages used in the recital. There are many well-written books and references on diction for singers already. Instead, this chapter will discuss common problems with Thai singers singing the standard languages used in classical songs and arias.

The problem often found among Thai singers likely result from the Thai language. Thais tend to close the ending consonant quickly without voicing the final consonant. For example, words ending in a "d" and "t" ("bud" and "but") are pronounced the same by just stopping the sound. They also tend to place a stress on the final syllable. Moreover, in classical singing, the note is sung on a vowel, and in case of diphthongs, the note would be held on the first vowel. However, most Thais tend to hold on the last vowel. More details will be discussed later with examples.

There are a few useful things that are helpful to know. Italian, French, and German are generally pronounced as written once one knows the rules. Thus, it may be beneficial to learn them. Moreover, "k" "p" and "t" are unaspirated in Italian and

French while they are mostly aspirated in English and German (except when following selected other consonants).[10]

Italian

Most classical singers will start with Italian songs because the words are easiest to sing. The vowels are "pure" and quite straightforward to pronounce. What Thai singers should do in this case is to make sure that the vowels are open. They should also move from the initial consonant quickly, sing on the vowels, and pronounce the final consonants. There are not many problems with singing in Italian as long as the mouth is open and words are pronounced clearly. The consonant which deserves special attention is the "v" which does not exist in Thai. In fact, Thai singers have to be careful with the "v" in most languages.

French

French is still relatively easy to sing. There are two main challenges: some consonants and vowels do not exist in Thai, while some consonant and vowel sounds are pronounced differently from English, which is the language that most Thais are familiar with. Thus, singers should consult a dictionary if they are unsure about the pronunciation of some words. These days, one can use a digital dictionary which can also play sounds. Another thing to note is that the final consonant is generally not pronounced.

The following are examples of sounds which do not exist in Thai and singers should be especially careful with them.

- "u" [y] is not pronounced [u] ("oo" in English or "u" in Italian). It is more like a round "i."[11] The sound [u] actually exists in French, written as "ou", so if one pronounced the French "tu" like "too" in English or "tu" in Italian, the meaning will change from *you* to *all*!

[10] The unaspirated consonants in Thai are "ก" "ป" and "ต" while the aspirated consonants are "ค" "พ" and "ท."

[11] A mixture of "อู" and "อือ" in Thai.

- "j" [ʒ] is pronounced differently than in English, Italian, German, or Thai. The Thai sound does not exist in French, so if one says it the Thai way, it will not sound French.[12]
- "v" is not pronounced like "w" but instead it is similar to the Italian/English "v." The consonant "w" is actually not used in the spelling of native French words. For example, "west" in English is spelled "ouest" in French.

German

What is difficult about German is the sheer amount of consonants. Thais are not used to pronouncing that many consonants in succession. Sometimes just seeing the word with many consonants scare the singer already. What one should do is to say each consonant slowly at first to get used to the consonant sounds, then gradually speed up. When learning a new song, the singer should say the words slowly at first, then say them in rhythm, without dwelling on the consonants but instead focusing on the vowels. After that, she can chant them on one note in rhythm, again getting rid of the consonants quickly and sing on the vowels. These practices should help alleviate the fear of sing in German.

Most sounds in German exist in English and Thai. Here are some sounds that sometimes cause problems for Thai singers.

- "ü" [y] is similar to the French "u" discussed above.
- "ch" is pronounced [ç] or [x] depending on the preceding vowel.
- "s" followed by a vowel is pronounced like [z], "sch" and "s" followed by a consonant is pronounced [ʃ] (similar to English "sh").
- "b d g" at the end of a word is pronounced as "p t k."
- "v" is pronounced like "f" in Italian/English and "w" is pronounced like "v" in Italian/English.
- Double consonants shorten the length of the preceding vowel.

[12] Thais tend to pronounce "je" [ʒə] as "เจอ" which sounds very Thai and not at all French.

English

Most Thais study English as a second language in school, and most can read and understand English, although at varying level. Thus, when someone hears an English song, he will expect to understand some or most words. Still, English diction poses problems for Thai singers. In singing, one aims to have a neutral accent which is not specific to any particular region so that it is most understandable to everyone. The neutral accent in the United States is called "American Standard" (AS) while the neutral accent in the United Kingdom is called "Received Pronunciation" (RP). The most distinct difference between the two accents is the American's r-colored vowels. There is also another neutral accent called "Mid-Atlantic" accent which is a compromised between AS and RP. One can find AS and RP pronunciations in most dictionaries, depending on its origin, but there is no dictionary for Mid-Atlantic pronunciation because it does not actually exist in real life. As for which pronunciation to use, it has been suggested that AS should be used for works by American composers, RP for British composers, and Mid-Atlantic for anyone else (LaBouff, 2008).

The following are common mistakes made by Thai singers singing in English.

- Diphthongs: When singing in English, the first vowel of the diphthong should be held for the length of the note, and the rest of the vowels and consonants enter at the last moment. Thai singers tend to make one or both of the following mistakes: hold the last vowel rather than the first vowel (such as in the word "hi"), or omit the last vowel altogether (such as in the word "say").
- Stressed/ unstressed syllables: There are stressed and unstressed syllables in English and some Thai people put the stress on the wrong syllable. For example, the stressed syllable for "over" or "diction" should be the first syllable but many Thais like to stress the second syllable. When singing, most composers try to place the stressed syllables on the strong beat, but there are times that unstressed syllables end up on the strong beat and one should make sure not to emphasize them.

- The “schwa” [ə]: The schwa is a neutral unstressed sound (“uh”). Thais tend to pronounce it like “เออ” in Thai, which while not entirely wrong, is not completely right either. The placement of this neutral sound in Thai is higher than in English and often sounds nasal when sung. The English schwa should be more open, closer to “ah.” When singing a syllable with a schwa, the preferred vowel to sing on is [a].
- “r”: The American “r,” although technically a consonant, is more like a coloring of the vowels because when saying the American “r,” the tongue does not touch any part of the mouth, unlike the “r” in most other languages, including Thai. Thus, in words like “barn” the vowel is called “r-colored” in AS. Some people choose not to use the r-colored vowels at all, but it can be appropriate to use in works by American composers. The care is to make sure that the tongue does not curl up too much and the “r” is not overemphasized. Another option is to consider adopting the Mid-Atlantic accent which, among other things, reduces the r-coloring. Alternatively, a flipped or rolled “r” is appropriate for an RP or Mid-Atlantic pronunciation but inappropriate for American pronunciation.
- “th”: Many Thais tend to pronounce “th” as “d” which is incorrect. To create the right sound, the singer should stick out the tongue under the upper teeth and pull the tongue in to create the sound.
- “v”: Just like other languages discussed previously, “vow” and “wow” are pronounced differently in English but many Thais pronounce them the same way.
- The ending consonants: Again, Thais can be lazy about ending consonants, but the meaning of an English word can change if one omits the ending consonant or the grammar becomes wrong. Thus, the singer needs to be mindful about them.

Overall, the best approach regarding diction is to pay enough attention to the details and nuances of each language. It is easier now with technology since many sound references are available as phone applications in addition to the IPA transcriptions in dictionaries so they are easier to use and access.

Chapter 6
The Vocal Recital

This chapter will discuss elements of the Vocal Recital, from the initial preparation to the recital itself. As stated in the introduction, the methodology is as follow:

1. Select the pieces for the recital and consult with the advisor, Associate Professor Duangjai Thewtong.
2. Perform an in-depth research on each piece, including the meaning of the text, the composer's biography, the composition history, form and analysis.
3. Study the pieces with the advisor.
4. Practice the pieces alone, with an accompanist, and with other musicians if applicable.
5. Plan to perform some pieces in public, such as at an examination or a departmental concert, to gain more performing experience before the recital.
6. Select a performance date and venue.
7. Prepare a program booklet.
8. Consult a piano technician to tune the piano prior to performance if needed.
9. Contact a sound and video recording technician.
10. Contact a catering service.
11. Have a dress rehearsal at the performance venue.
12. Perform in the recital.

Discussion

6.1 Repertoire Selection

The author follows a standard well-balanced program for classical singers, which generally contains songs and arias from different periods (Baroque, Classical, Romantic, and Twentieth-Century) in at least four languages (English, French, German, and Italian). In particular, the author chooses 13 pieces in English, French, German, Italian, Latin, and *Occitan* (a local language in the Auvergne region of France). The pieces are chosen from oratorios, operas, motets, and song cycles from Baroque, Classical, Romantic, and Modern periods. In selecting the pieces, the author listens to many pieces suggested by Associate Professor Duangjai Thewtong and from the author's personal music collection. The author must be careful to make sure that they have contrasting styles and tempos, contain both famous and lesser known pieces, and are of appropriate difficulties, suitable for a Master's level of performance. In addition, the author would like to present a diverse set of repertoire in order to show the audience, some of whom may not have much exposure to classical vocal music, the different types of music which exist.

In deciding the program order, the author has a theme in mind, which is to present how diverse classical music can be. A classical "song" can be a religious song, a secular song, a motet, an aria from a symphony, an opera, or an oratorio. Thus, the pieces are grouped loosely as follow:

Pieces 1 – 4: Religious songs

Pieces 5 – 7: Secular songs

Piece 8: A full-length motet

Pieces 9 – 13: Different types of arias

Within each group, the author needs to find a balance between the emotional clarity and the difficulties of the pieces. For example, one should not plan to have two long and difficult pieces right next to each other, since it would cause fatigue for both the performer and the audience. The first piece in the program should be a piece that could be performed with confidence, to start out strongly. The first four pieces, while all contain religious texts, are quite different in style. Even the two twentieth-century

pieces (#3 *St. Ita's Vision* and #4 *Simple Gifts*) are different: *St. Ita's Vision* is modern while *Simple Gifts* is based on a traditional American hymn. *Simple Gifts* also serves as a transition to the next group (Secular songs), since while it is based on an American hymn, it contains no reference to God but instead refers to a simple lifestyle. The next three songs, #5 *Long Time Ago*, #6 *Foxgloves*, and #7 *Baïlèro* also present a range of folk-inspired music. *Long Time Ago* is peaceful, *Foxgloves* is light-hearted and charming, while *Baïlèro* is dramatic. The eighth pieced in the program, Mozart's *Exsultate Jubilate, K.165* showcases a soprano's range of expression and agility, from fast-moving running notes in the first and last movement to the slow expressive third movement. It is an appropriate ending to the first half of the recital.

After a 15-minute intermission, the second half of the program starts out with the aria "Das himmlische Leben" from Mahler's *Fourth Symphony*. This demanding piece shows the audience how vocal music has evolved to be part of a symphony. The next three arias, two from operas and one from an oratorio, show a variety of roles, from a festive Handel oratorio aria to dramatic arias by Bellini and Catalani. The last piece of the program, an upbeat aria from *Carmen*, poses a challenge for both the author and the pianist, since it is in a different style than what the author normally sings, required fast playing and great concentration from the pianist. The challenge is also partly because of fatigue as it is the last piece. It is, however, a crowd pleaser, and a fitting way to end a program.

6.2 Repertoire Analysis

A good understanding of the repertoire, including the composers' biographies, composition histories, historical contexts, and form and analyses will be beneficial for the performance. The biographies and composition histories are in Chapter 2. A detailed analysis for each piece is in Chapter 3.

6.3 Lessons

The author has a weekly lesson with Associate Professor Duangjai Thewtong. At the beginning, the lessons are mostly on general techniques such as vocalization, breathing, and intonation; and also on working out the details for each piece. Problematic places are isolated and worked on. Then approximately three months before the recital, the focus shifts to doing run-throughs to build endurance and overall interpretation.

6.4 Individual Practices

The author practices regularly, studies recordings, and watches videos of other singers. As a singer's instrument is in her own body, she should exercise and vocalize regularly. Thus, to prepare for the recital, the author exercises by walking and riding a bicycle and by vocalizing every day. The author also needs to contact other musicians to make practice arrangements. The practice with the pianist takes place once a week. During these practices, both technical details and interpretation aspects are discussed. For the other musicians, the author practices with them closer to the performance. Moreover, the author consults books on practicing and performing techniques to be better prepared mentally.

6.5 Performance Experiences

The author performs most pieces in public to gain more performing experience before the recital. Since the Master's degree program requires three courses on individual skills, there are three midterm and three final exams. There is also a departmental recital every semester. If one plans ahead, a majority of pieces can be performed at these events, and one can see what problems can arise in an actual performance.

6.6 Performance Date and Venue Selection

The venue should have good acoustics and is at a convenient location. Tongsuang's Studio, 54/1 Sukhumvit 3 Bangkok is selected for the Vocal Recital on Thursday February 20, 2014 at 6:30 p.m.

6.7 Program Booklet and Poster

To publicize the recital, the author prepares a poster, gives it to her advisor, and distributed via contacts at music schools and universities. The author also prepares and has the program booklet printed for the performance. The program booklet contains a short description for each piece performed as well as the singer's and pianist's biographies. A copy of the booklet can be found in Appendix A.

6.8 Venue Preparation

The performer should make sure that all instruments used for the performance is in good working order. She should consult a piano technician to tune the piano prior to performance if needed. In the author's case, there is another recital on the same day, and the other performer takes care of this part.

6.9 Sound and Video Recording

Approximately two weeks before the recital, the author makes an arrangement with technicians to record the recital. The video is recorded using a Sony camcorder while the sound is recorded using a Zoom voice recorder.

6.10 Catering

If there is a reception, arrangements regarding catering needs to be made. The author contacts the caterer approximately two weeks before the recital to select the type and amount of food and beverages needed.

6.11 Dress Rehearsal

Approximately one week before the recital, the author and all the musicians has a dress rehearsal for the advisor, Associate Professor Duangjai Thewtong at the actual performance venue. The dress rehearsal serves to build confidence and to allow the author to iron out some last-minute details regarding the performance practice, stage appearance, and so on.

6.12 The Recital

Before the recital date, the author make arrangements with the musicians and other technicians beforehand about the call time. The call time should leave enough cushion in case of traffic or unforeseen events, but it should not be too early; otherwise everyone may get tired before the performance.

Once the author arrives at the venue, she makes sure that everything is in order. Then she gets dressed, vocalizes, and stretches. The author has two costume changes planned, one during the intermission and one right before the last piece.

The author makes a plan beforehand when she will take a break and leave the stage during the recital. The pianist and other musicians are informed of this plan as well. During the break, the author drinks some water and takes a moment to refocus. The most important parts are to stay relaxed, be confident, focus and enjoy the performance.

6.13 Performance Details

The first two pieces, "Domine deus" from *Gloria* by Vivaldi and *Ave Maria!* by Mascagni were performed with an oboe and a violin, respectively. The author chose to start with these two pieces because she felt the most comfortable with this particular style and wanted the recital to start strong. The author followed with four contrasting English pieces, *St. Ita's Vision* by Barber, *Simple Gifts and Long Time Ago* by Copland, and *Foxgloves* by Head. Some of these pieces ended with a soft high note which used to be difficult for the author, but they allowed the author to develop as a singer. The song section ended with *Baïlero* by Canteloube.

The author took a short break before Mozart's *Exsultate Jubilate K.165*, her favorite piece. Unfortunately, a young audience member and a few others found the 15-minute piece too long. Afterwards, there was an intermission. The author got changed into a different costume and rested a little to prepare for the challenging second half.

The first piece in the second half, "Das himmlische Leben" from *Symphony no. 4 by* Mahler, was very demanding. Here the author experienced a slight difficulty. The author had tried on her costume two weeks before the event, but it felt tighter

during the recital and made it harder to breathe. The author had to try to put away the concerns and concentrated on the performance itself. The trick was to keep breathing, relax, and sing like in practice. After this 10-minute piece, the author took a short break to regroup.

"Casta Diva" from *Norma* by Bellini was a *bel canto* aria and the author needed to focus on having a beautiful and sustained sound. "Oh had I Jubel's Lyre" from *Joshua* by Handel was lighter and provided the needed contrast and shift in the mood. The lightness of it also helped reset the voice and avoided making the sound too dark and heavy. "Ebben? … Ne andro lontana" from *La Wally* by Catalani was dramatic and required emotional intensity.

Before the last piece, "Les tringles des sistres tintaient" from *Carmen* by Bizet, the author changed the costume to a Spanish-style costume. To avoid having the audience wait for too long, the pianist did not wait for the singer to come back out but started to play the long introduction right away. The costume change was done in time but it was a little rushed. This piece was a challenge for both the singer and the pianist, partly because of fatigue. It was also a *mezzo*-soprano aria and some notes were lower than the author's most comfortable range. It also required a more sultry and dramatic interpretation, which was the author's weakness. The author is generally more comfortable singing oratorios or arias which required more subtle interpretation. However, the author wanted to try something different and expand her repertoire range. While it was not the best piece in the recital, the author felt that it was a credible effort and the audience seemed to have enjoyed it.

Chapter 7
Conclusion and Recommendations

The author performed 13 songs and arias at Tongsuang's Studio, 54/1 Sukhumvit 3 Bangkok on Thursday February 20, 2014 at 6:30 p.m. The recital was well-attended and included faculty members of the Faculty of Fine and Applied Arts, Chulalongkorn University and the author's committee members, Professor Dr. Weerachat Premananda, Associate Professor Duangjai Thewtong, Associate Professor Tongsuang Israngkun Na Ayudhya, Professor Dr. Narongrit Dhamabutra, and Assistant Professor Dr. Pawalai Tanchanpong. The author's former teachers and mentors, Kru Dusdi Banomyong and Kru Suda Banomyong, were also in attendance.

The program booklets were placed near the entrance. The recording equipment was set up at an unobtrusive location. There was another vocal recital by the author's colleague at Chulalongkorn University at the same venue at 5:00p.m. Thus, there was a joint reception between the two recitals. After the reception, it was the author's turn to perform. The details of the actual performance has been discussed in Chapter 6. Overall, it was a success.

The recital served its purpose. The author's skills in vocal techniques and interpretation improved. The author had a better understanding of her vocal capacity and appropriate repertoire. The author had more knowledge about classical music for voice, from an in-depth analysis of the pieces performed, and from listening and studying different pieces. The author gained more experience in performing with other musicians in addition to the accompanist. The recital had informative program notes and presented the audience with different styles of classical music for voice.

Recommendations

A solo recital requires careful preparation. One should select the repertoire carefully and makes sure that they are appropriate for one's voice. The author deliberately chose some repertoire outside her comfort zone to expand her musical range because this was partly an academic exercise. However, this approach is not recommended for a public performance. The singer should also try on the costume close to the performance date to ensure that it is comfortable to sing in. Moreover, the singer needs to be prepared both physically and mentally. She should exercise and practice regularly to build endurance. Lastly, the singer and the pianist are collaborators. Both should be invested in the preparation and artistic decisions to ensure a good ensemble and a successful performance.

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APPENDIX

Appendix A

Poster and Program Booklet

Poster


Chulalongkorn University
Faculty of Fine and Applied Arts
Master Vocal Recital
Davina Kunvipusilkul
Soprano
Passawat Putwattana
Piano
Works by
Barber
Bellini
Bizet
Canteloube
Catalani
Copland
Handel
Head
Mahler
Mascagni
W.A. Mozart
Vivaldi
Free Admission
Tongsuang's Studio, Soi Nana (Sukhumvit 3)
Thursday February 20, 2014 at 6:30PM

Program Booklet – Front Cover

Chulalongkorn University
Faculty of Fine and Applied Arts

Master Vocal Recital

Davina Kunvipusilkul, *Soprano*

Passawat Putwattana, *Piano*

Tongsuang's Studio, Soi Nana (Sukhumvit 3)
Bangkok, Thailand
Thursday February 20, 2014 at 6:30PM

Program Booklet – Inside Cover

Preface

When I started working on my Master's degree two years ago, my professor, Ajarn Duangjai, said that I should think about what I would like to have in my Master's recital program, and chose the repertoire for our lessons accordingly. Of course, there were certain requirements about a well-balanced program with different languages, periods and styles, but I would like it to be more meaningful to me, both personally and intellectually.

Reflecting back, people often introduce me as an opera singer. I would occasionally clarify that I am a classical singer, and many times I would get a puzzled look. Of course, I love to sing opera arias, but I also sing other classical songs which are not from operas. Moreover, when people hear that I sing in a choir, they assume I sing religious music and some ask what church I am from. That is not surprising either since there are many famous masses, requiems, motets, hymns, and oratorios that we hear about. Also, if we study Western classical music history, we probably start with religious chants of the medieval time followed by other church music. Fortunately, many composers find inspirations from other sources such as folksongs or other arts since then. Compositions for voice have become very diverse, from simple songs to elaborate works for voice and orchestra.

Thus, as a theme of my recital program, I would like to take my audience on a tour of the different types of classical compositions for voice. I will start with a sacred aria with texts from the Roman Catholic Mass and end with a few operatic arias. There will be songs with Christian themes, but will most likely not be performed in a church setting, as well as music inspired by folksongs. The program will also include Mozart's famous motet and a movement from Mahler's Fourth Symphony featuring a soprano solo.

Program Booklet – Page 1

Master Vocal Recital

Davina Kunvipusilkul, *Soprano*

Passawat Putwattana, *Piano*

Domine Deus from *Gloria* — Antonio Vivaldi
Chanucha Toprateep, *Oboe*

Ave Maria! — Pietro Mascagni
Kulisara Sangchan, *Violin*

St. Ita's Vision from *Hermit Songs* — Samuel Barber

Old American Songs — Aaron Copland
Simple Gifts
Long Time Ago

Foxgloves from *Songs of the Countryside* — Michael Head

Baïlèro from *Chants d'Auvergne* — Joseph Canteloube

Exsultate Jubilate — Wolfgang Amadeus Mozart

*** Intermission ***

Das himmlische Leben from *Symphony #4* — Gustav Mahler

Casta Diva from *Norma* — Vincenzo Bellini

Oh, had I Jubel's Lyre from *Joshua* — George Frideric Handel

Ebben? Ne andro lontana from *La Wally* — Alfredo Catalani

Les Tringles des Sistres Tintaient from *Carmen* — Georges Bizet

Program Booklet – Page 2

Program Notes

Antonio Vivaldi (1678 – 1741)

Domine Deus from *Gloria*, RV 589

While Italian composer Antonio Vivaldi is recognized as the master of the Baroque instrumental concerto, he also had contributions in choral, vocal, opera, and orchestral music. As a young man, he studied for the priesthood and was ordained, but later declined to take up ecclesiastical duties. He worked as a teacher at Pio Ospedale della Pieta, a girls' orphanage in Venice, and it was for them that he composed the *Gloria, RV 589.* Vivaldi composed at least three different settings of *Gloria*, but only two survived, with unknown composition dates. The *RV 589* is the more famous one.

The text of the *Gloria* is the traditional Gloria section from the Latin Mass of the Roman Catholic liturgy. All the original vocal parts, including tenor and bass, were for women's voices.

Lord God,
heavenly king,
God the Father Almighty

Pietro Mascagni (1863 – 1945)

Ave Maria!

Pietro Mascagni is an Italian Opera composer. He composed fifteen operas, but none became as successful or as well-known as his first opera, *Cavalleria Rusticana,* for which he won the competition held by the music publisher Sonzogno for young Italian composers who had never had an opera performed on stage. *Cavalleria Rusticana* was actually Mascagni's third opera, but the other two were completed and performed later. He also composed a few other vocal and orchestral music.

"Ave Maria!" was adapted from the famous Intermezzo from *Cavalleria Rusticana,* but was not part of the original opera.

Hail Mary, holy Mother,
Guide the feet of the wretched one who implores thee
Along the path of bitter grief
And fill the hearts with faith and hope.

O merciful Mother, thou who suffered so greatly,
See, ah! See my anguish.
Ah! Do not abandon me
In the cruel torment of endless weeping.

Hail Mary! Oppressed by grief,
Do not leave me, O Mother, have mercy!
O Mother, have mercy!
Oppressed by grief, Do not leave me.

Samuel Barber (1910 – 1981)

St. Ita's Vision from *Hermit Songs* (1952 – 1953)

Samuel Barber is an American composer with diverse compositions ranging from orchestral, concerto, vocal, keyboard, chamber music, and opera. He is known for lyricism. His art songs are expressive and sensual. The *Adagio for Strings* has become one of the most recognized pieces by American composers and is performed regularly by orchestras all over the world. He won the Pulitzer Prize for Music twice, and along with Aaron Copland, became one of the most played and recorded American composers.

Hermit Songs were "settings of anonymous Irish texts of the eighth to thirteenth centuries written by monks and scholars, often on the margins of manuscripts they were copying or illuminating – perhaps not always meant to be seen by their Father Superiors." The texts range from a prayer to God, to the daily life of a monk and his cat, to something

more scandalous such as promiscuity. "St. Ita's Visions" was attributed to Saint Ita, 8th century and talked about her vision of Mary.

"I will take nothing from my Lord," said she,
"unless He gives me His Son from Heaven
In the form of a Baby that I may nurse Him".
So that Christ came down to her
in the form of a Baby and then she said:

"Infant Jesus, at my breast,
Nothing in this world is true
Save, 0 tiny nursling, You.
Infant Jesus at my breast,
By my heart every night,
You I nurse are not a churl
But were begot on Mary the Jewess
By Heaven's light.

Infant Jesus at my breast,
What King is there but You who could
Give everlasting good?
Wherefore I give my food.
Sing to Him, maidens, sing your best!
There is none that has such right
To your song as Heaven's King
Who every night
Is Infant Jesus at my breast."

Aaron Copland (1900 – 1990)

***Old American Songs* (1950)**

Aaron Copland, widely known as the "Dean of American Composers," was instrumental in creating the American style of music through his compositions which evoked the image of American landscapes. He not only composed serious classical music such as orchestral, symphonic,

vocal, and chamber music, but he also composed ballet and film music, all while stayed true to his American sound. As his obituary stated "Mr. Copland's greatest gift was his ability to be both serious and popular, to adhere to the formal integrity and moral earnestness of modernism and also to espouse the generous accessibility of the dominant political mores of the 1930's and 40's." Copland won several awards and medals, including the Presidential Medal of Freedom, the Congressional Gold Medal, the National Medal of Arts, the New York Music Critics' Circle Award, and the Pulitzer Prize.

Copland arranged the first set of *Old American Songs* for voice and piano in 1950, and following its success, arranged the second set in 1952. Each set contained five songs. The songs are diverse in style, including minstrel songs, sweet ballads, hymns, a campaign song, a lullaby, and a comical children's song.

"Long Time Ago" and "Simple Gifts" are the third and fourth songs, respectively, in the first set of *Old American Songs*. "Long Time Ago" is a setting of a ballad discovered by Copland in the Harris Collection of Brown University. "Simple Gifts" is a hymn composed by Elder Joseph Brackett, a Shaker. Shakers, or "Shaking Quakers," are a Christian sect formed in England in the eighteenth century and thrived in the nineteenth century America. Today there are only three living shakers but their cultural contributions to the United States remain through architecture, furniture, music, and simple lifestyle.

"Simple Gifts"

'Tis the gift to be simple, 'tis the gift to be free
'tis the gift to come down where you ought to be
And when we find ourselves in the place just right
'Twill be in the valley of love and delight.

When true simplicity is gained
To bow and to bend we shan't be ashamed
To turn, turn will be our delight
'Till by turning, turning we come round right.

'Tis the gift to be simple, 'tis the gift to be free
'tis the gift to come down where you ought to be
And when we find ourselves in the place just right
'Twill be in the valley of love and delight.

"Long Time Ago"

On the lake where droop'd the willow
Long time ago,
Where the rock threw back the billow
Brighter than snow.
Dwelt a maid beloved and cherish'd
By high and low,
But with autumn leaf she perished
Long time ago.
Rock and tree and flowing water
Long time ago,
Bird and bee and blossom taught her
Love's spell to know.
While to my fond words she listen'd
Murmuring low,
Tenderly her blue eyes glisten'd
Long time ago.

Michael Head (1900 – 1976)

Foxgloves from *Songs of the Countryside* (1932)

Michael Head is a British composer and pianist. He studied at the Royal Academy of Music where he won several awards. As a pianist, he performed in hundreds of concerts all over the British Isles and internationally as well as in radio recitals. He later accepted a position as a pianoforte professor at the Royal Academy, was appointed as an examiner for the Associated Board of the Royal Schools of Music and in that capacity traveled around the world. Most of his works, and what he

has become known for, are songs, including many song cycles. The song "Foxgloves" presented here is part of the collection *Songs of the Countryside*.

The foxglove bells, with lolling tongue,
Will not reveal what peals were rung
In Faery, in Faery,
A thousand ages gone.

All the golden clappers hang
As if but now the changes rang;
Only from the mottled throat
Never any echoes float.

Quite forgotten, in the wood,
Pale, crowded steeples rise;
All the time that they have stood
None has heard their melodies.

Deep, deep in wizardry
All the foxglove belfries stand.
Should they startle over the land,
None would know what bells they be.

Never any wind can ring them,
Nor the great black bees that swing them
Ev'ry crimson bell, down-slanted,
Is so utterly enchanted.

The foxglove bells, with lolling tongue,
Will not reveal what peals were rung
In Faery, in Faery,
A thousand ages gone.

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Joseph Canteloube (1879 – 1957)

Baïlèro from *Chants d'Auvergne* (1923 – 1930)

French composer Joseph Canteloube is best known for his arrangements of French folk songs from his native region, the Auvergne, even though he also composed original music including operas. He was a champion of the use of folksongs in classical music and once wrote, "I lived at that time deep in the country in a region where the country folk would still willingly sing." Canteloube composed five series of *Chants d'Auvergne*; "Baïlèro" (Shepherd's Song) comes from the first series and is one of the most well-known pieces from the series.

Shepherd across the river,
You're hardly having a good time,
Sing baïlèro lèrô
No, I'm not,
And you, too, can sing baïlèro

Shepherd, the meadows are in bloom.
You should graze your flock on this side,
Sing baïlèro lèrô
The grass is greener in the meadows on this side,
Baïlèro lèrô

Shepherd, the water divides us,
And I can't cross it,
Sing baïlèro lèrô
Then I'll come down and find you,
Baïlèro lèrô

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Wolfgang Amadeus Mozart (1756 – 1791)

***Exsultate Jubilate*, K165 (1773)**

Wolfgang Amadeus Mozart is undoubtedly one of the best known and most influential classical composers. He composed over 600 works, including opera, concerto, symphonic, orchestral, choral, vocal, and chamber music. As prodigies, Mozart and his sister were taken on tour throughout Europe by his father and he started composing since the age of five. As an adult, Mozart spent time in Salzburg and later Vienna, achieving great fame although he was financially insecure. His style and influence was long-lasting, and his music is played and thoroughly studied by classical musicians to this day.

The motet *Exsultate Jubilate* for soprano and orchestra was composed in Milan for the *castrato* Venanzio Rauzzini. The piece displays a contrast of moods, requiring different techniques from fast moving notes in the opening Allegro and the concluding Alleluia, to the slow and lyrical passages in the middle movement. It is one of the most beloved show pieces for sopranos.

Exult, rejoice,
O happy souls.
And with sweet music
Let the heavens resound,
Making answer, with me, to your song.

The lovely days glows bright,
Now clouds and storms have fled,
And a sudden calm has arisen for the just.
Everywhere dark night held sway before.
But now, at last, rise up and rejoice,
Ye who are not feared,
And happy in the blessed dawn
With full hand make offering of garlands and lilies.

And Thou, O Crown of Virgins,
Grant us peace,
And assuage the passions
That touch our hearts.
Alleluia.

Gustav Mahler (1860 – 1911)

Das himmlische Leben from *Symphony #4* (1892 – 1900, revised 1901)

Gustav Mahler was born to a Jewish family in Bohemia, then part of the Austrian Empire. He studied at the Vienna Conservatory, and for most of his life, supported himself as a conductor. Mahler was mainly interested in vocal and orchestral music, and they became intertwined with each other. Around 1888, Mahler discovered *Das Knaben Wunderhorn* (The Youth's Magic Horn), an anonymous collection of German folk poetry. He started to compose songs for voice and piano based on these poems. Later, his settings became more symphonic in both style and scope, although Mahler prepared and published a version for voice and piano first. About the same time, he started to incorporate them into his symphonies. The Second, Third, and Fourth Symphonies were all inspired by elements of *Das Knaben Wunderhorn*.

The song "Das himmlische Leben" which eventually became the fourth movement of Mahler's Fourth Symphony was first composed in 1892, but was never published as part of *Das Knaben Wunderhorn* collection during Mahler's lifetime. The Fourth Symphony is the shortest of all Mahler's symphonies, and is relatively light. The whole symphony was extrapolated from this final movement, which presents a child's vision of heaven.

We enjoy heavenly pleasures
and therefore avoid earthly ones.
No worldly tumult
is to be heard in heaven.
All live in greatest peace.

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We lead angelic lives,
yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the lambkin out,
and Herod the Butcher lies in wait for it.
We lead a patient,
an innocent, patient,
dear little lamb to its death.
Saint Luke slaughters the ox
without any thought or concern.
Wine doesn't cost a penny
in the heavenly cellars;
The angels bake the bread.

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.
Whole dishfuls are set for us!
Good apples, good pears and good grapes,
and gardeners who allow everything!
If you want roebuck or hare,
on the public streets
they come running right up.

Should a fast day come along,
all the fishes at once come swimming with joy.
There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Saint Martha must be the cook.

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There is just no music on earth
that can compare to ours.
Even the eleven thousand virgins
venture to dance,
and Saint Ursula herself has to laugh.
There is just no music on earth
that can compare to ours.
Cecilia and all her relations
make excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.

Vincenzo Bellini (1801 – 1835)

Casta Diva from *Norma* (1831)

Vincenzo Bellini was one of the most important Italian opera composers of his time. His compositions with beautiful flowing melodic lines emphasized the *bel canto* ideal. The aria "Casta Diva" presented here is an epitome of *bel canto* arias. While *Norma* itself is a tragic opera, this aria is not sad; it is Norma's prayer to the moon goddess as she cuts the mistletoe.

Pure Goddess, whose silver covers
These sacred ancient plants,
we turn to your lovely face
unclouded and without veil...

Temper, oh Goddess,
the hardening of you ardent spirits
temper your bold zeal,
Scatter peace across the earth
Thou make reign in the sky...

George Frideric Handel (1685 – 1759)

Oh, had I Jubel's Lyre from *Joshua* (1747)

George Frideric Handel was a German-born English Baroque composer, probably best known for the oratorio *Messiah* performed every Christmas and the *Music for the Royal Fireworks.* Handel, however, composed many other operas, oratorios, concertos, choral, chamber, and keyboard music.

Joshua is based on the biblical story of the Jewish conquest of Canaan under the leadership of Joshua. It was one of the four consecutive oratorios with military theme by Handel. The oratorio itself was less successful than another military-themed oratorio, *Judas Maccabeus*, but the chorus "See the conq'ring hero comes," was so successful that Handel later included it into *Judas* Maccabeus, and "Oh, had I Jubel's Lyre" remains one of Handel's most famous arias.

Oh, had I Jubal's lyre, Or Miriam's tuneful voice!
To sounds like his I would aspire.
In songs like hers rejoice.
My humble strains but faintly show
How much to heav'n and thee I owe.

Alfredo Catalani (1854 – 1893)

Ebben? Ne andro lontana from *La Wally* (1892)

Alfredo Catalani was an Italian opera composer from Lucca, the same town as another Italian opera composer, Giacomo Puccini. Catalani rejected the emerging Italian *verismo* tradition (adopted by Mascagni and Puccini) but instead identified with Wagner and other late Romantic composers. Still, he enjoyed some success with his early operas and symphonic poem. Unfortunately, his publishing firm was acquired by Ricordi who was promoting Puccini and neglecting him. Still, a successful performance of Loreley, a revised version of Catalani's earlier opera Elda helped convince Ricordi to promote his last opera *La Wally* which became very successful. Today Catalani is almost remembered for *La Wally* only.

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The opera *La Wally* is rarely staged, and its popularity is due to the soprano aria "Ebben? Ne andro lontana" from the first act. In this aria, Wally, the daughter of a rich landowner, tells her father that she would rather go away alone to the mountains rather than marrying a man she did not love.

Well? … I'll go far from here,
like the distant echo of the church bell…
there, in the white snow!...
there, in the clouds of gold!...
there is where hope
is regret, is pain!

Oh merry house of my mother,
Wally will leave you, journeying far from you,
maybe to you she'll not return,
never will you see her again!
Never, never!

I'll go by myself and far from here,
like the distant echo of the church bell…
there, in the white snow;
I'll go by myself and far from here
there in the clouds of gold!
But my foot is heavy! We must go,
so long is the journey! We must go!

Georges Bizet (1838 – 1875)

Les Tringles des Sistres Tintaient from *Carmen* (1873 – 1874)

In addition to the popular opera *Carmen*, French composer Georges Bizet had composed other operas, orchestral, symphonic, and keyboard works. Unfortunately, the French audience at the time preferred traditional classical works and was less receptive of new music. Almost none of Bizet's work was well-received during his lifetime. Even the opera Carmen and its non-traditional heroine was controversial at the time. He died convinced that Carmen was a failure.

"Les Tringles des Sistres Tintaient" or the Gypsy song is from the second act of the opera, where Carmen and her friends are entertaining soldiers at a tavern while waiting for Jose. It was her first encounter of the bullfighter Escamillo, although she was not interested in him at the time.

The sistrums had the clanging sound
That their rods made as they were swaying,
And then with that strange music playing
The Gypsy girls rose to the ground.
The tambourines would race along,
And stubborn hands that kept up with them
Gave their guitars a furious rhythm,
The same refrain, the same old song,
The same refrain, the same old song.
Tra la la la…

The copper and the silver rings
On swarthy skins were bright and shining;
And skirts with red or orange lining
Would flutter in the wind like wings.

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The dance was married to the song,
The dance was married to the song,
At first unsure and hesitating,
Then lively and accelerating…
It all kept rising, rising all along!
Tra la la la…

The men, with strength as if from hell,
Now beat their instruments to sound them,
And with that dazzling noise around them
The women fell under its spell.
And to the rhythm of the song,
And to the rhythm of the song,
All hot and crazy, fevered, sweating,
Intoxicated, they were letting
The whirlwind carry them along!
Tra la la la…

Program Booklet – Inside Cover

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พรรษวัชร์ พุธวัฒนะ
Ramon "Bojo" Lijauco, Jr
คณะนักร้องประสานเสียงสวนพลู

ครูอาจารย์ทุกท่าน
ครอบครัวที่ให้ความสนับสนุนมาตลอด

เพื่อนๆ ป. โท ที่คอยช่วยเหลือให้กำลังใจและลากมาเรียน ☺

Program Booklet – Back Cover

Davina Kunvipusilkul (Soprano) has a Bachelor of Arts (*summa cum laude*) from Williams College in Williamstown, MA, USA where she received the William W. Kleinhandler Prize for Excellence in Music. She has a Doctor of Philosophy from Cornell University in Ithaca, NY, USA. She also holds the LTCL Recital Diploma in Voice from Trinity Guildhall. While in the United States, she was a member of several choirs, and played the timpani and percussion in chamber groups and orchestras. Davina is now a member of Suanplu Chorus with whom she won four silver medals at the 2008 World Choir Games in Graz, Austria and the 2012 World Choir Games in Cincinnati, OH, USA in the categories of *Folklore* and *Musica Contemporania*. She currently works at the Bank of Thailand.

Passawat Putwattana (Piano) has a Master of Music in Vocal Performance from Colorado State University in Fort Collins, CO, USA and a Bachelor of Fine Arts in Piano Performance from Chulalongkorn University in Bangkok, Thailand. He currently works at Siam Kolkarn Music School, gives private lessons, and works as an accompanist. Passawat and Davina has performed together since 2008.

Davina Kunvipusilkul is a student of Duangjai Amatyakul. This recital is presented in partial fulfillment for the Degree of Master of Fine and Applied Arts.

Appendix B

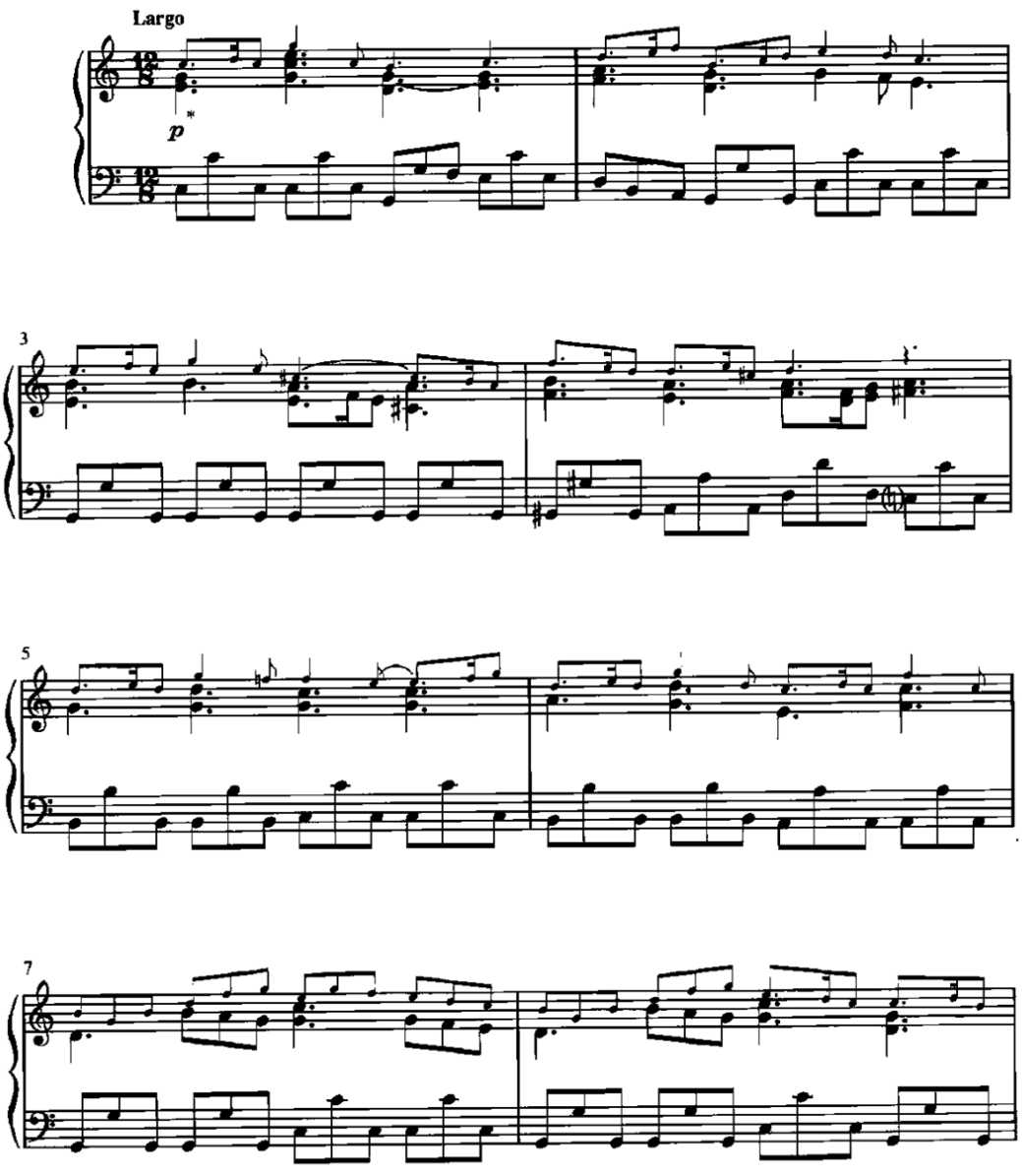
Sheet Music

This appendix contains sheet music used in the recital, in performance order.

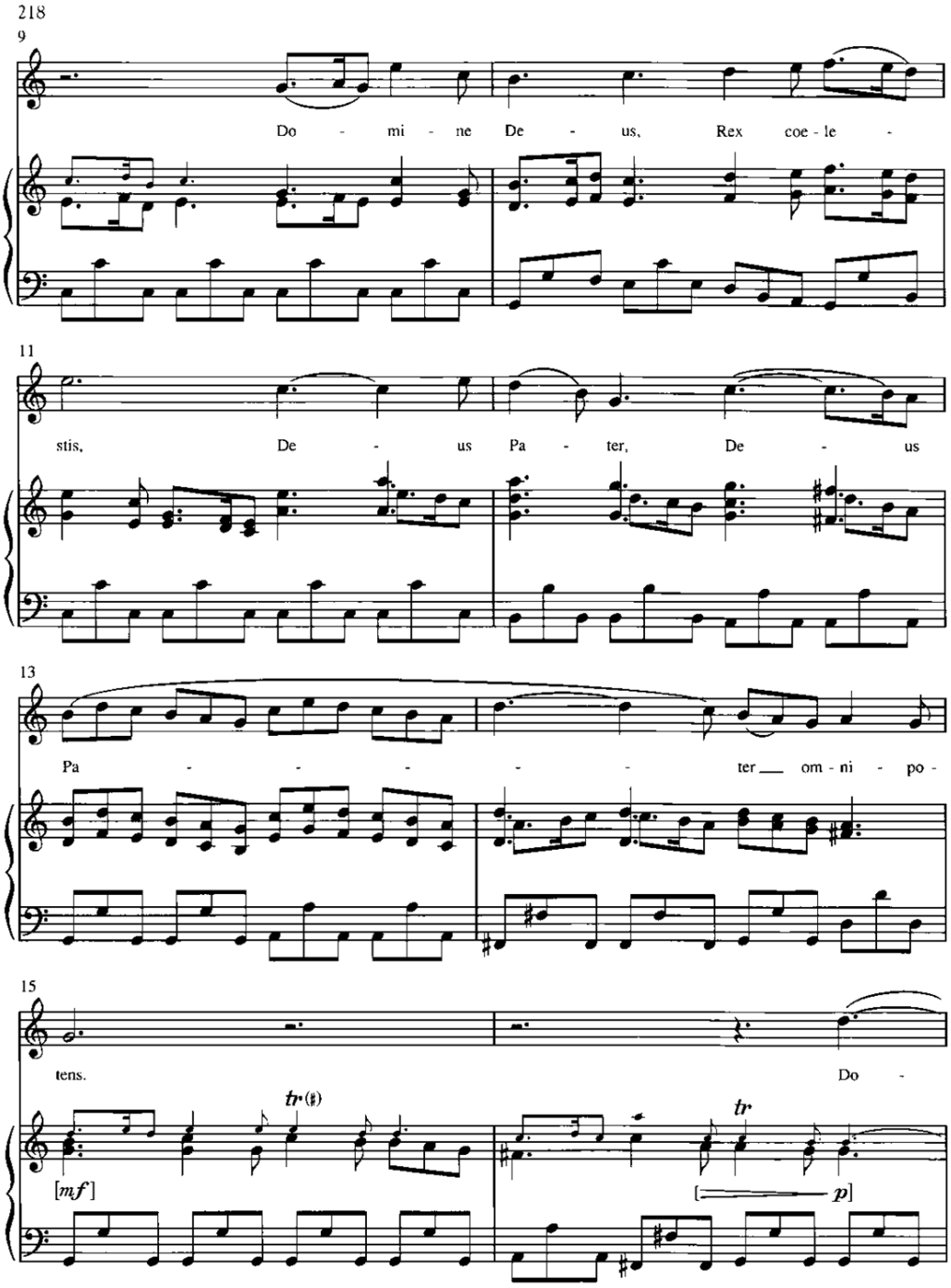
1. Domine Deus from *Gloria* by Antonio Vivaldi (Vivaldi, 1994)
2. *Ave Maria!* by Pietro Mascagni (Mascagni, 1892)
3. St. Ita's Vision from *Hermit Songs* by Samuel Barber (Barber, 1954)
4. Simple Gifts from *Old American Songs* by Aaron Copland (Copland, 1950b)
5. Long Time Ago from *Old American Songs* by Aaron Copland (Copland, 1950a)
6. Foxgloves from *Songs of the Countryside* by Michael Head (Head, 1985)
7. Baïlèro from *Chants d'Auvergne* by Joseph Canteloube (Canteloube, 1924)
8. *Exsultate Jubilate K.165* by Wolfgang Amadeus Mozart (Mozart, 1954)
9. Das himmlische Leben from *Symphony no. 4* by Gustav Mahler (Mahler, 1999)
10. Casta Diva from *Norma* by Vincenzo Bellini (Bellini, 1956)
11. Oh, had I Jubel's Lyre from *Joshua* by George Frideric Handel (Handel, 1959)
12. Ebben? ... Ne andrò lontana from *La Wally* by Alfredo Catalani (Catalani, 2004)
13. Les Tringles des Sistres Tintaient from *Carmen* by Georges Bizet (Bizet, 1958)

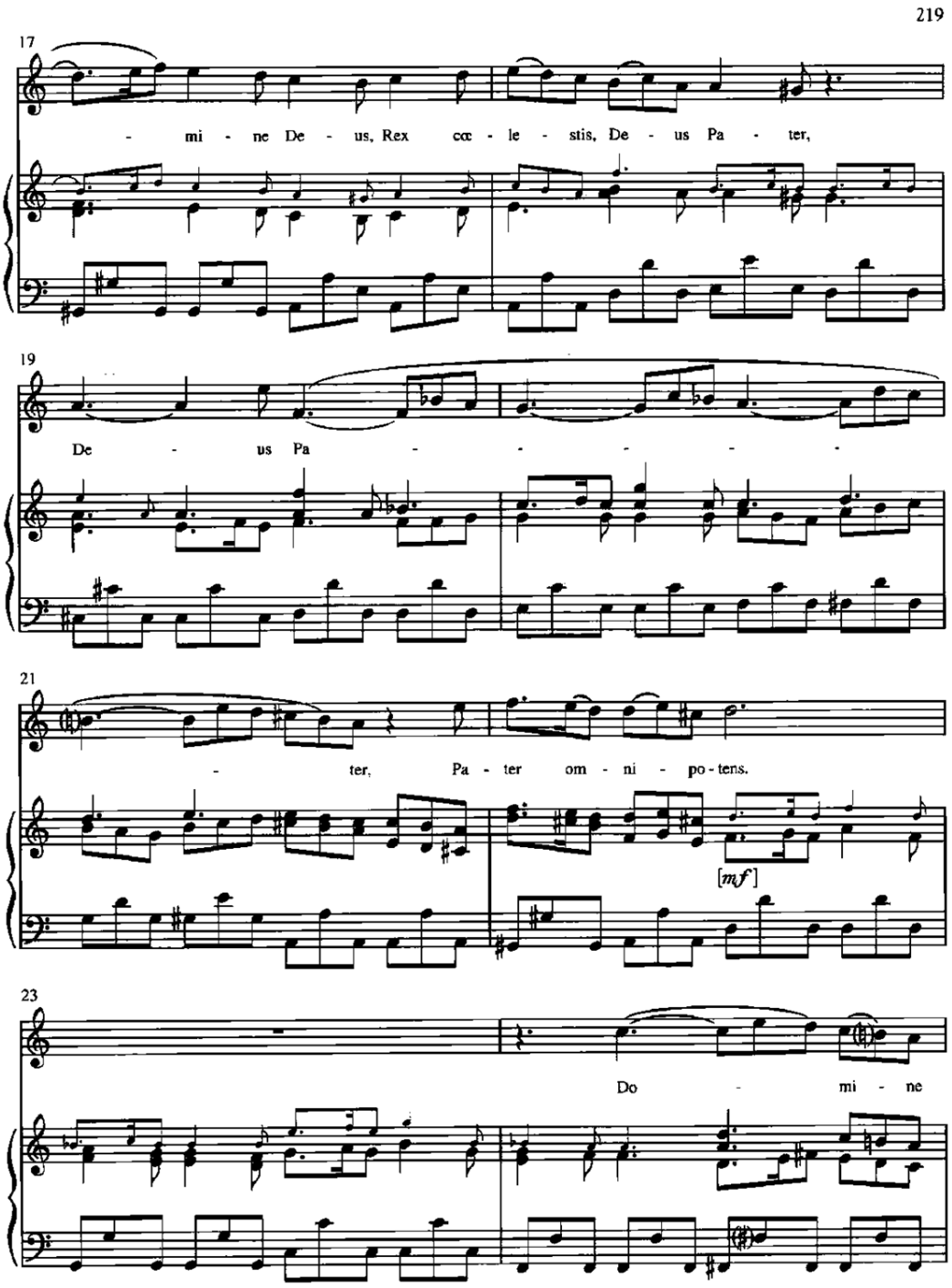
Domine Deus
from
GLORIA

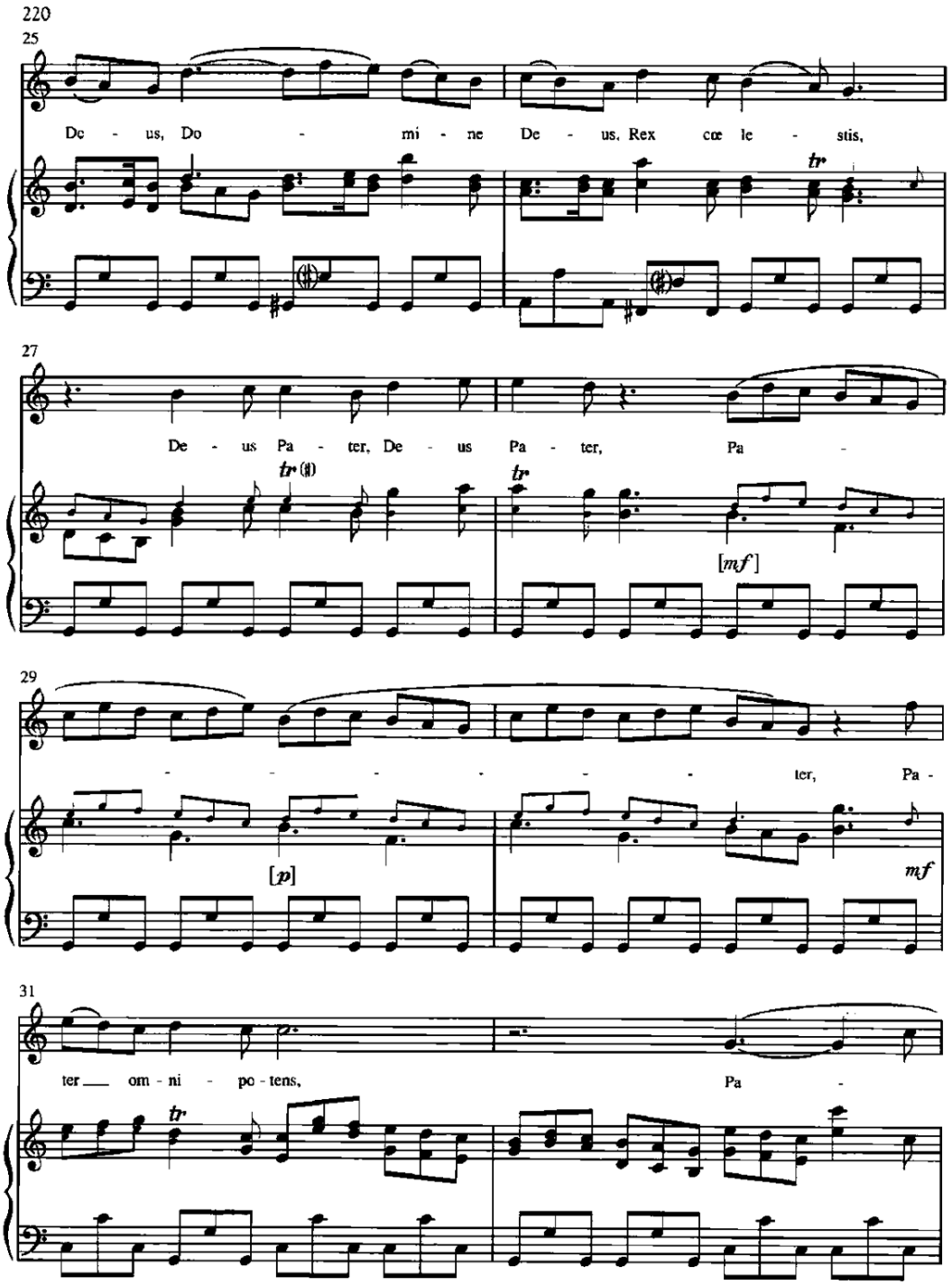
Antonio Vivaldi

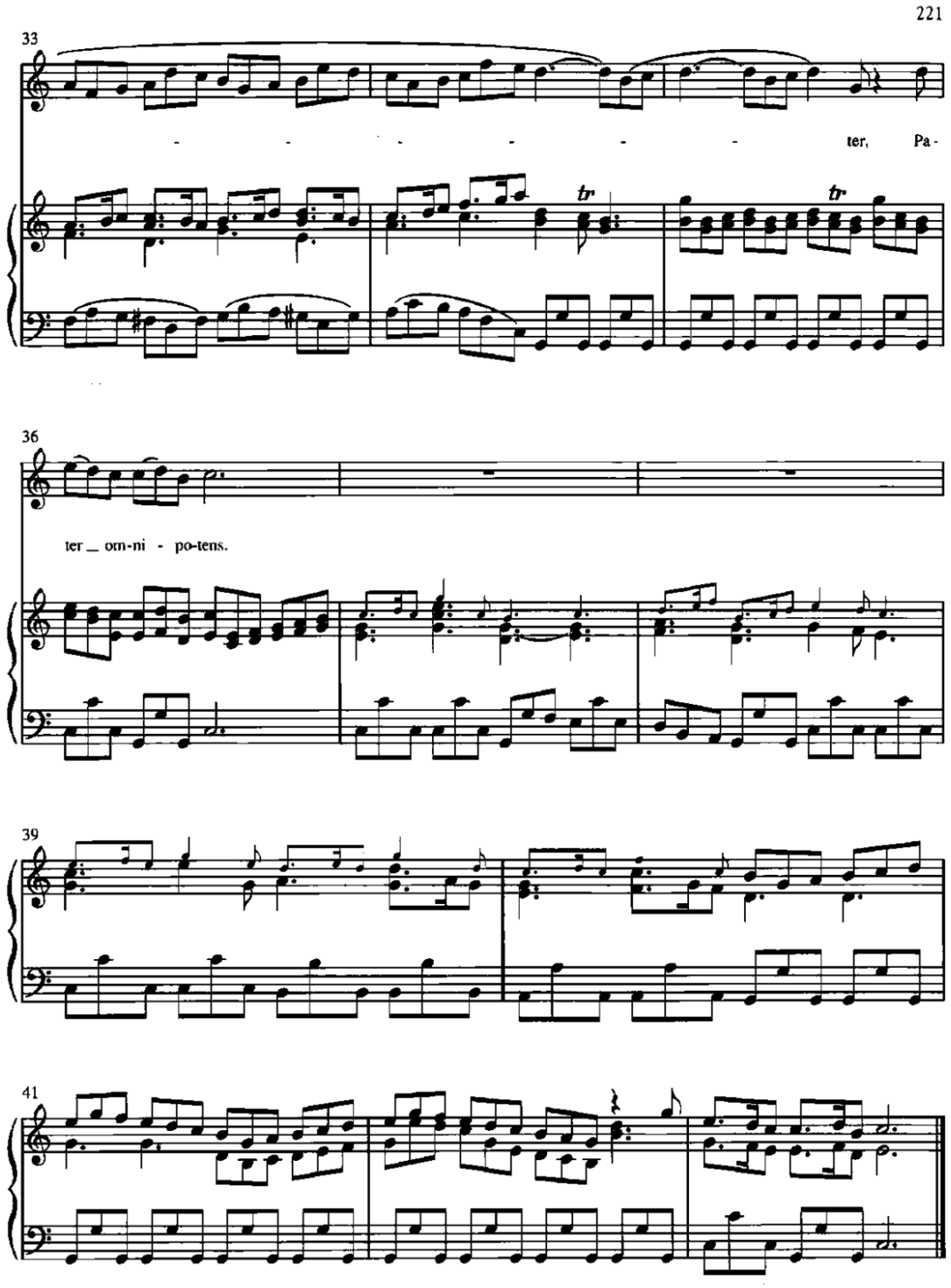


*The small notes in the keyboard part are to be played in the absence of a violin or oboe solo.


218
9
Do - mi - ne De - us, Rex coe - le -
11
stis, De - us Pa - ter, De - us
13
Pa - - - - - ter om - ni - po -
15
tens. Do -
tr (♯)
tr
[mf]
[p]

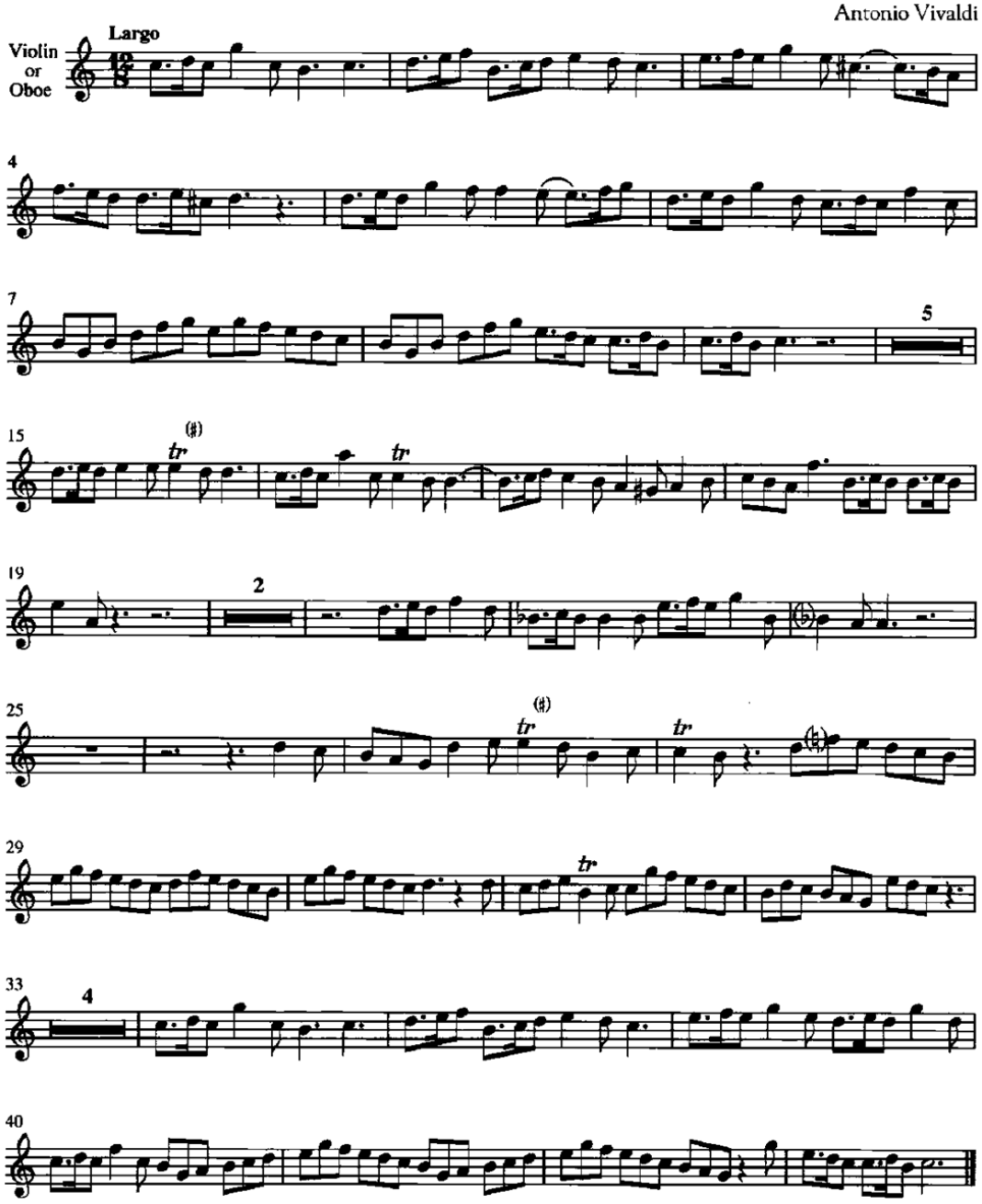

219
17
- mi - ne De - us, Rex cœ - le - stis, De - us Pa - ter,
19
De - us Pa - - - - - -
21
- ter, Pa - ter om - ni - po - tens.
[mf]
23
Do - mi - ne


220
25
De - us, Do - mi - ne De - us, Rex cœ le - stis,
27
De - us Pa - ter, De - us Pa - ter, Pa -
[mf]
29
- - - - - - ter, Pa -
[p]
mf
31
ter om - ni - po - tens, Pa -


221
33
ter, Pa -
36
ter _ om-ni - po-tens.
39
41

Domine Deus
from
GLORIA

Antonio Vivaldi



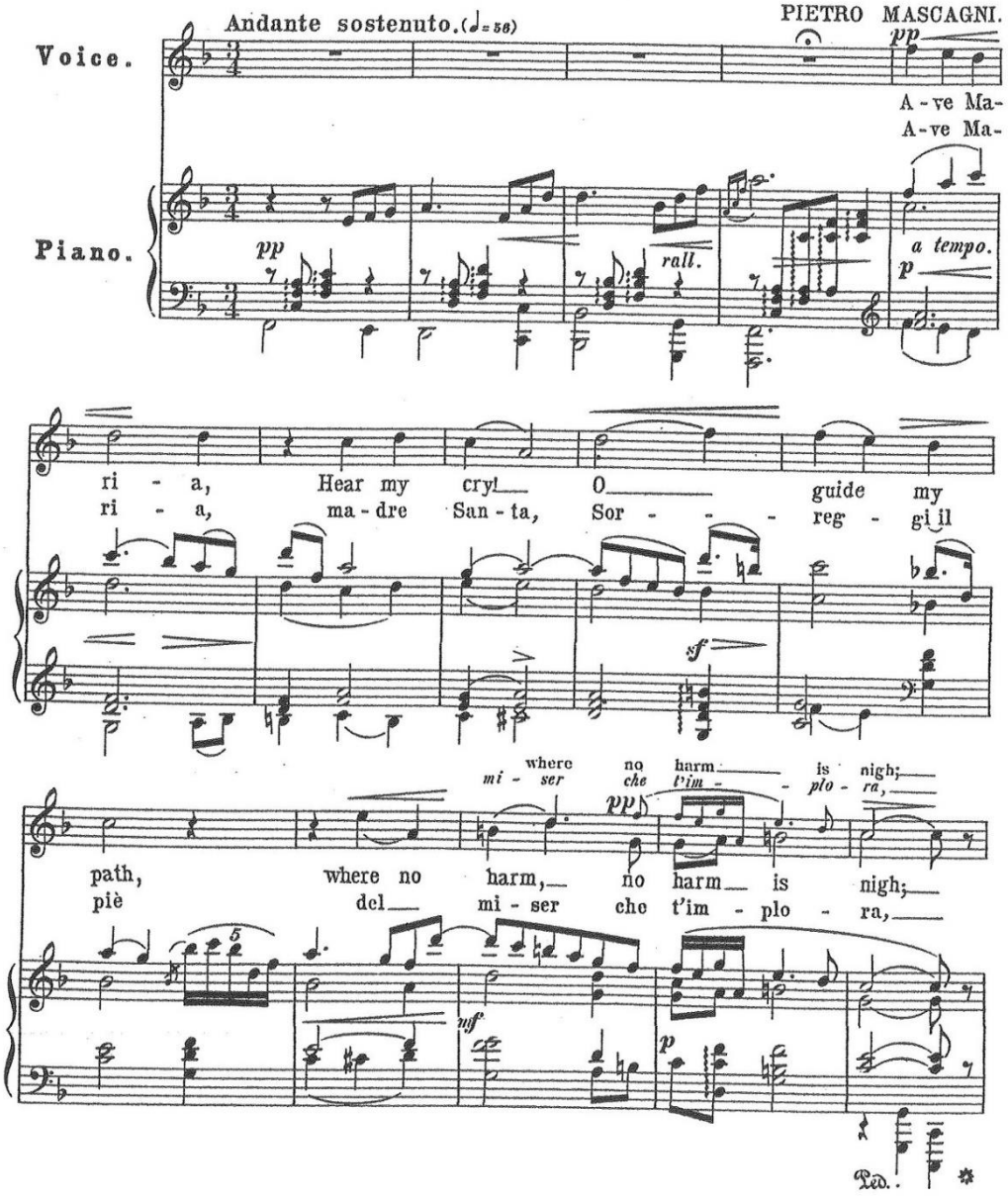
Ave Maria!

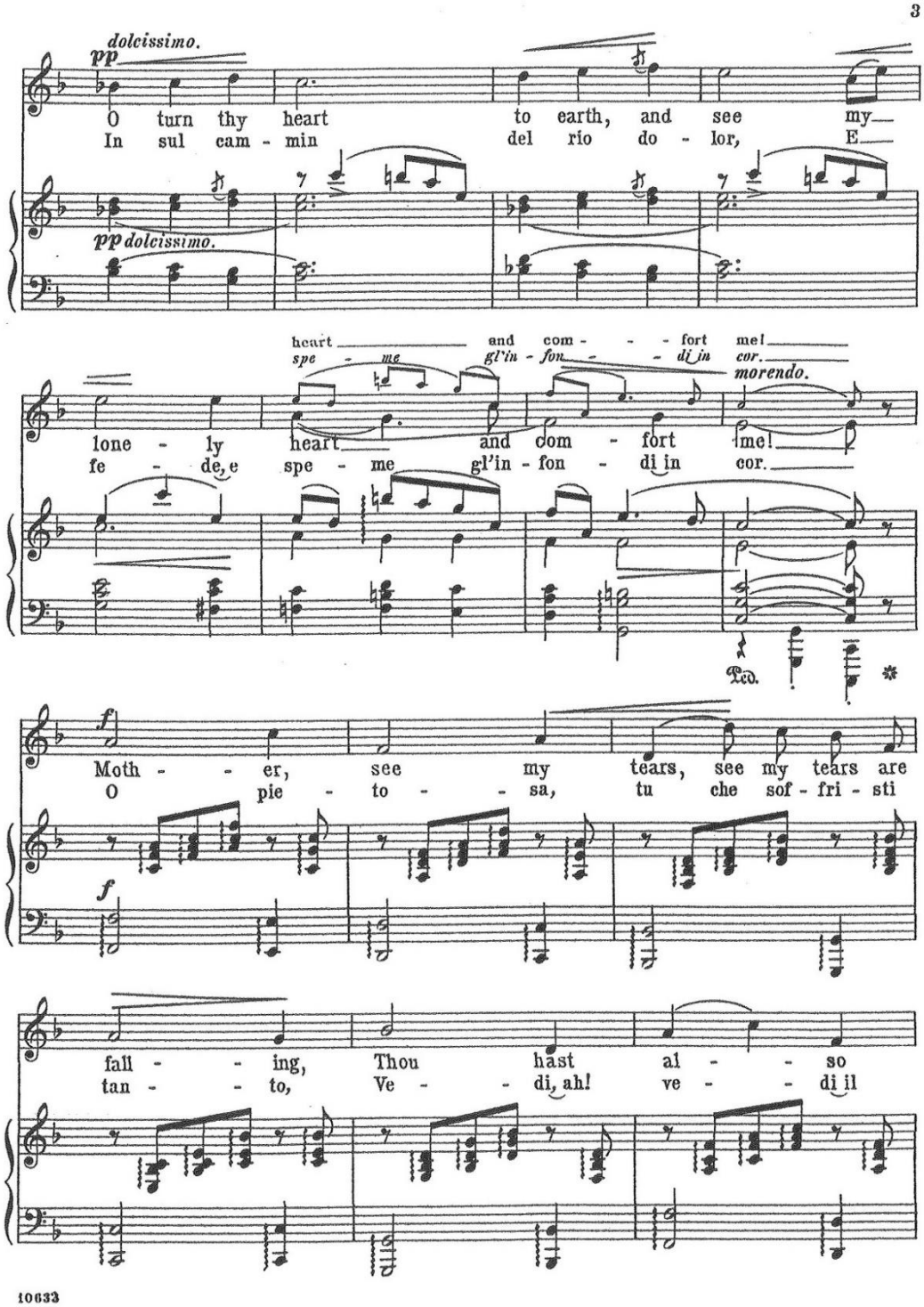
Adaptation from the celebrated "INTERMEZZO" from
CAVALLERIA RUSTICANA.
(Soprano, or Tenor.)

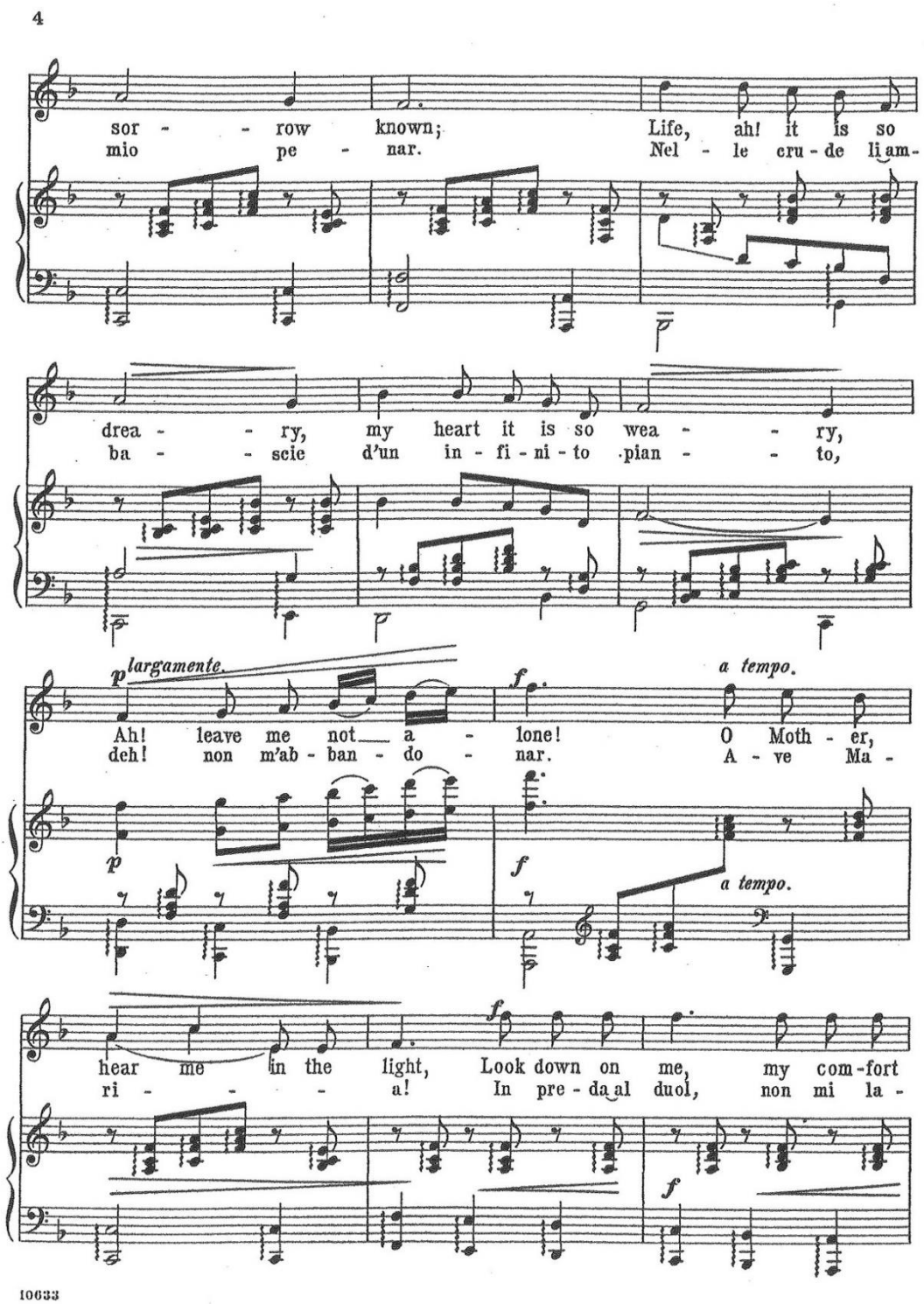
English Words by
FRED. E. WEATHERLY.

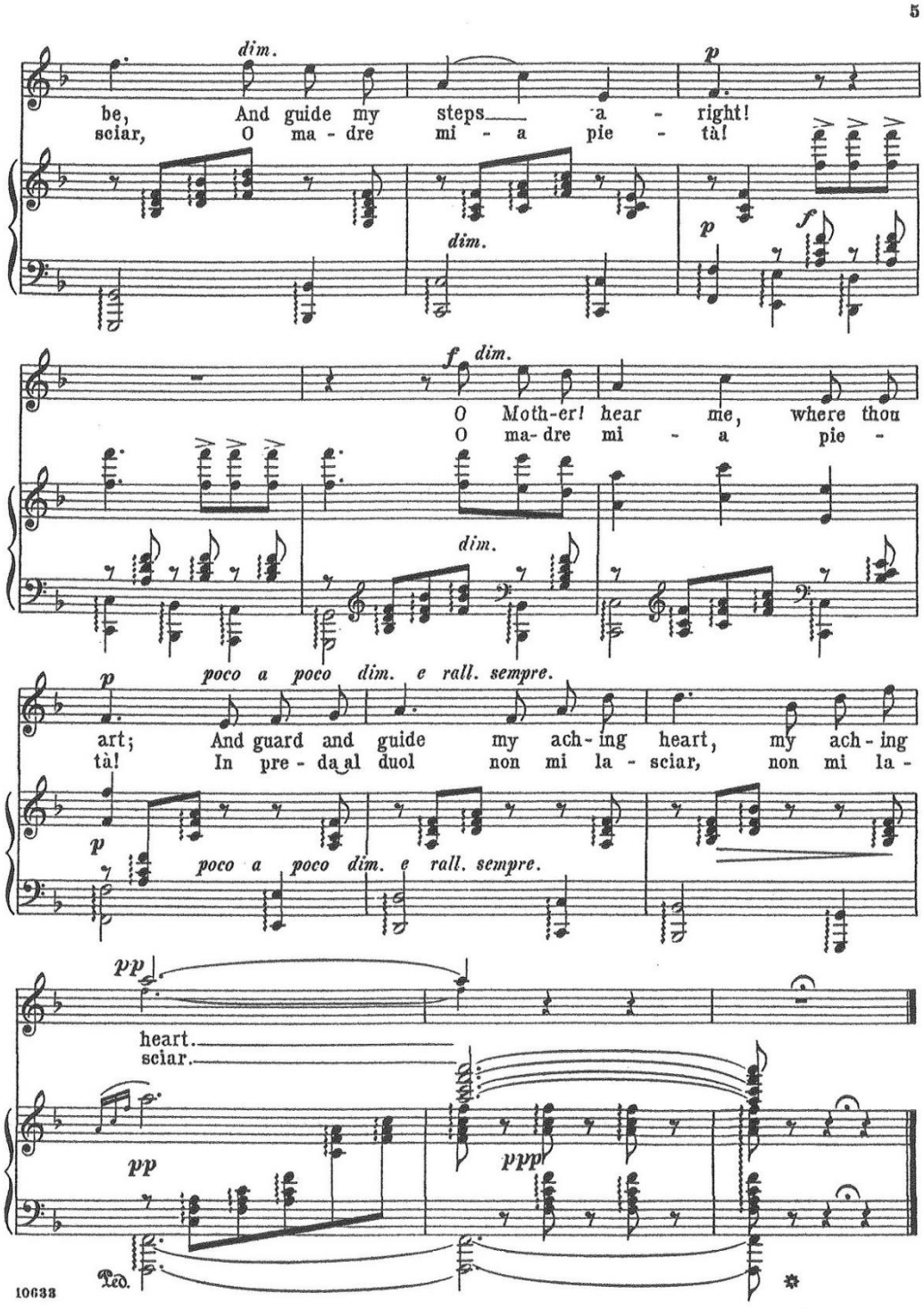
Italian Words by
P. MAZZONI.

PIETRO MASCAGNI.




3
dolcissimo.
pp
O turn thy heart to earth, and see my
In sul cam - min del rio do - lor, E
pp dolcissimo.
heart and com - - - fort me!
spe - me gl'in - fon - - - di in cor.
morendo.
lone - ly heart and com - fort me!
fe - de, e spe - me gl'in - fon - di in cor.
Ped.
f
Moth - - - er, see my tears, see my tears are
O pie - to - - - sa, tu che sof - fri - sti
f
fall - - - ing, Thou hast al - - - so
tan - - - to, Ve - - - di, ah! ve - - - di il
10633


4
sor - - row known; Life, ah! it is so
mio pe - nar. Nel - le cru - de li am-
drea - - ry, my heart it is so wea - - ry,
ba - - scie d'un in - fi - ni - to pian - - to,
p largamente.
Ah! leave me not a - lone!
deh! non m'ab - ban - do - nar.
f a tempo.
O Moth - er,
A - ve Ma -
p
f a tempo.
hear me in the light, Look down on me, my com-fort
ri - - - a! In pre - da al duol, non mi la -
f
f
10633


5
dim.
p
be, And guide my steps a - right!
sciar, O ma - dre mi - a pie - tà!
dim.
p
f
f dim.
O Moth-er! hear me, where thou
O ma- dre mi - a pie -
dim.
p
poco a poco dim. e rall. sempre.
art; And guard and guide my ach-ing heart, my ach-ing
tà! In pre - da al duol non mi la - sciar, non mi la -
p
poco a poco dim. e rall. sempre.
pp
heart.
sciar.
pp
ppp
Ped.
10638

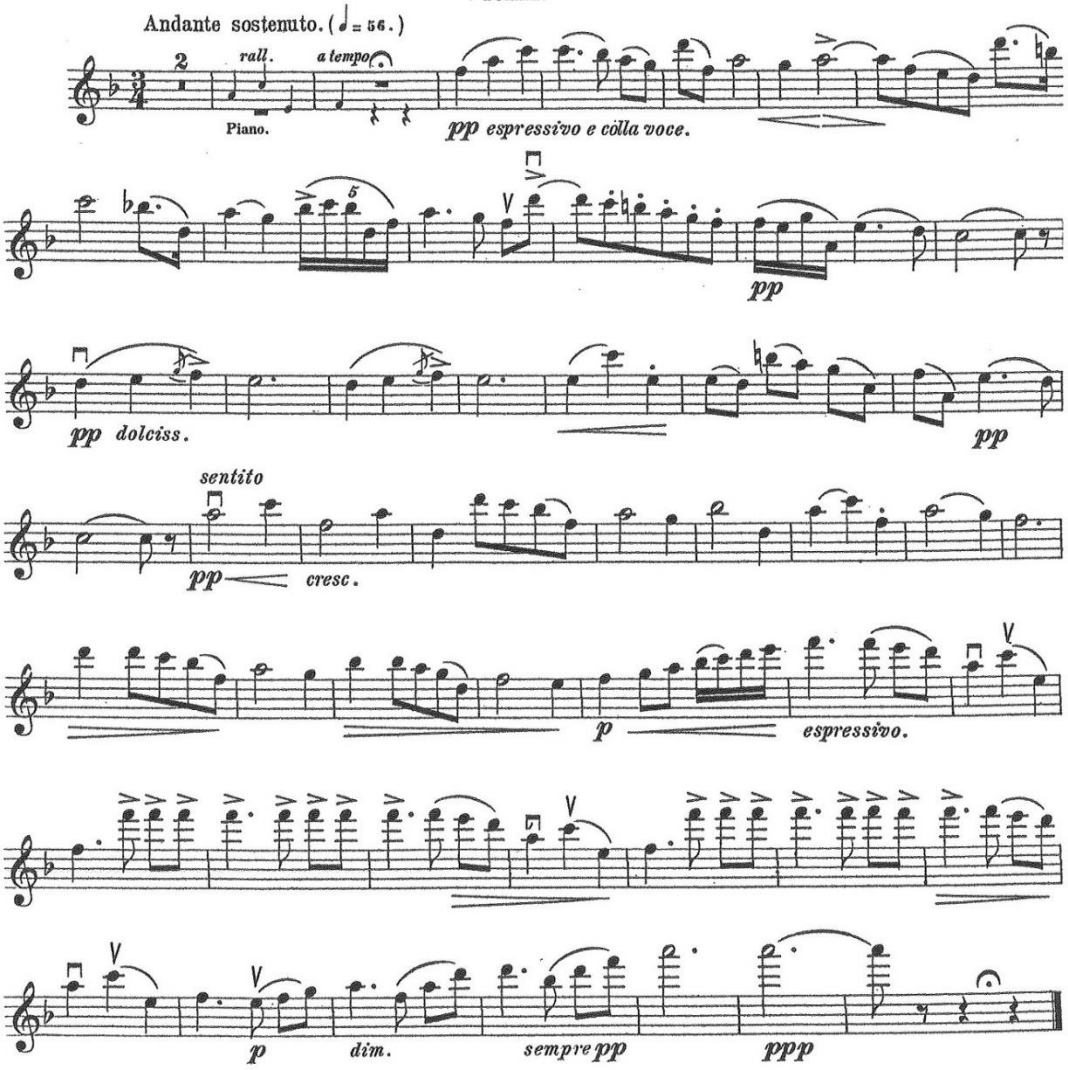
Ave Maria.

(Sop. or Ten. in F.)

Adapted to the Intermezzo from "Cavalleria Rusticana."

PIETRO MASCAGNI

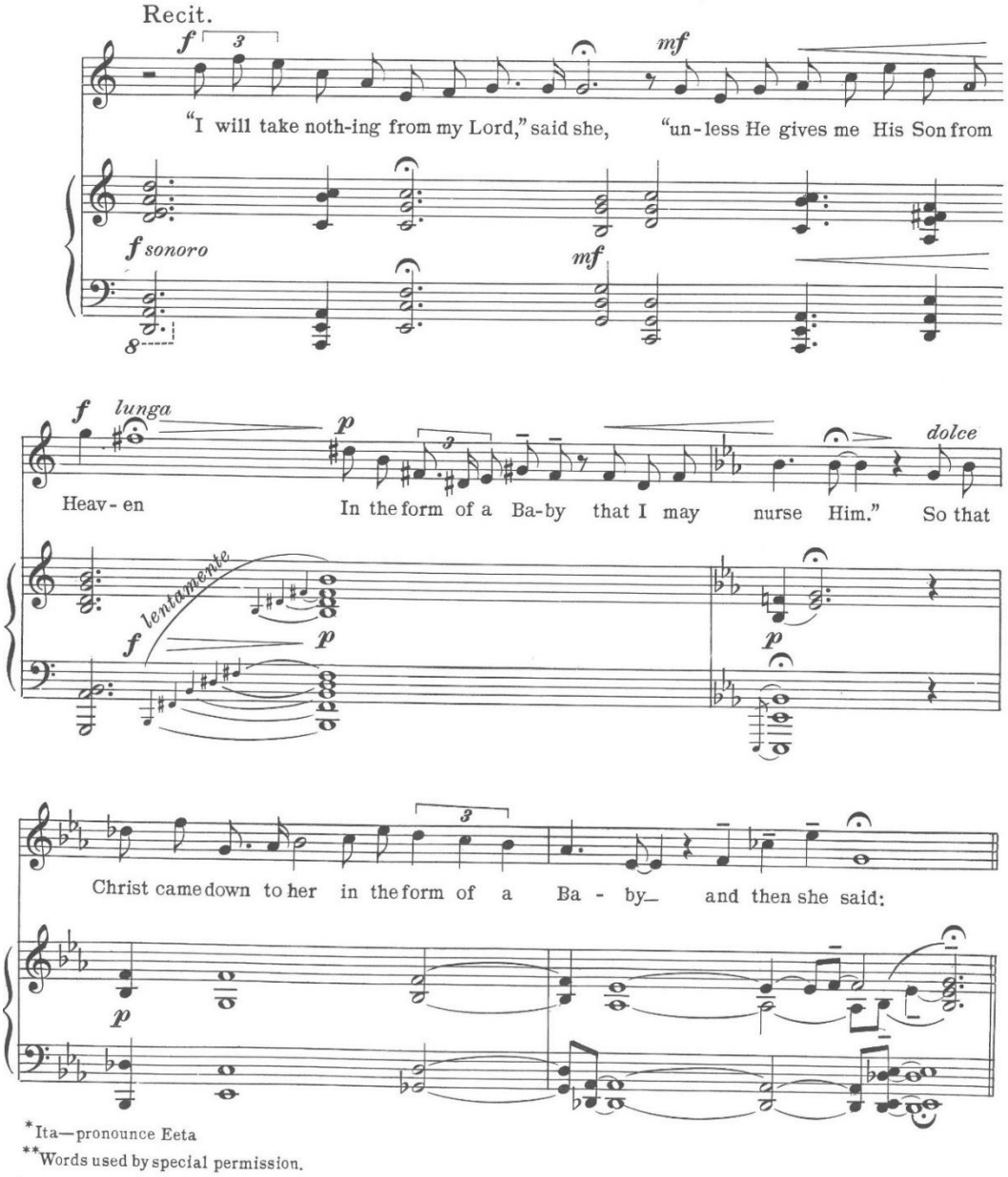
Violin.



III. St. Ita's* Vision

Attributed to Saint Ita, 8th century
Translated by Chester Kallman**

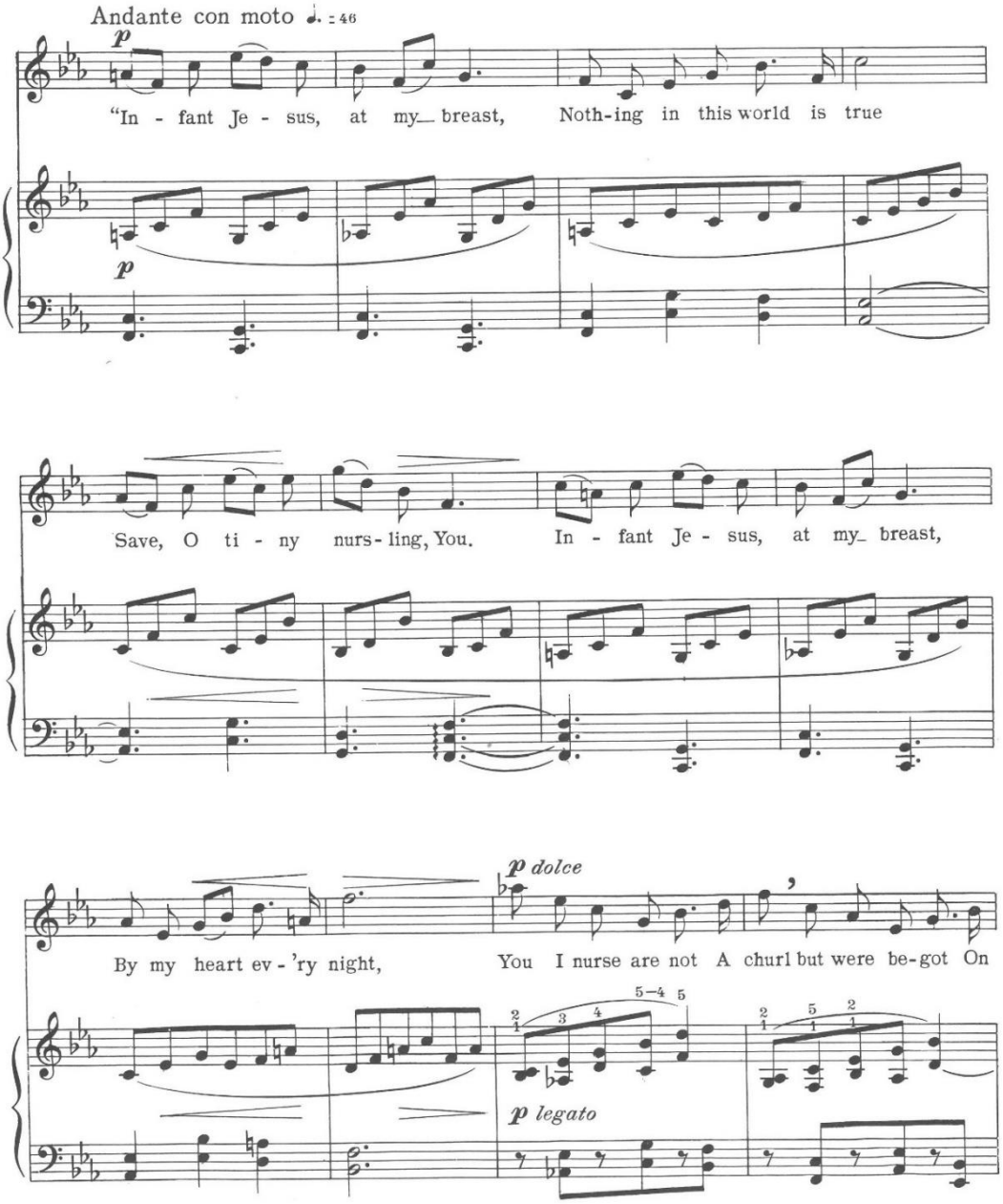
Samuel Barber, Op. 29, No. 3
Original key

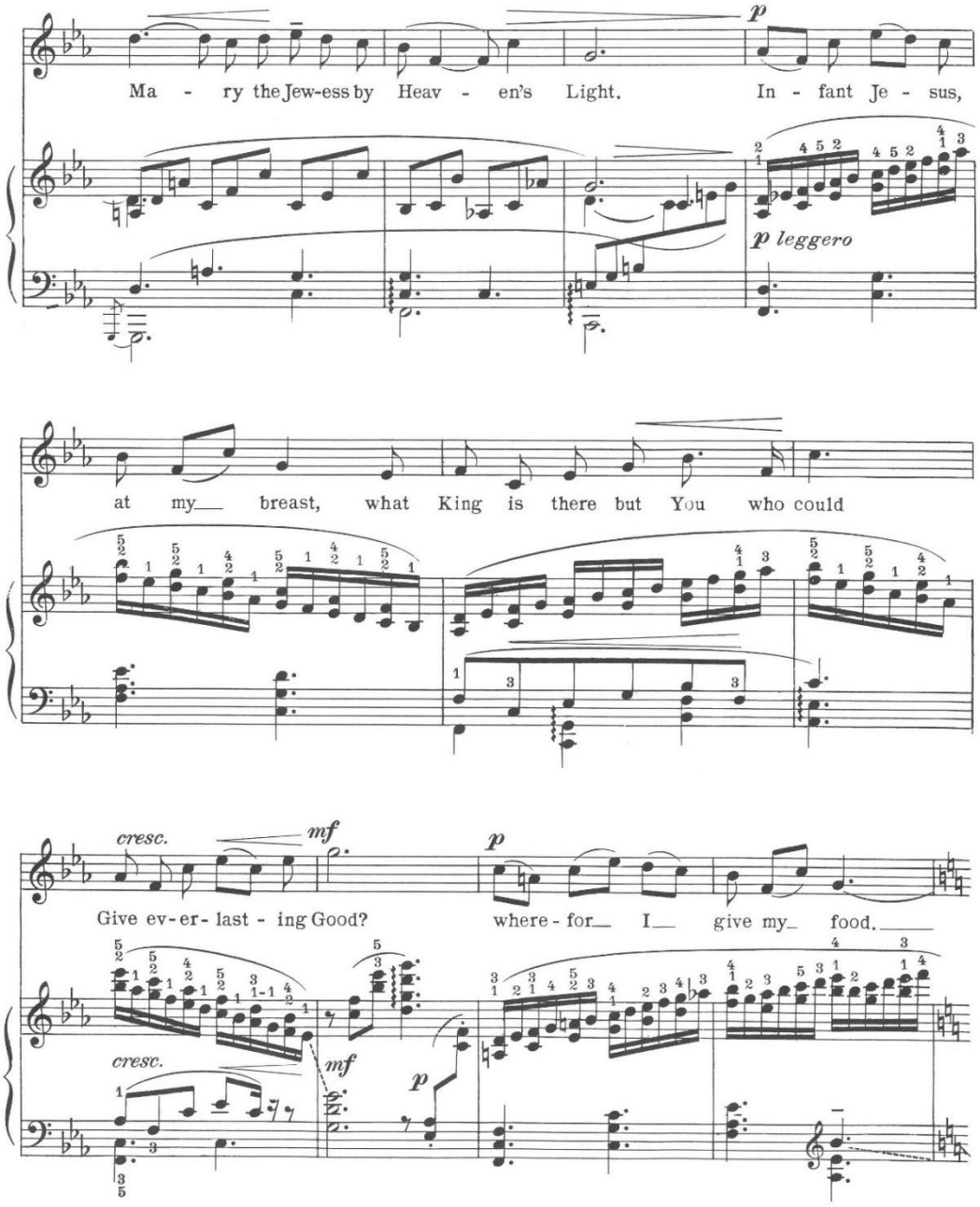


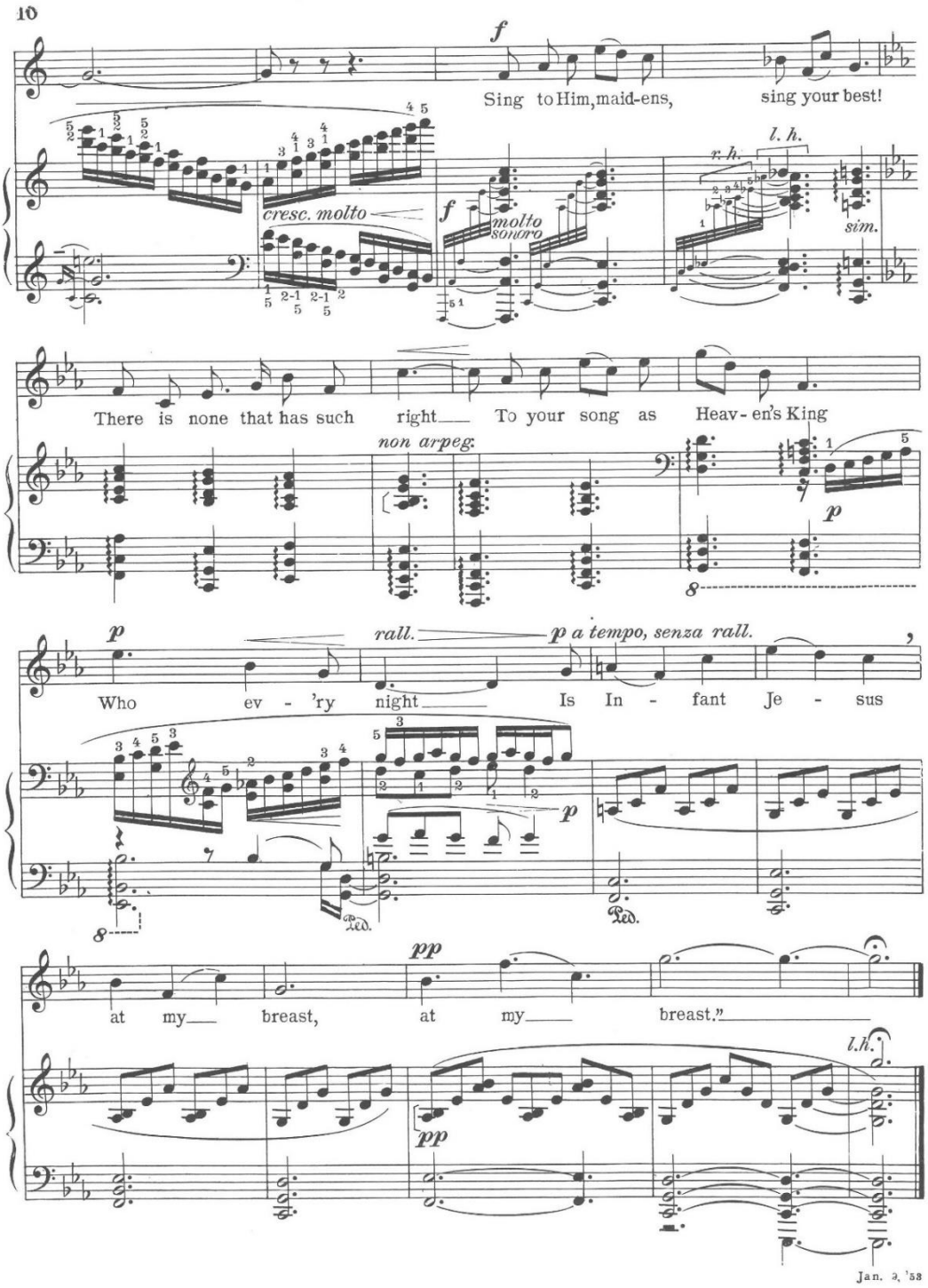
*Ita—pronounce Eeta

**Words used by special permission.

8


Andante con moto ♩. = 46
p
"In - fant Je - sus, at my_ breast, Noth-ing in this world is true
p
Save, O ti - ny nurs-ling, You. In - fant Je - sus, at my_ breast,
p dolce
By my heart ev - 'ry night, You I nurse are not A churl but were be-got On
p legato

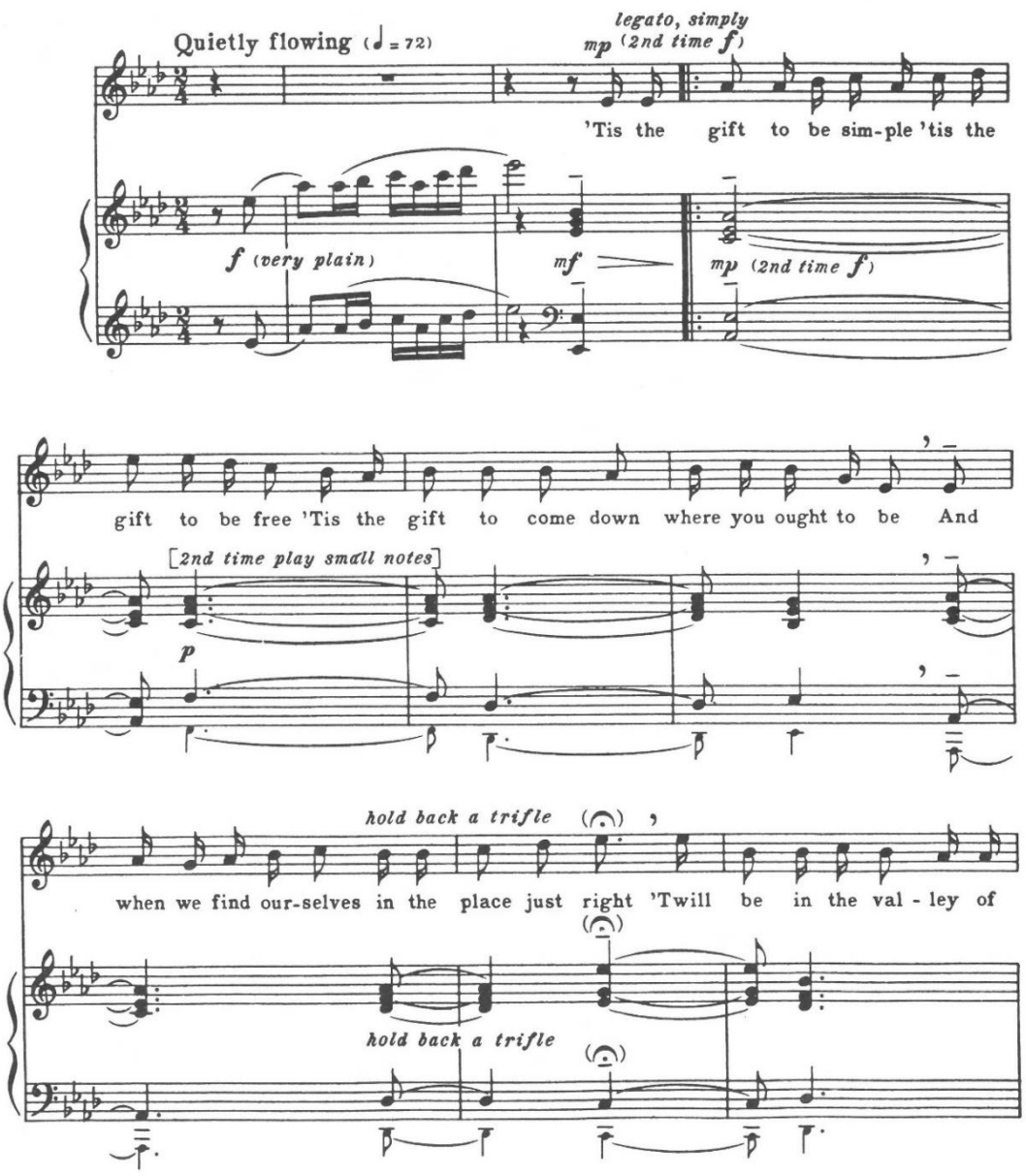

p
Ma - ry the Jew-ess by Heav - en's Light. In - fant Je - sus,
p leggero
at my breast, what King is there but You who could
cresc.
mf
p
Give ev-er- last - ing Good? where - for I give my food.
cresc.
mf
p


10
f
Sing to Him, maid-ens, sing your best!
cresc. molto
f
molto sonoro
r. h.
l. h.
sim.
There is none that has such right To your song as Heav - en's King
non arpeg.
p
p
rall.
p a tempo, senza rall.
Who ev - 'ry night Is In - fant Je - sus
Ped.
pp
at my breast, at my breast."
l.h.
pp
Jan. 2, '58

4. SIMPLE GIFTS

(Shaker Song)

Arranged by
AARON COPLAND



VAB-25

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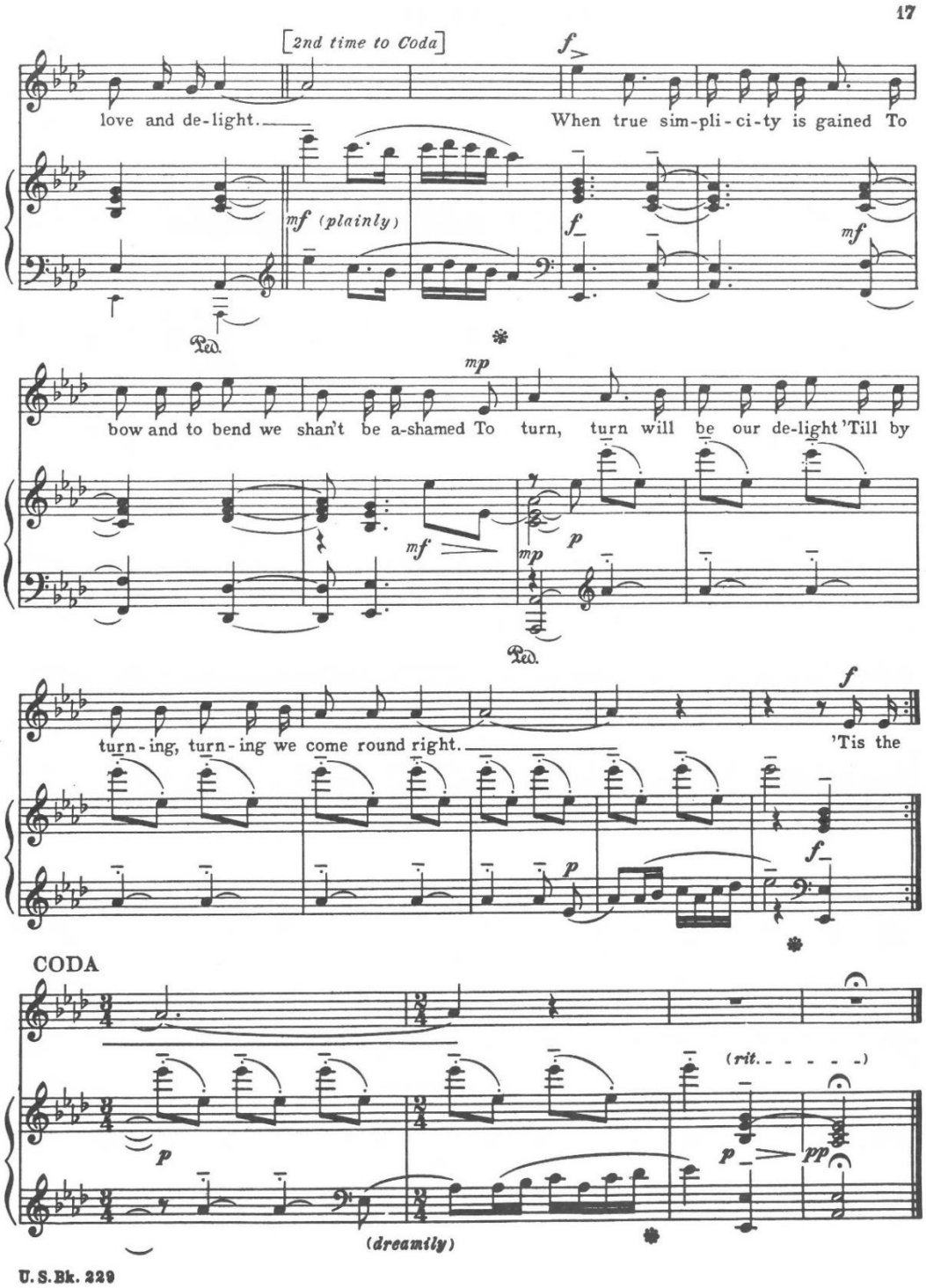
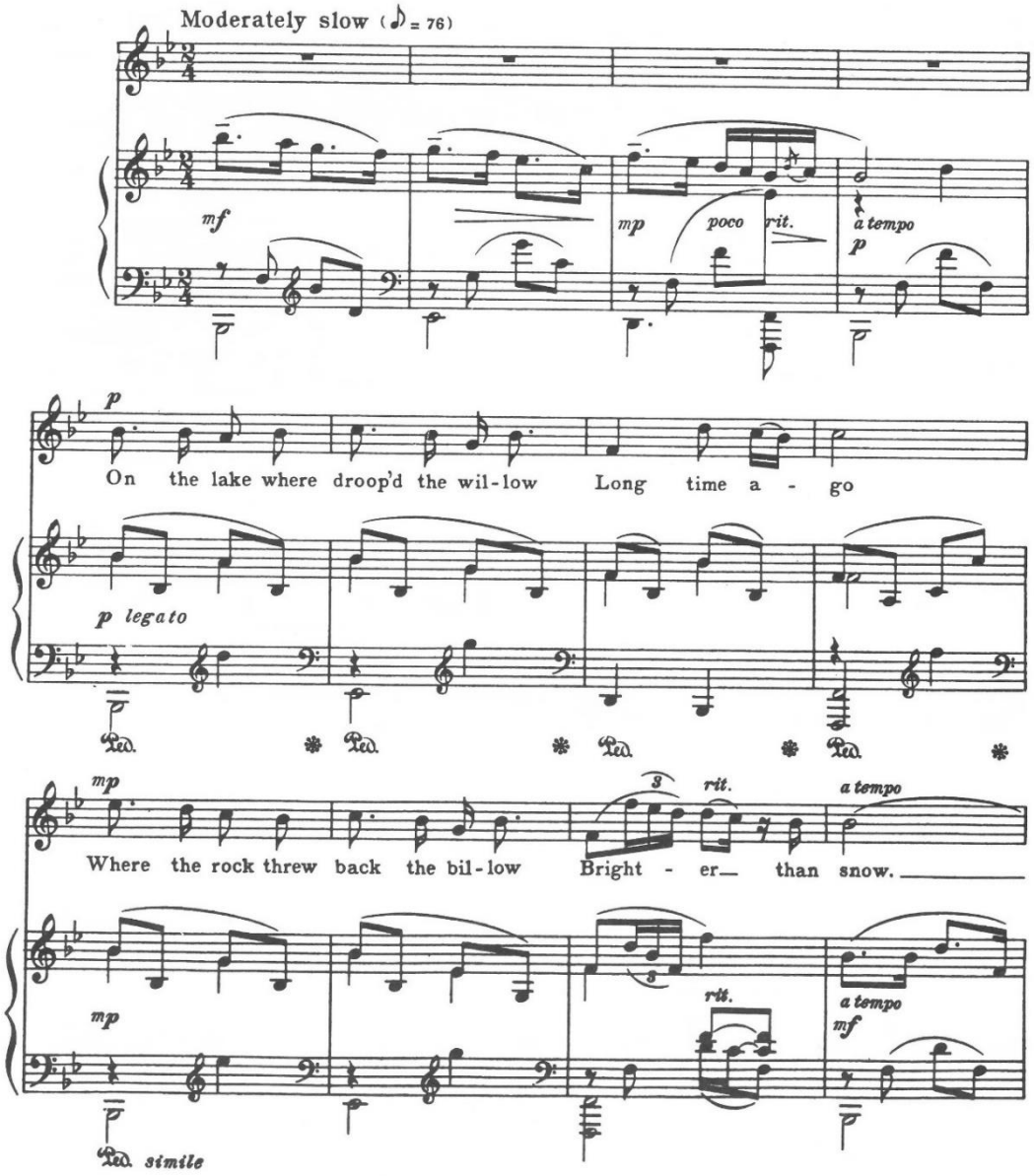

17
[2nd time to Coda]
love and de-light.
When true sim-pli-ci-ty is gained To
mf (plainly)
bow and to bend we shan't be a-shamed To turn, turn will be our de-light 'Till by
turn-ing, turn-ing we come round right.
'Tis the
CODA
(rit. - - - - -)
(dreamily)
U. S. Bk. 229

3. LONG TIME AGO

(Ballad)

Arranged by
AARON COPLAND



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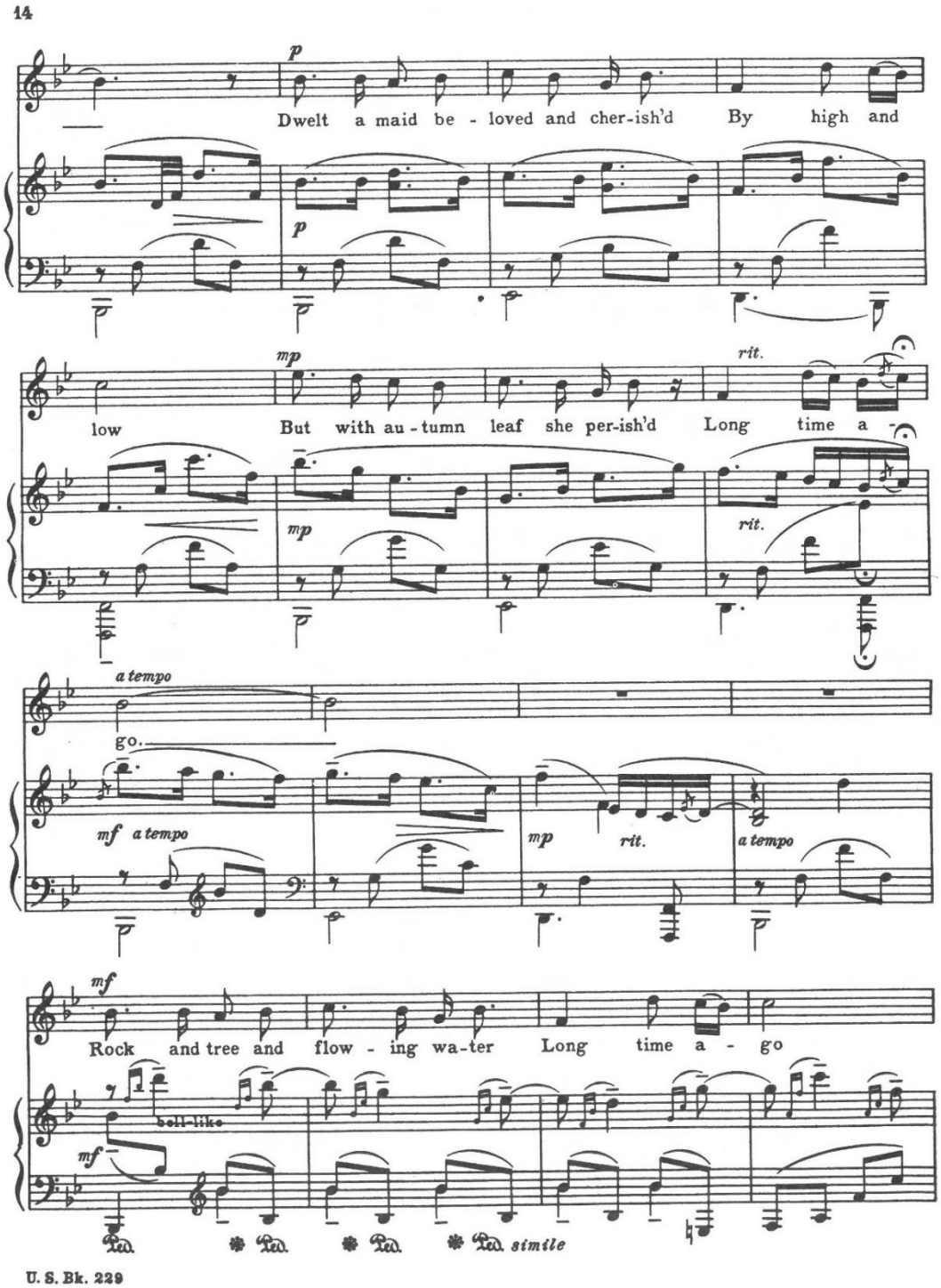
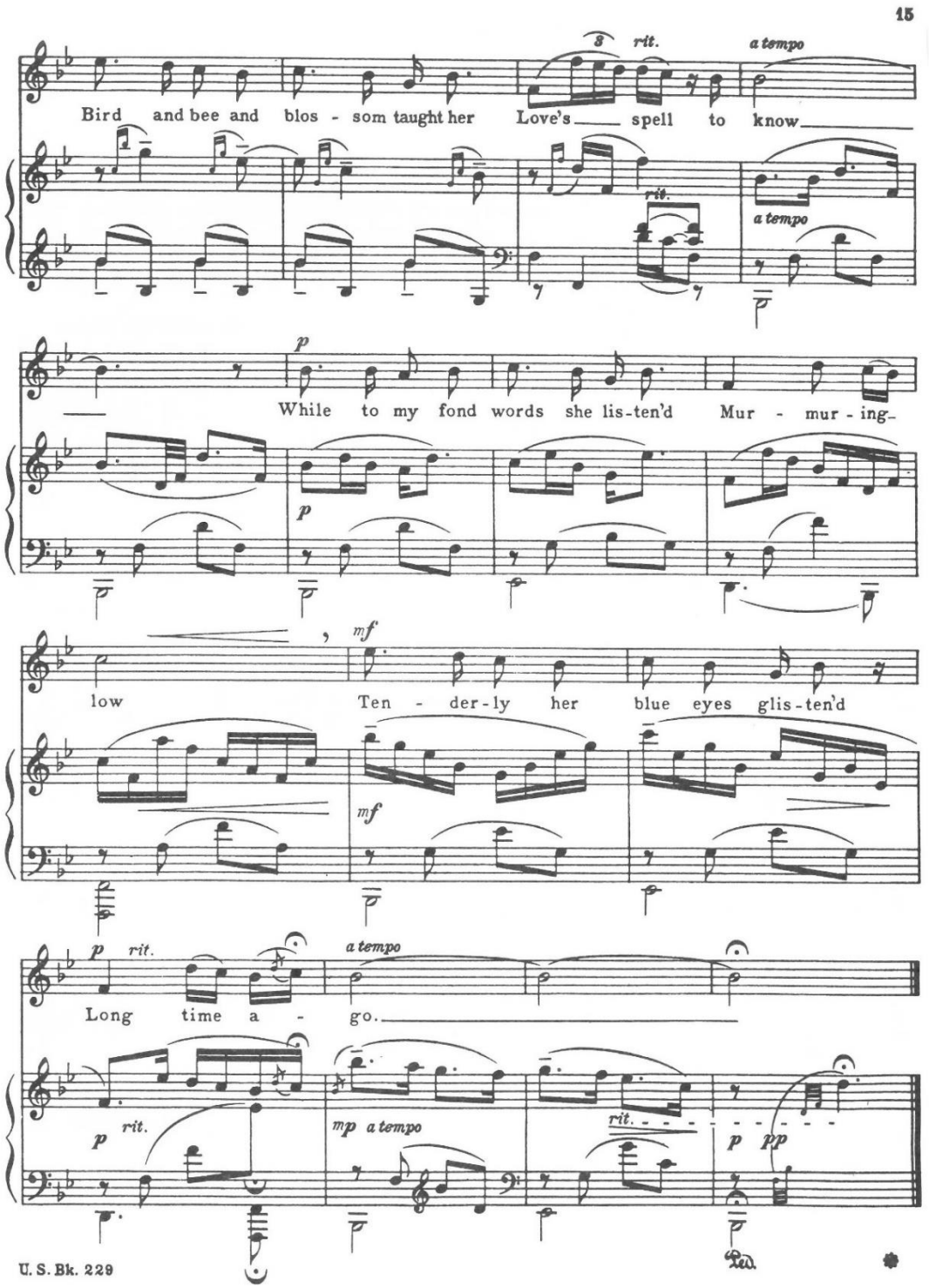

14
p
Dwelt a maid be - loved and cher-ish'd By high and
mp
rit.
low But with au - tumn leaf she per-ish'd Long time a -
a tempo
go.
mf a tempo
mp
rit.
a tempo
mf
Rock and tree and flow - ing wa-ter Long time a - go
bell-like
mf
Ped. * Ped. * Ped. * Ped. simile


15
8
rit.
a tempo
Bird and bee and blos - som taught her Love's spell to know
rit.
a tempo
p
While to my fond words she lis-ten'd Mur - mur - ing
p
mf
low Ten - der-ly her blue eyes glis-ten'd
mf
p rit.
a tempo
Long time a - go.
p rit.
mp a tempo
rit.
p pp
U. S. Bk. 229

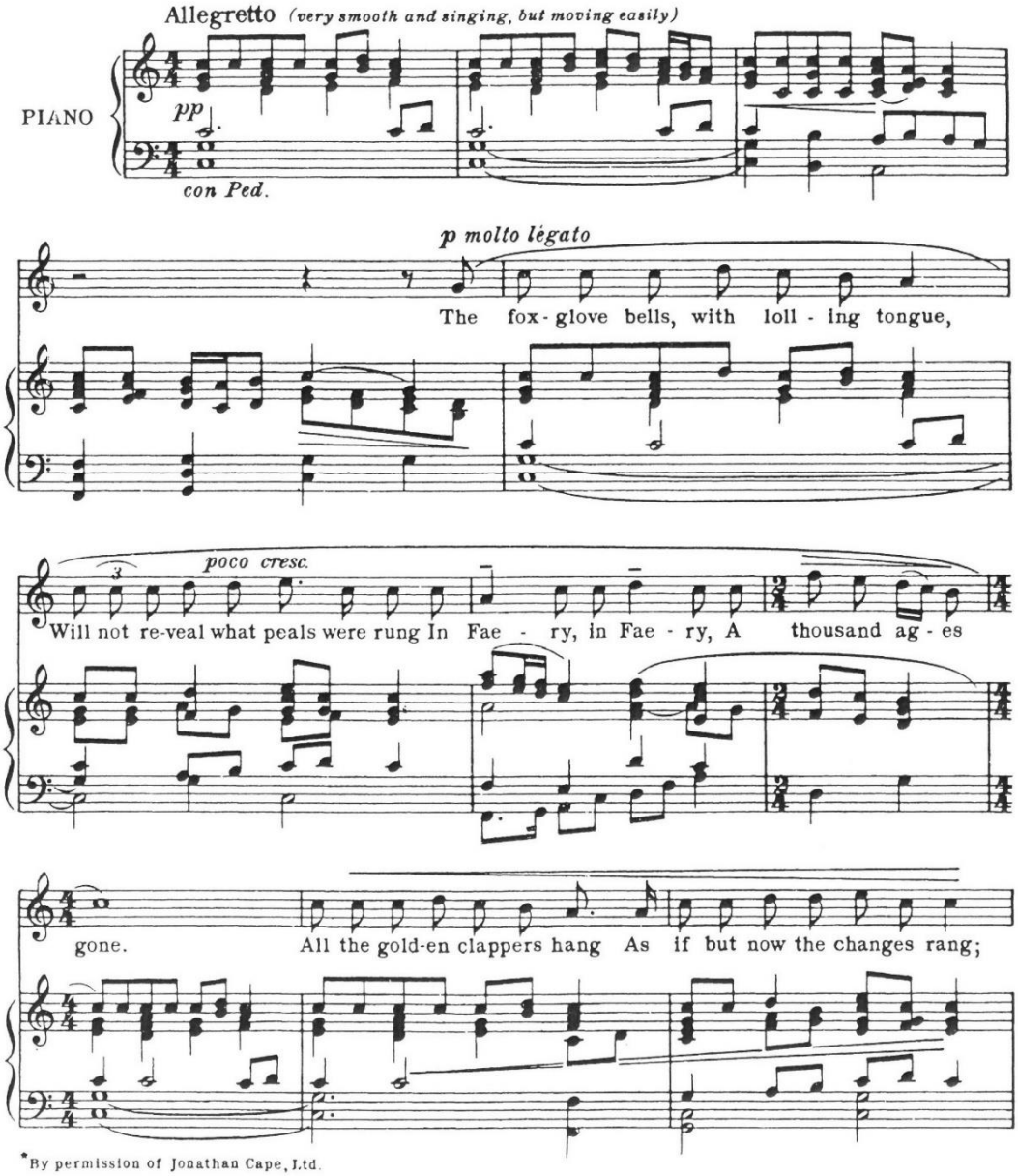
16

To Winifred Small

FOXGLOVES

*Words by
MARY WEBB

MICHAEL HEAD



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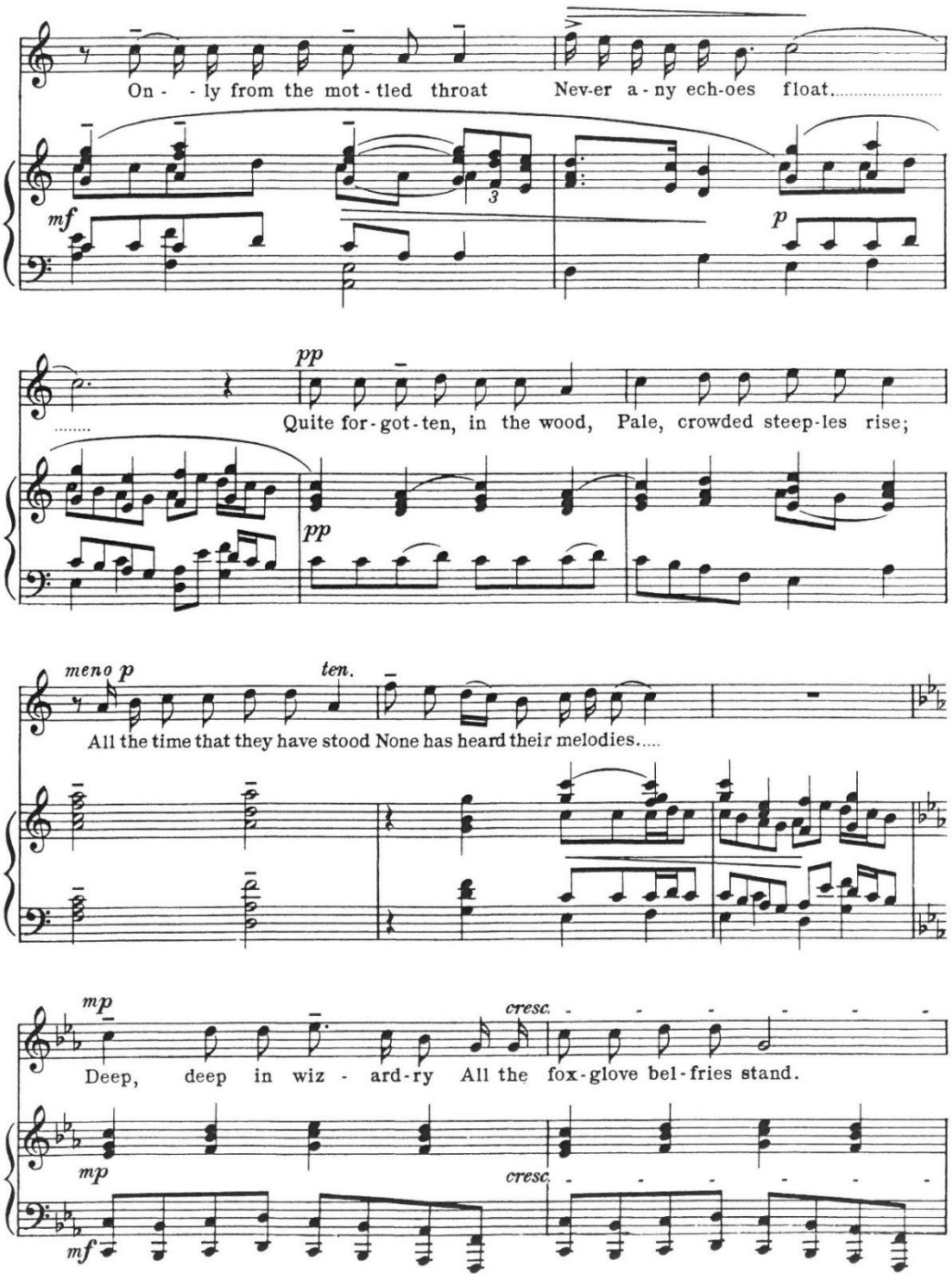
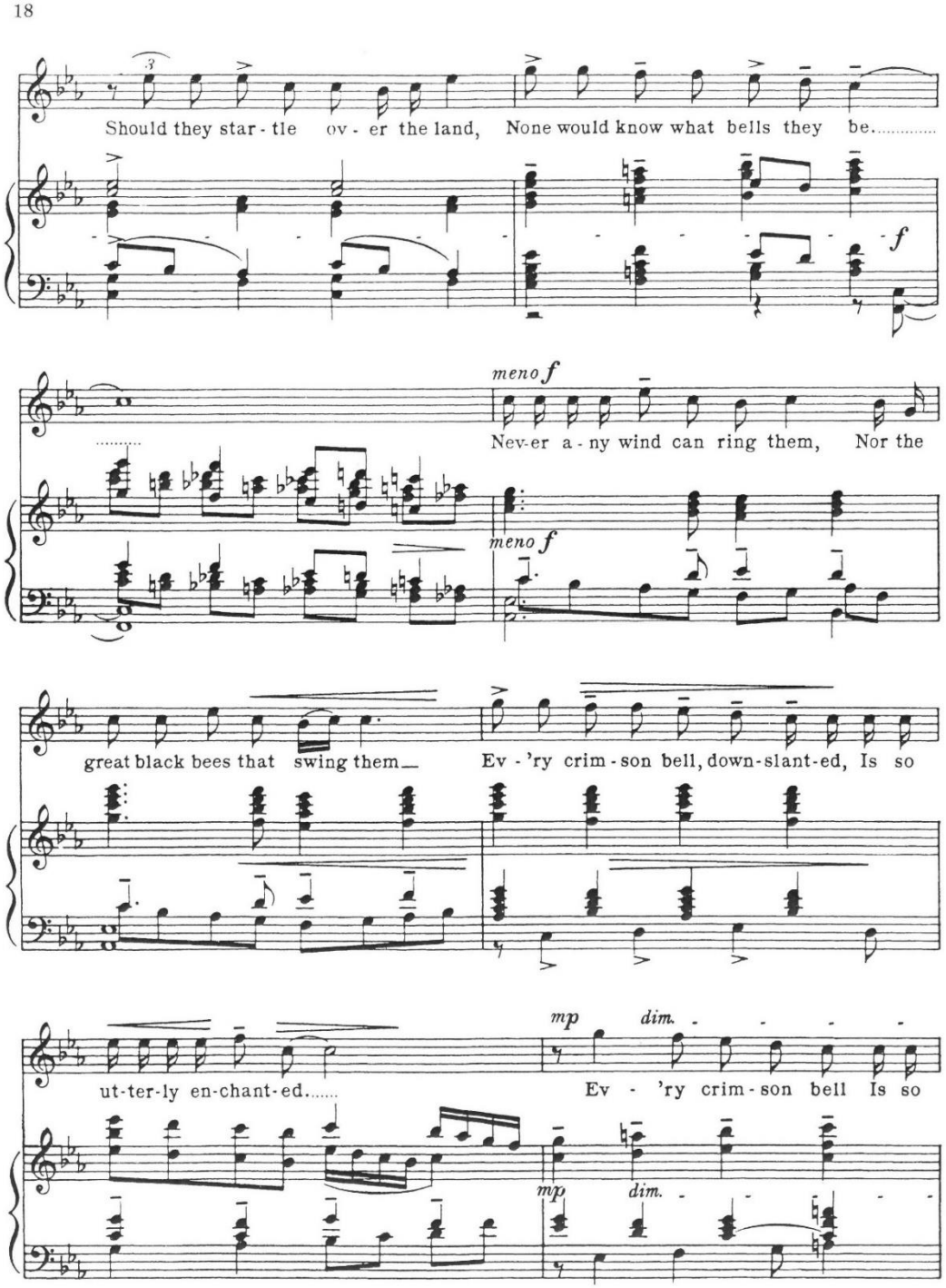
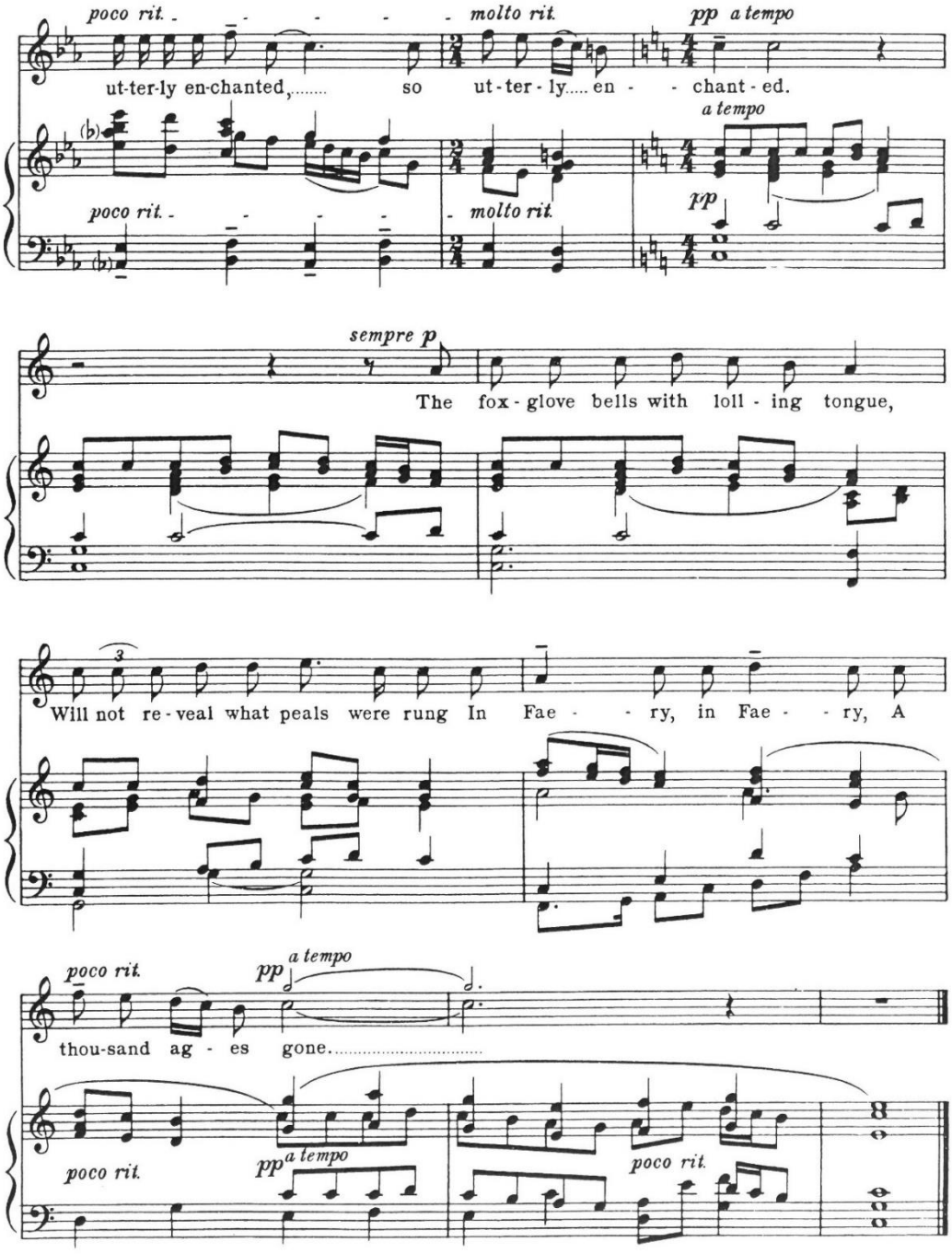

On - - ly from the mot - tled throat
Nev-er a - ny ech-oes float.
mf
p
pp
Quite for - got - ten, in the wood, Pale, crowded steep-les rise;
pp
meno p
ten.
All the time that they have stood None has heard their melodies.....
mp
cresc.
Deep, deep in wiz - ard-ry All the fox-glove bel-fries stand.
mp
cresc.
mf


18
Should they star - tle ov - er the land, None would know what bells they be.....
f
meno f
Nev-er a - ny wind can ring them, Nor the
meno f
great black bees that swing them_ Ev - 'ry crim - son bell, down-slant-ed, Is so
mp dim.
ut-ter-ly en-chant-ed..... Ev - 'ry crim - son bell Is so
mp dim.


poco rit.
molto rit.
pp a tempo
ut-ter-ly en-chanted,..... so ut-ter-ly..... en - - chant-ed.
a tempo
pp
poco rit.
molto rit.
sempre p
The fox-glove bells with loll-ing tongue,
Will not re-veal what peals were rung In Fae - - ry, in Fae - - ry, A
poco rit.
pp a tempo
thou-sand ag - es gone.....
poco rit.
pp a tempo
poco rit.

CHANTS D'AUVERGNE

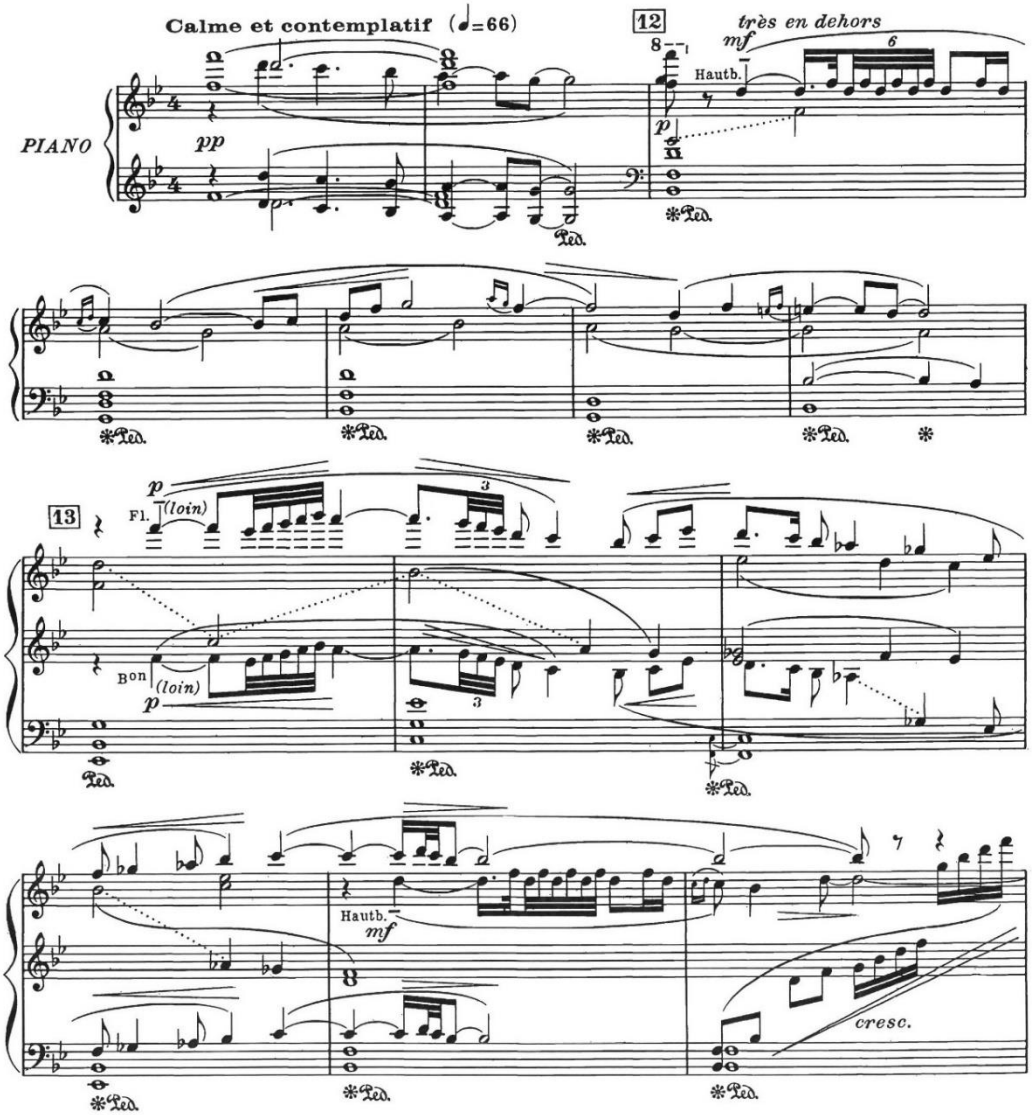
(1re SÉRIE)

J. CANTELOUBE
(1923)

II. BAÏLÈRO

Chant de Bergers de Haute-Auvergne

Noté aux environs de Vic-sur-Cère *(Cantal)*



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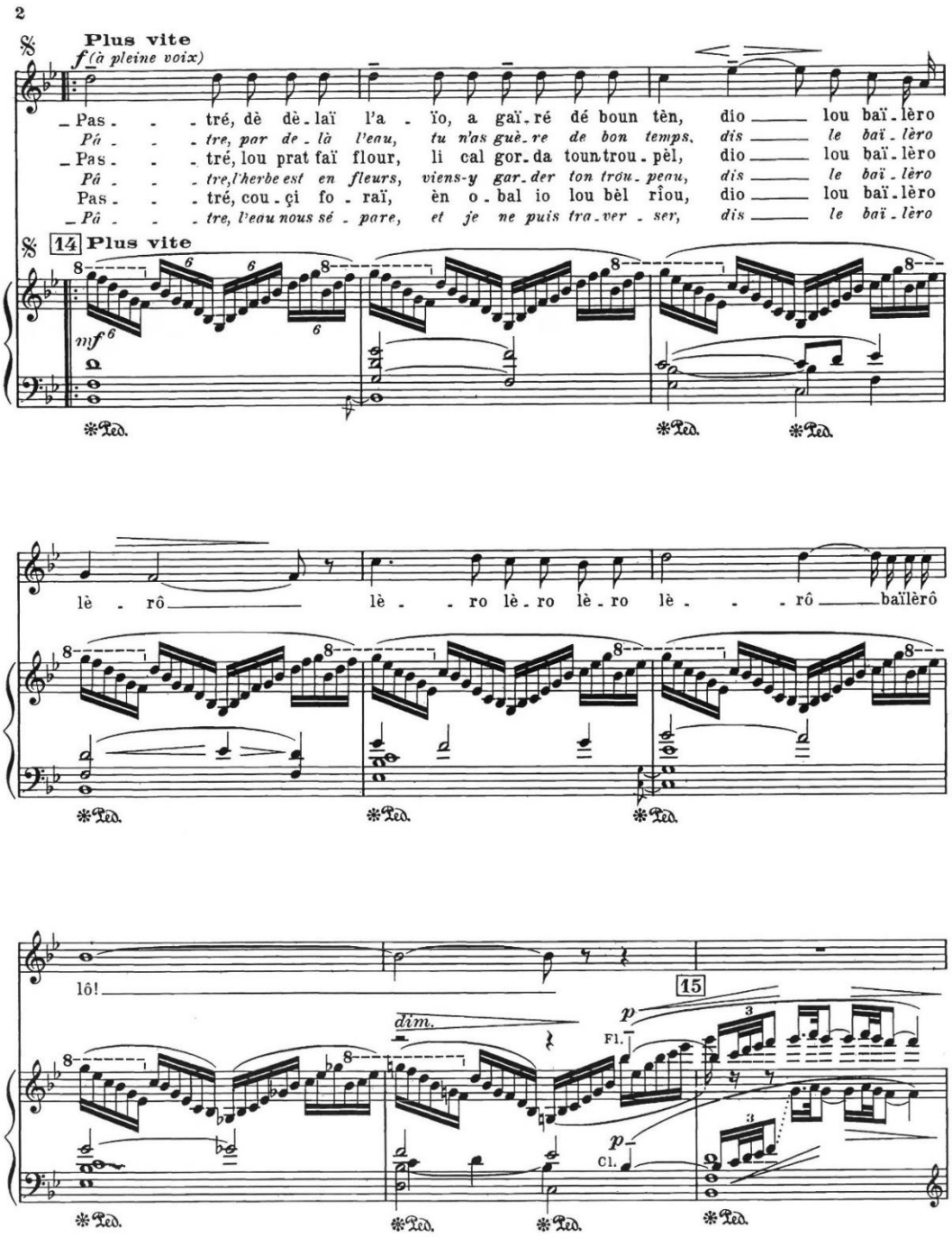
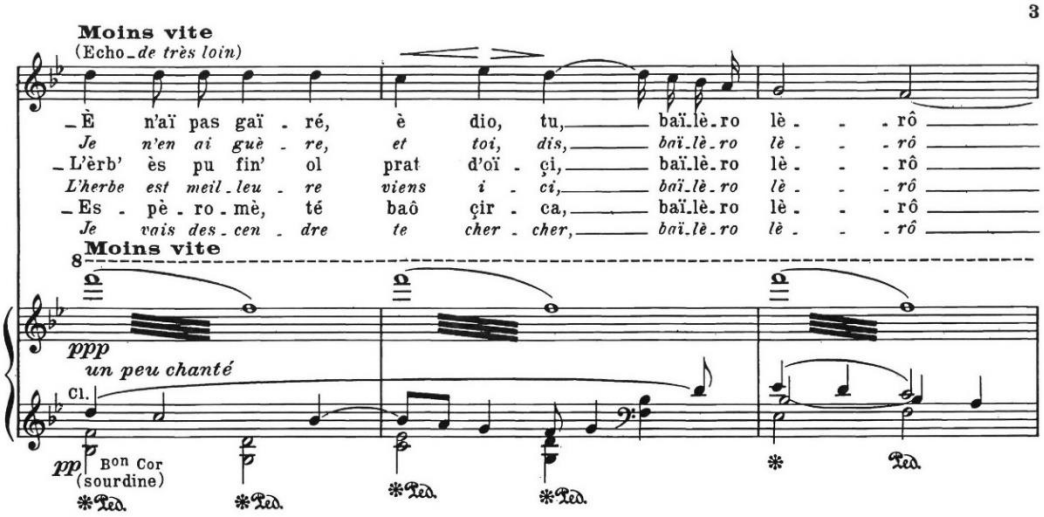
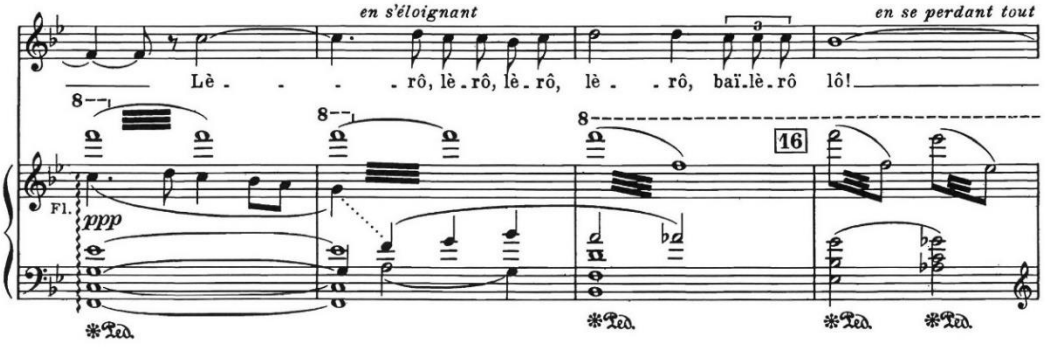
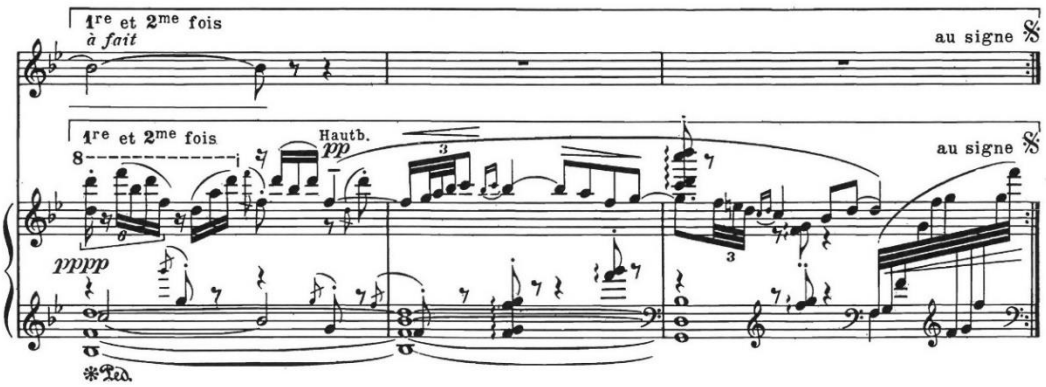
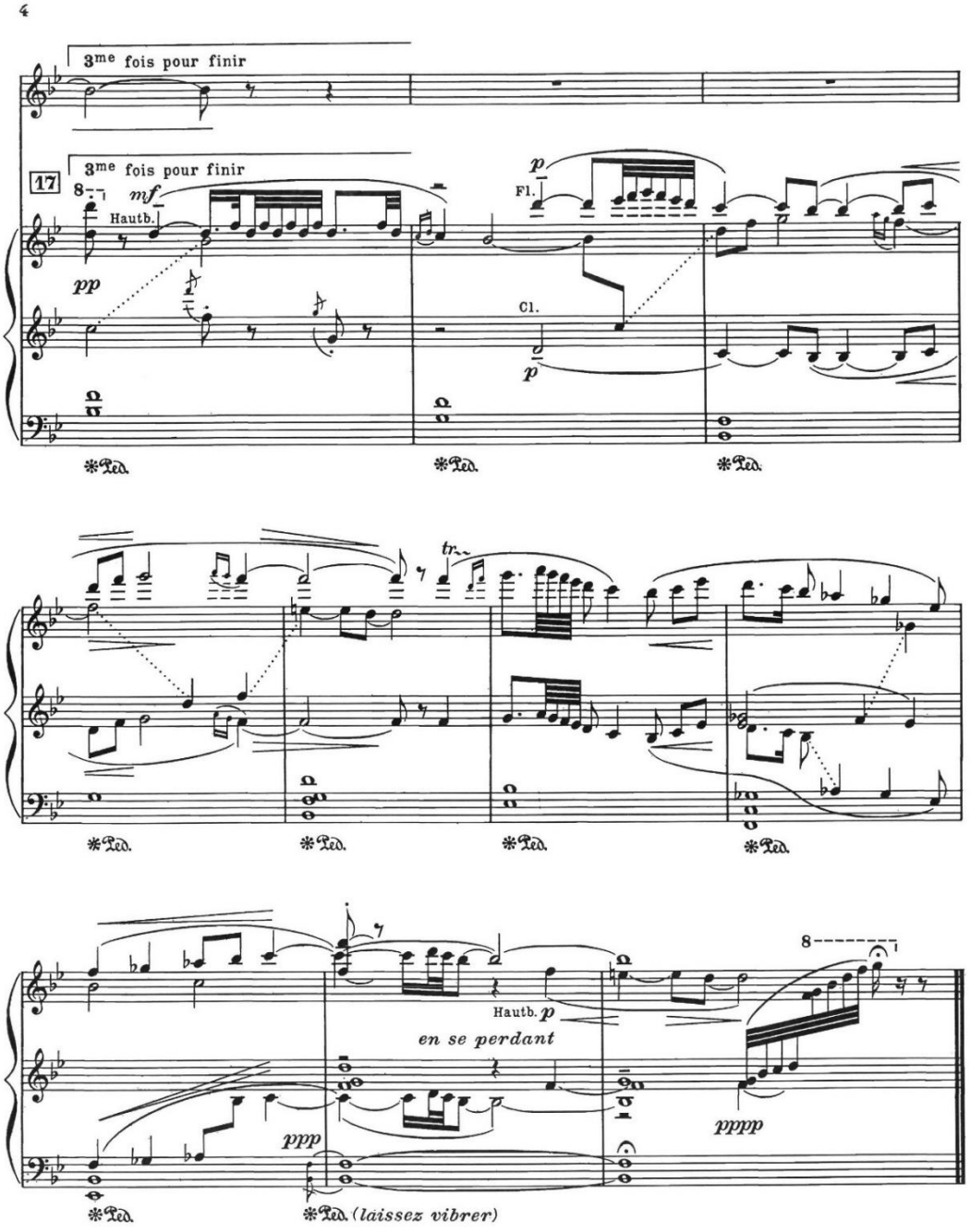

2
Plus vite
f (à pleine voix)
_Pas - - - tré, dè dè - laï l'a - ïo, a gaï - ré dé boun tèn, dio lou baï - lèro
Pâ - - - tre, par de - là l'eau, tu n'as guè - re de bon temps, dis le baï - lèro
_Pas - - - tré, lou prat faï flour, li cal gor - da toun trou - pèl, dio lou baï - lèro
Pâ - - - tre, l'herbe est en fleurs, viens-y gar - der ton trou - peau, dis le baï - lèro
Pas - - - tré, cou - çi fo - raï, èn o - bal io lou bèl rîou, dio lou baï - lèro
_Pâ - - - tre, l'eau nous sé - pare, et je ne puis tra - ver - ser, dis le baï - lèro
14 Plus vite
mf
Ped.
lè - rô lè - - ro lè - ro lè - ro lè - - - rô baïlèrô
lô!
15
dim.
p
Fl.
Cl.


Moins vite
(Echo de très loin)
– È n'aï pas gaï - ré, è dio, tu, baï-lè-ro lè - - - rô
Je n'en ai guè - re, et toi, dis, baï-lè-ro lè - - - rô
– L'èrb' ès pu fin' ol prat d'oï - çi, baï-lè-ro lè - - - rô
L'herbe est meil-leu - re viens i - ci, baï-lè-ro lè - - - rô
– Es - pè - ro - mè, té baô çir - ca, baï-lè-ro lè - - - rô
Je vais des-cen - dre te cher - cher, baï-lè-ro lè - - - rô
Moins vite
ppp
un peu chanté
Cl.
pp
Bon Cor
(sourdine)


en s'éloignant
en se perdant tout
Lè - - - - rô, lè - rô, lè - rô, lè - - rô, baï-lè-rô lô!
16
Fl.
ppp


1re et 2me fois
à fait
au signe
1re et 2me fois
Hautb.
pp
au signe
pppp



Ré impression 69240.01/2009

H. 28,795

EXSULTATE, JUBILATE

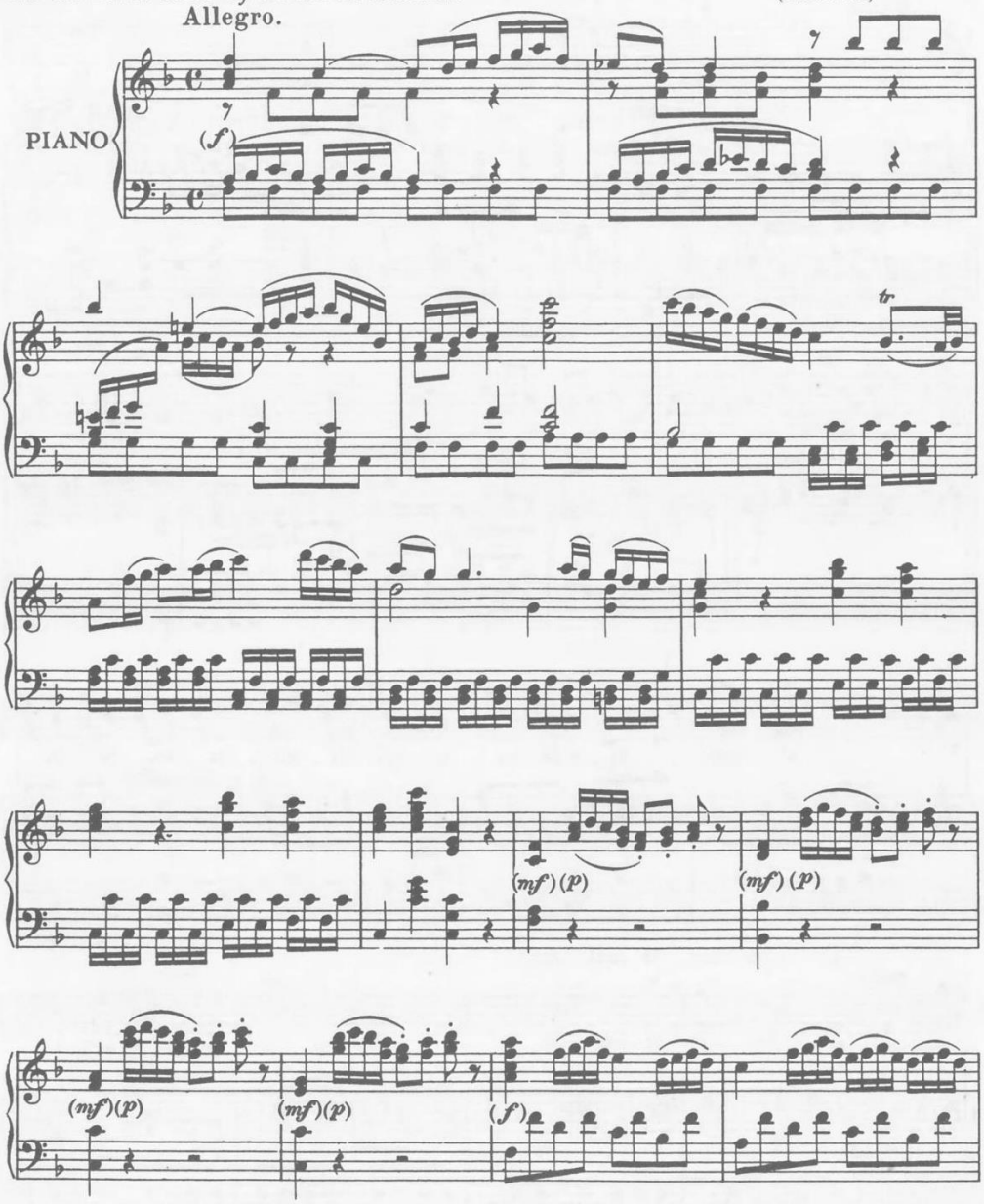
K. 165

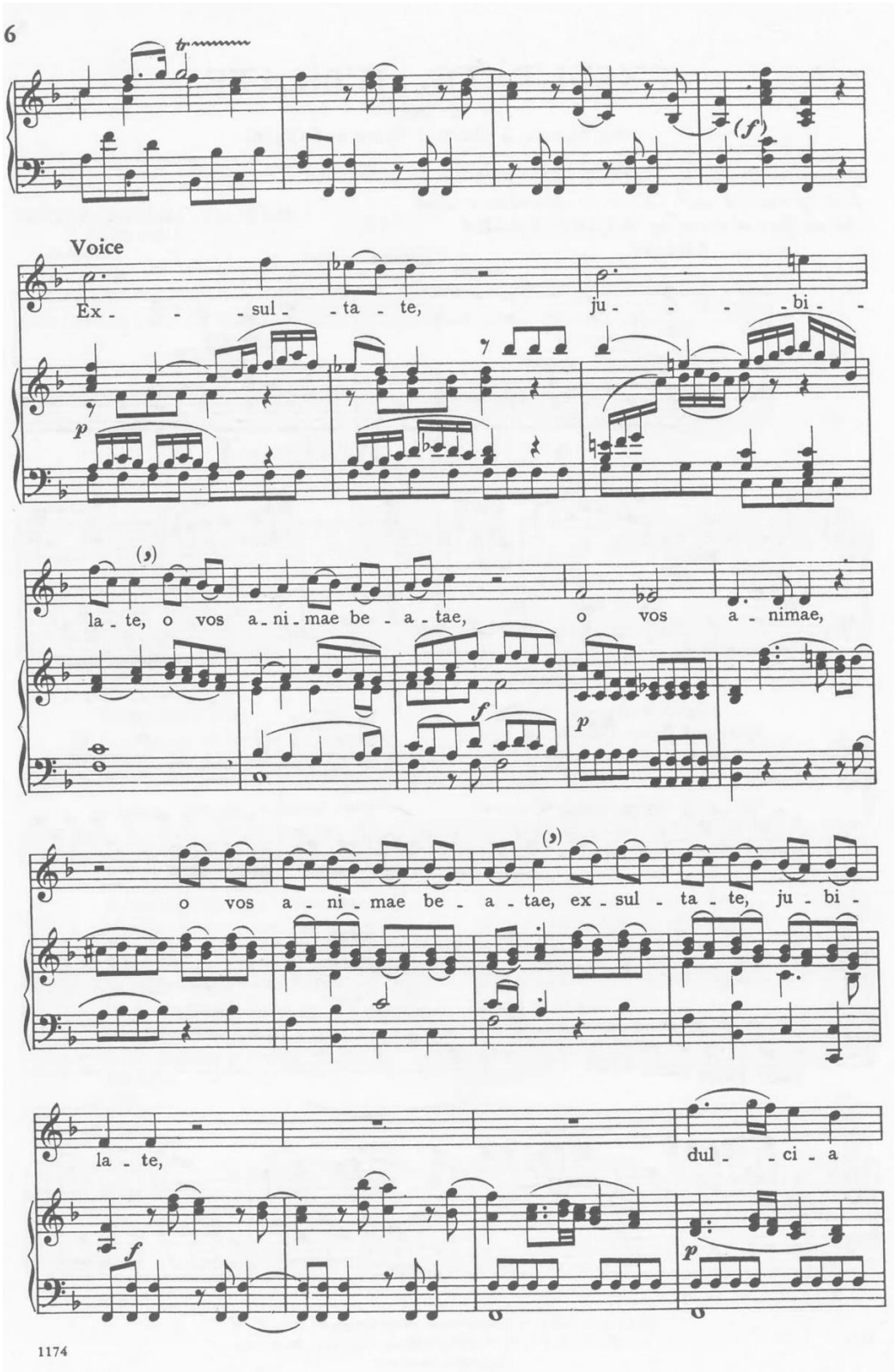
(for Strings, 2 Oboes, 2 Horns and Organ)

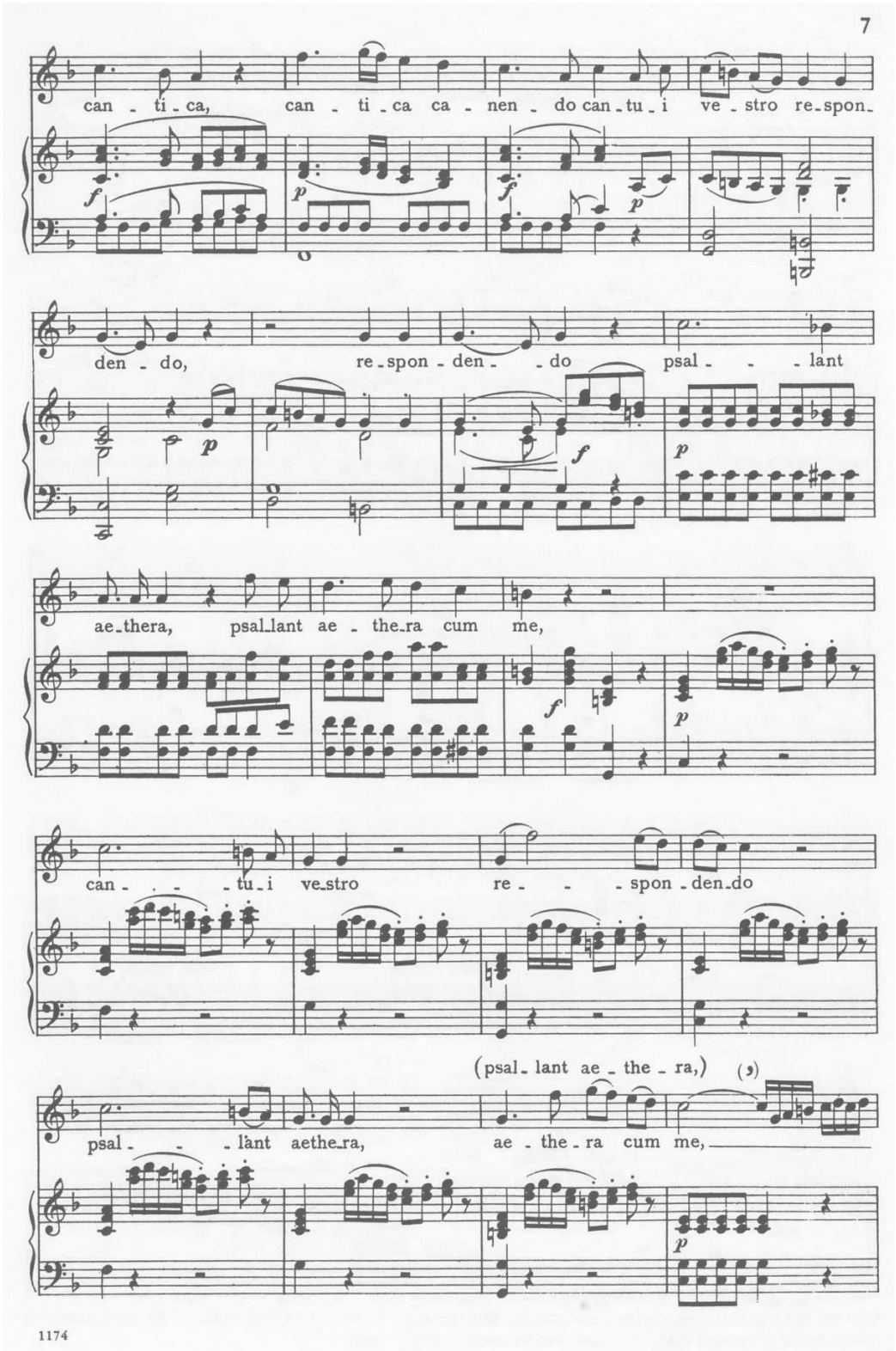
Piano reduction by PAUL KLENGEL
Newly revised and edited in accordance with the orchestral score by SERGIUS KAGEN

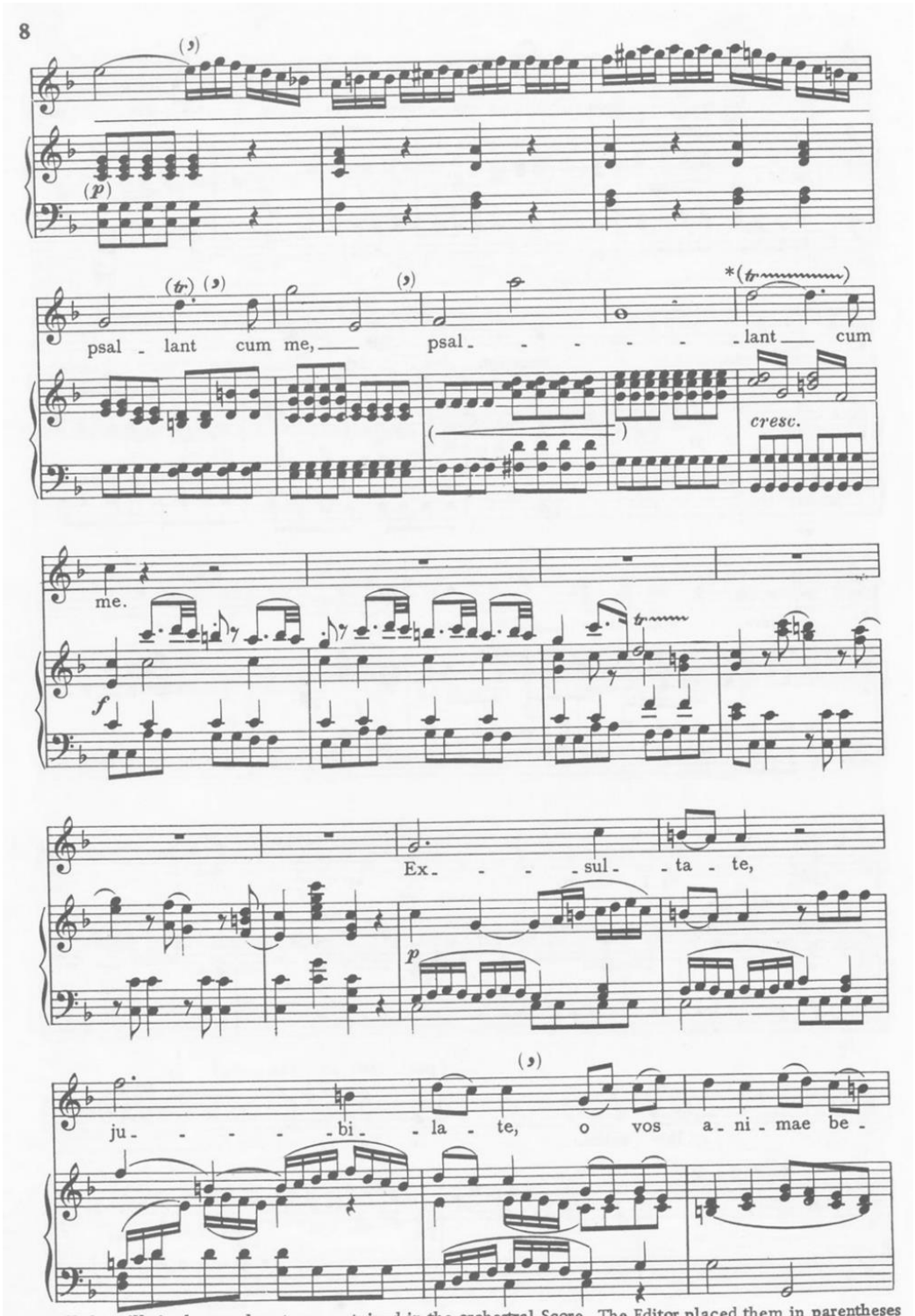
WOLFGANG AMADEUS MOZART
(1756-1791)

Allegro.

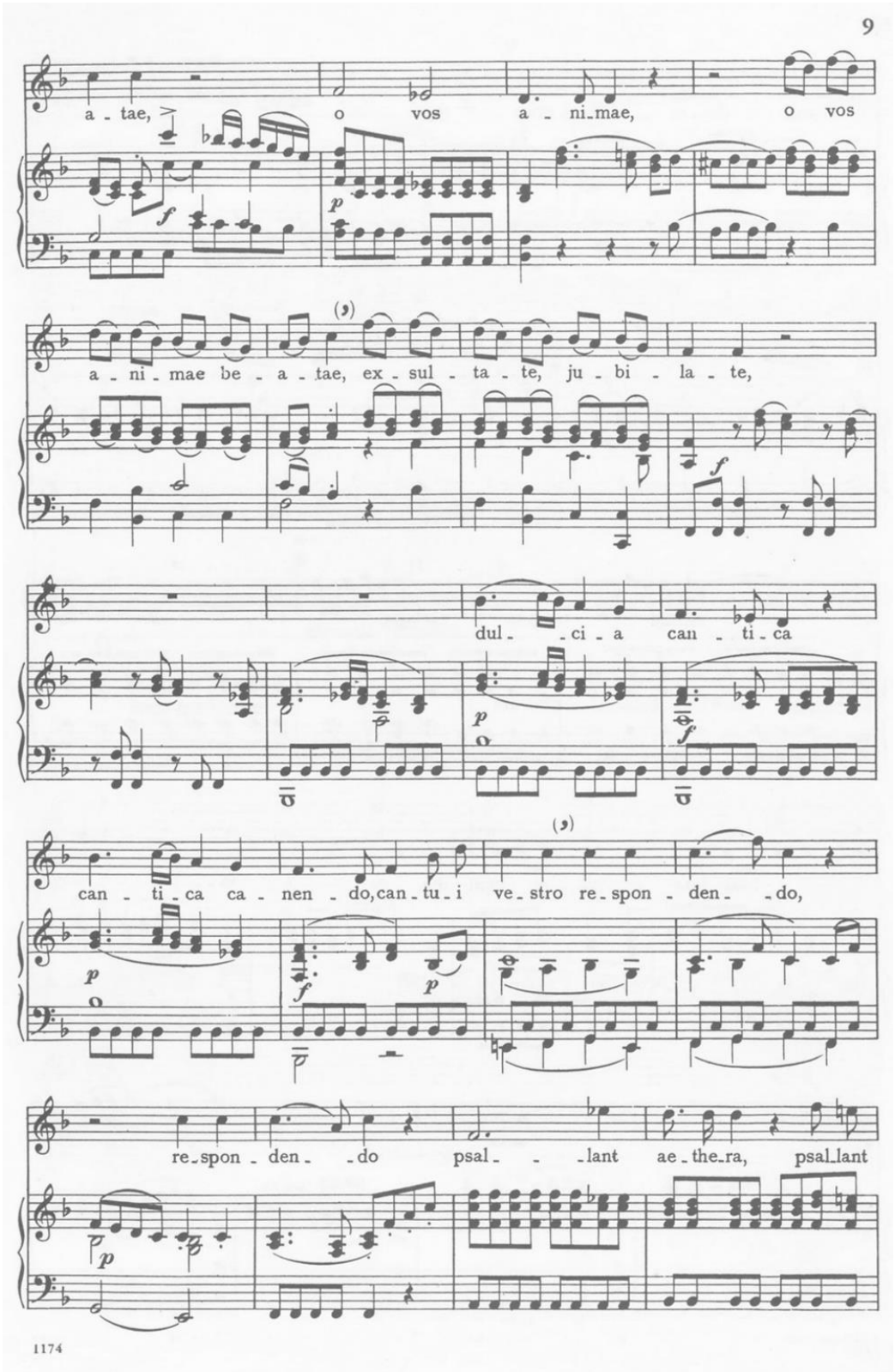


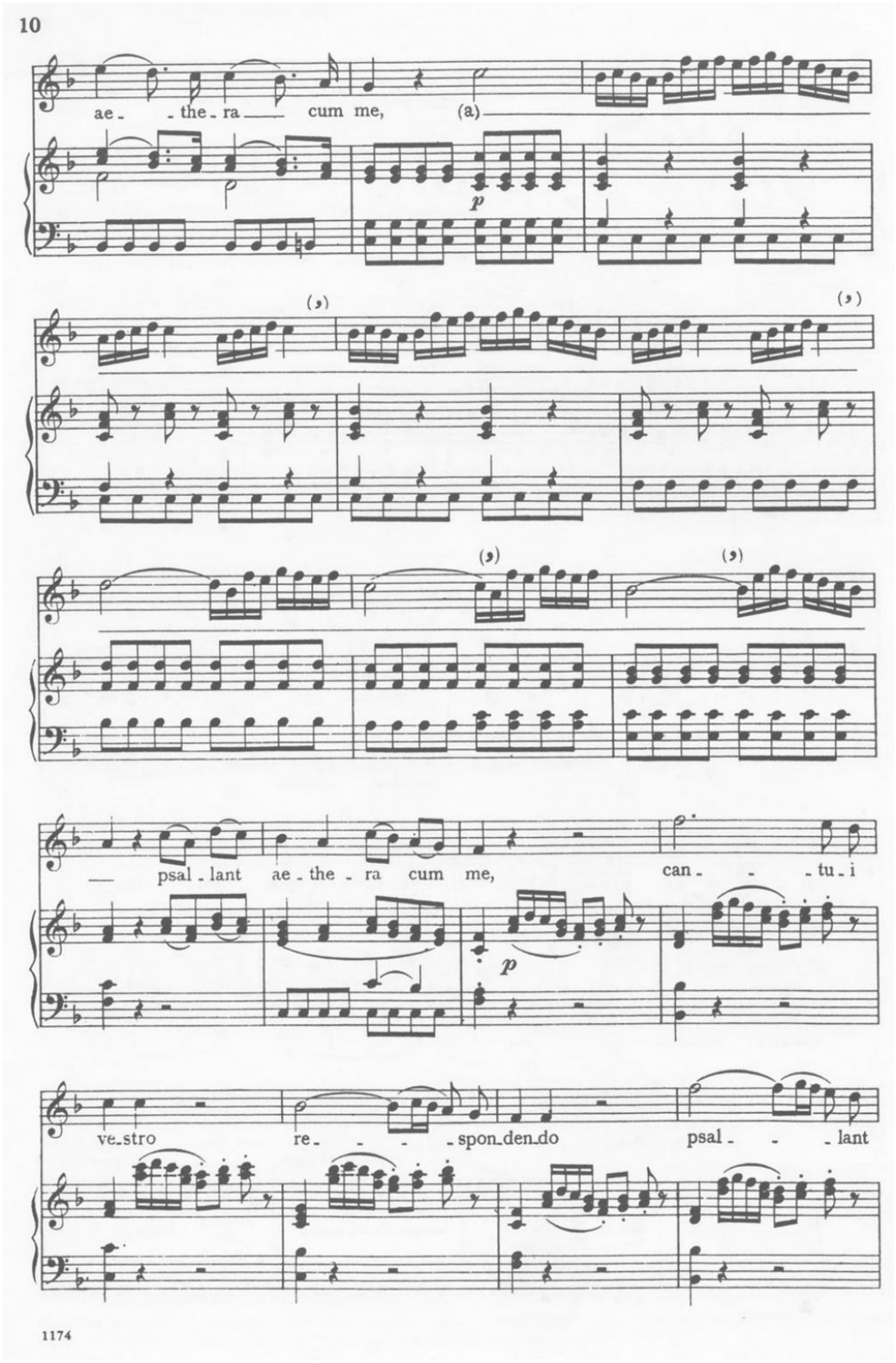

6
Voice
Ex - - - sul - - ta - te,
ju - - - - bi -
la - te, o vos a - ni - mae be - a - tae,
o vos a - nimae,
o vos a - ni - mae be - a - tae, ex - sul - ta - te, ju - bi -
la - te,
dul - - ci - a
1174

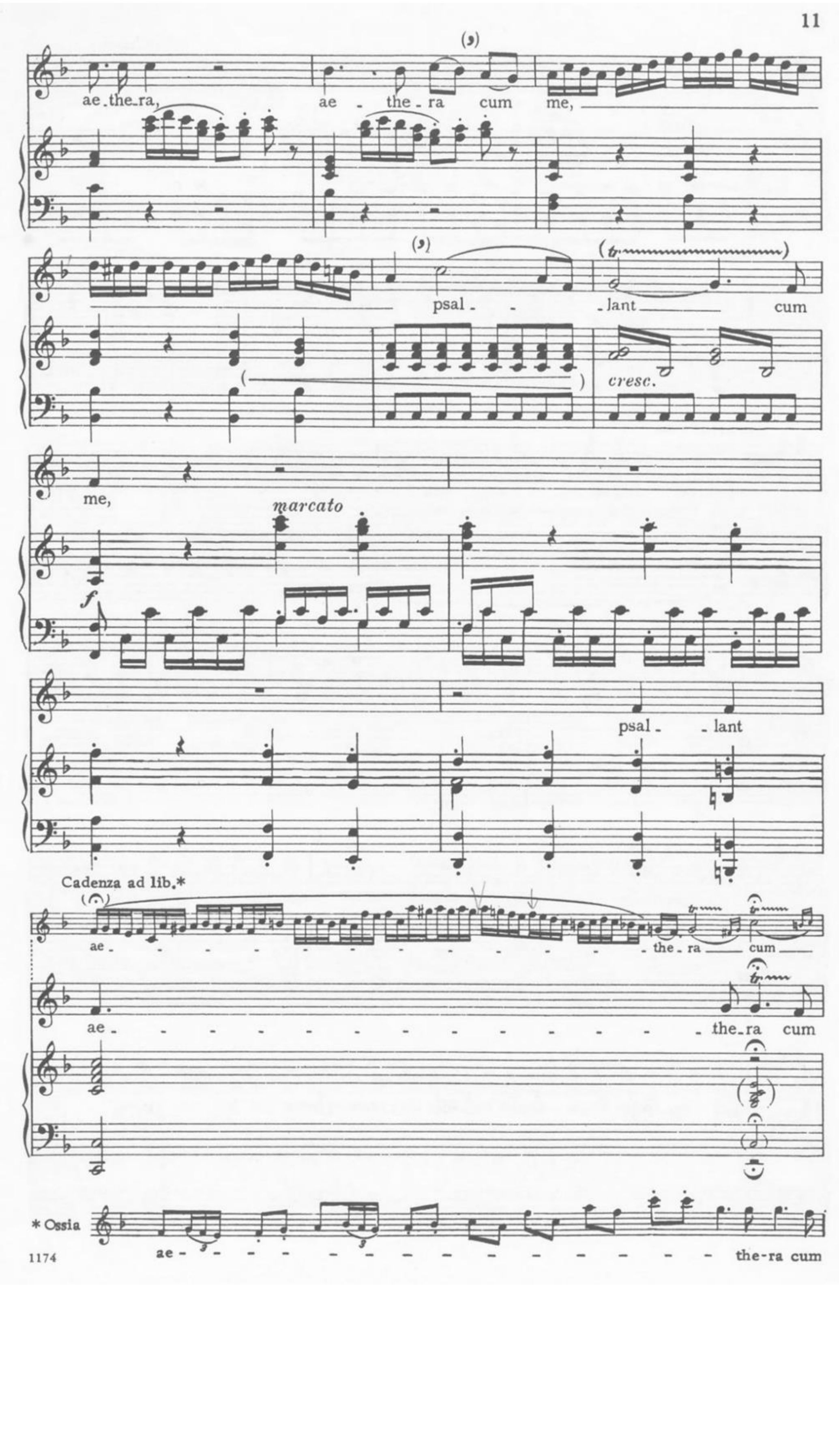

7
can - ti - ca, can - ti - ca ca - nen - do can - tu - i ve - stro re - spon -
den - do, re - spon - den - - do psal - - - lant
ae - thera, psal - lant ae - the - ra cum me,
can - - - - tu - i ve - stro re - - - spon - den - do
(psal - lant ae - the - ra,) (3)
psal - - - lant aethe - ra, ae - the - ra cum me,
1174

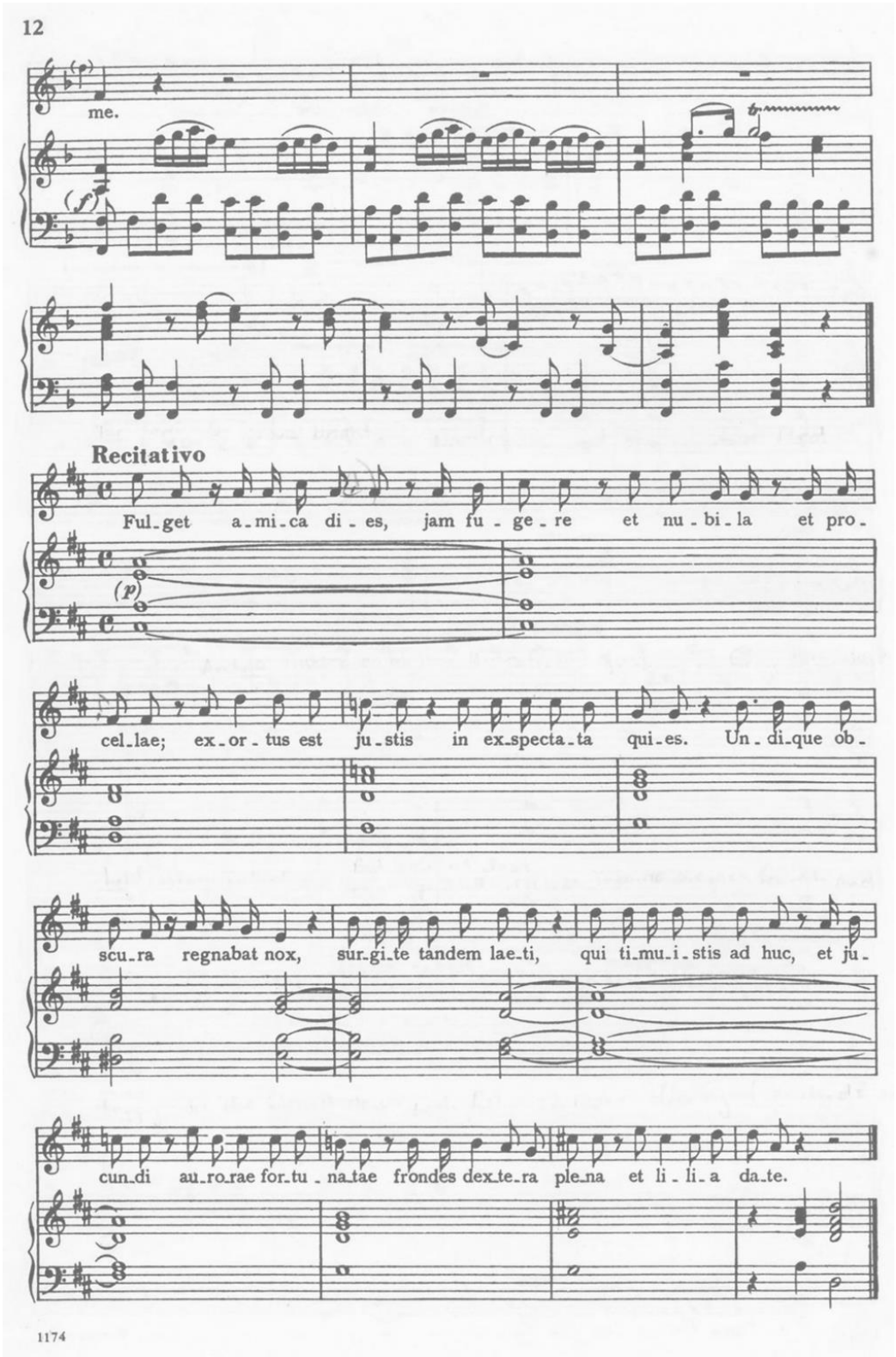


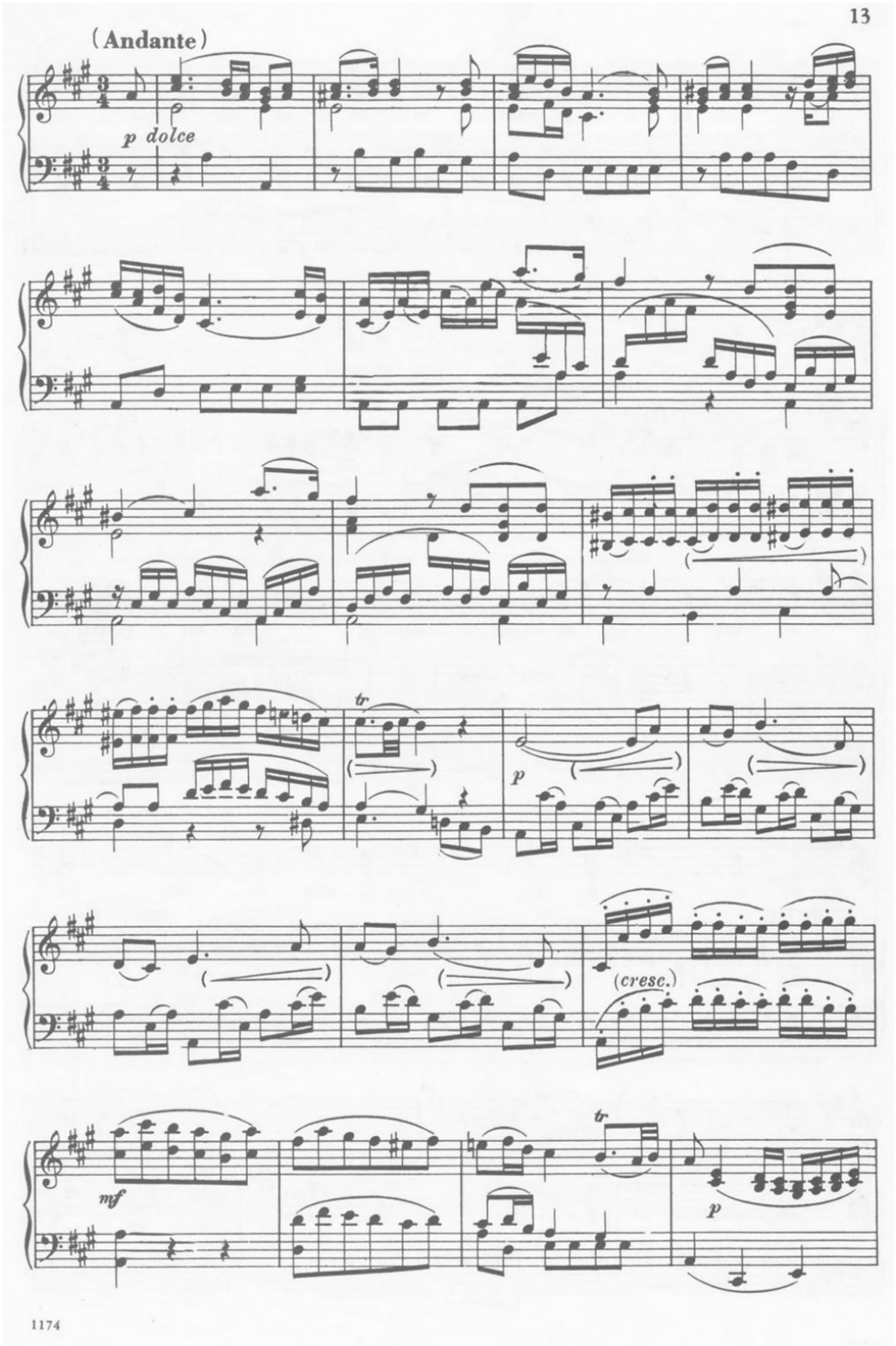
*All the trills in the vocal part are contained in the orchestral Score. The Editor placed them in parentheses since he believes that their execution can be considered optional.

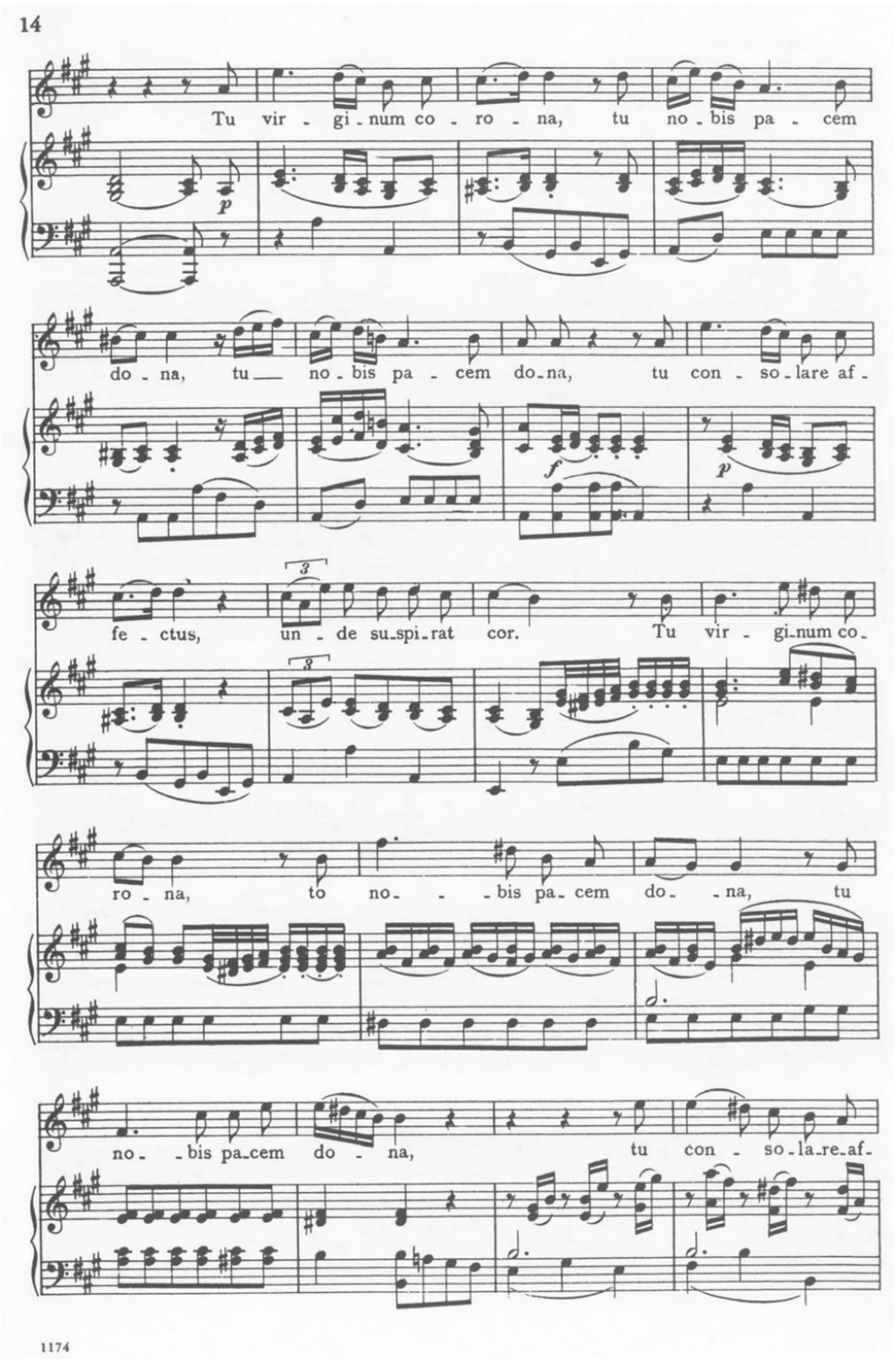

9
a - tae, o vos a - ni-mae, o vos
a - ni - mae be - a - tae, ex - sul - ta - te, ju - bi - la - te,
dul - - ci - a can - ti - ca
can - ti - ca ca - nen - do, can - tu - i ve - stro re - spon - den - do,
re - spon - den - - do psal - - - lant ae - the-ra, psal-lant
1174

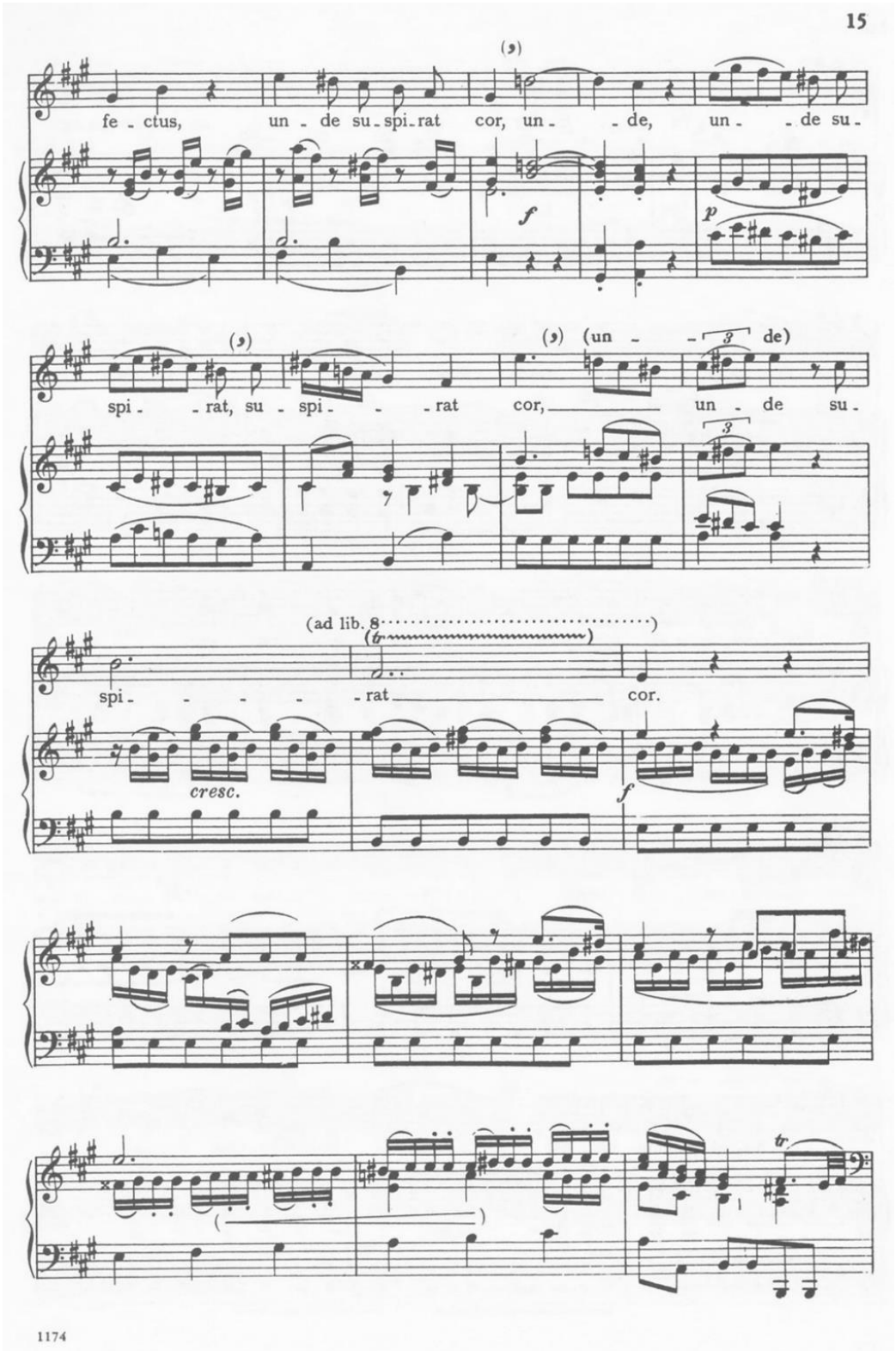

10
ae - - the - ra — cum me, (a)
p
(,)
(,)
(,)
(,)
— psal - lant ae - the - ra cum me, can - - - tu - i
p
ve - stro re - - - - spon - den - do psal - - - lant
1174

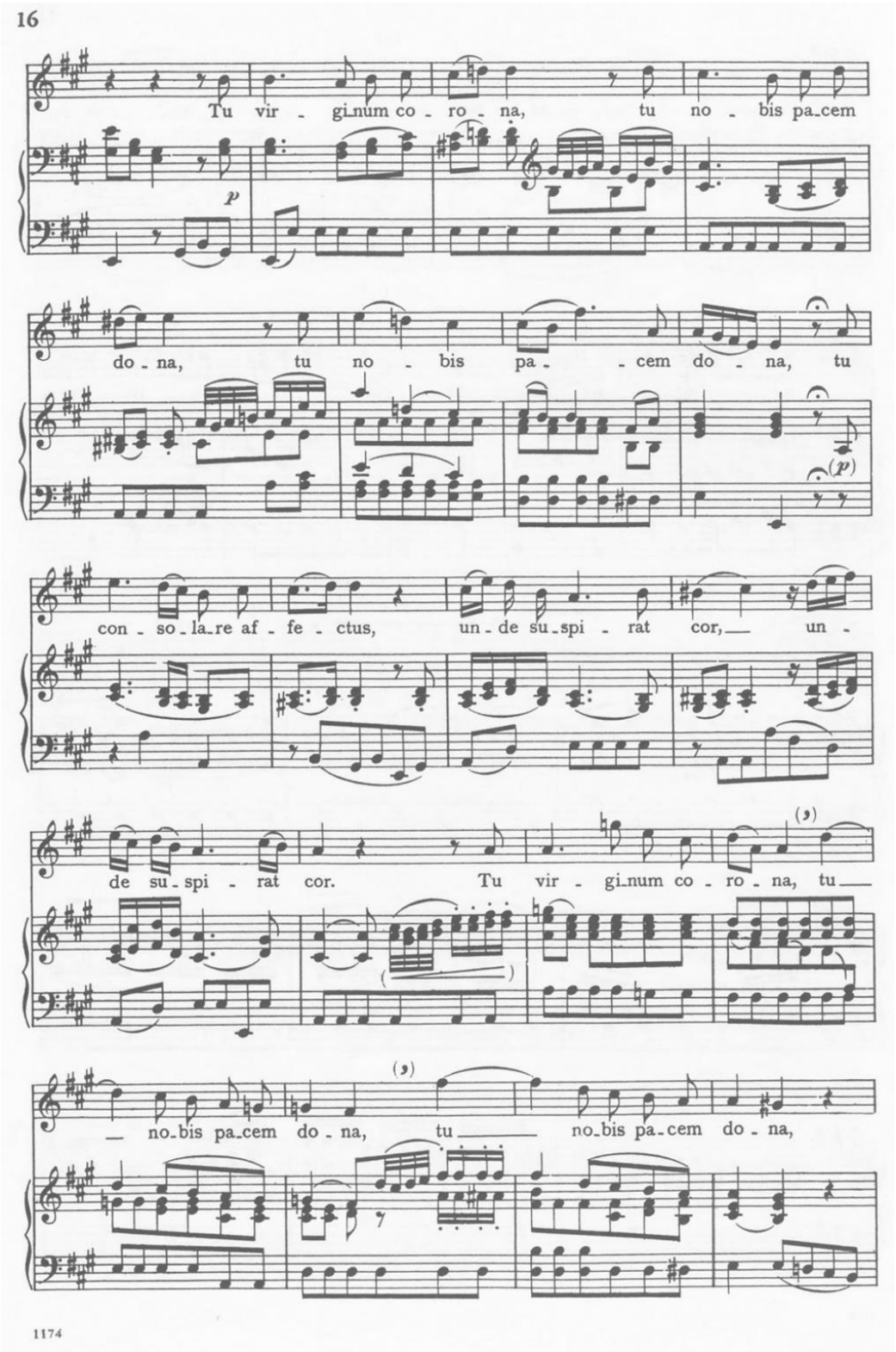

11
ae-the-ra, ae - the - ra cum me,
psal - - lant cum
cresc.
me,
marcato
f
psal - - lant
Cadenza ad lib.*
ae - - - - - - - - - - - - - - - - the-ra cum
ae - - - - - - - - - - - - - - - - the-ra cum
* Ossia
ae - - - - - - - - - - - - - - - the-ra cum
1174

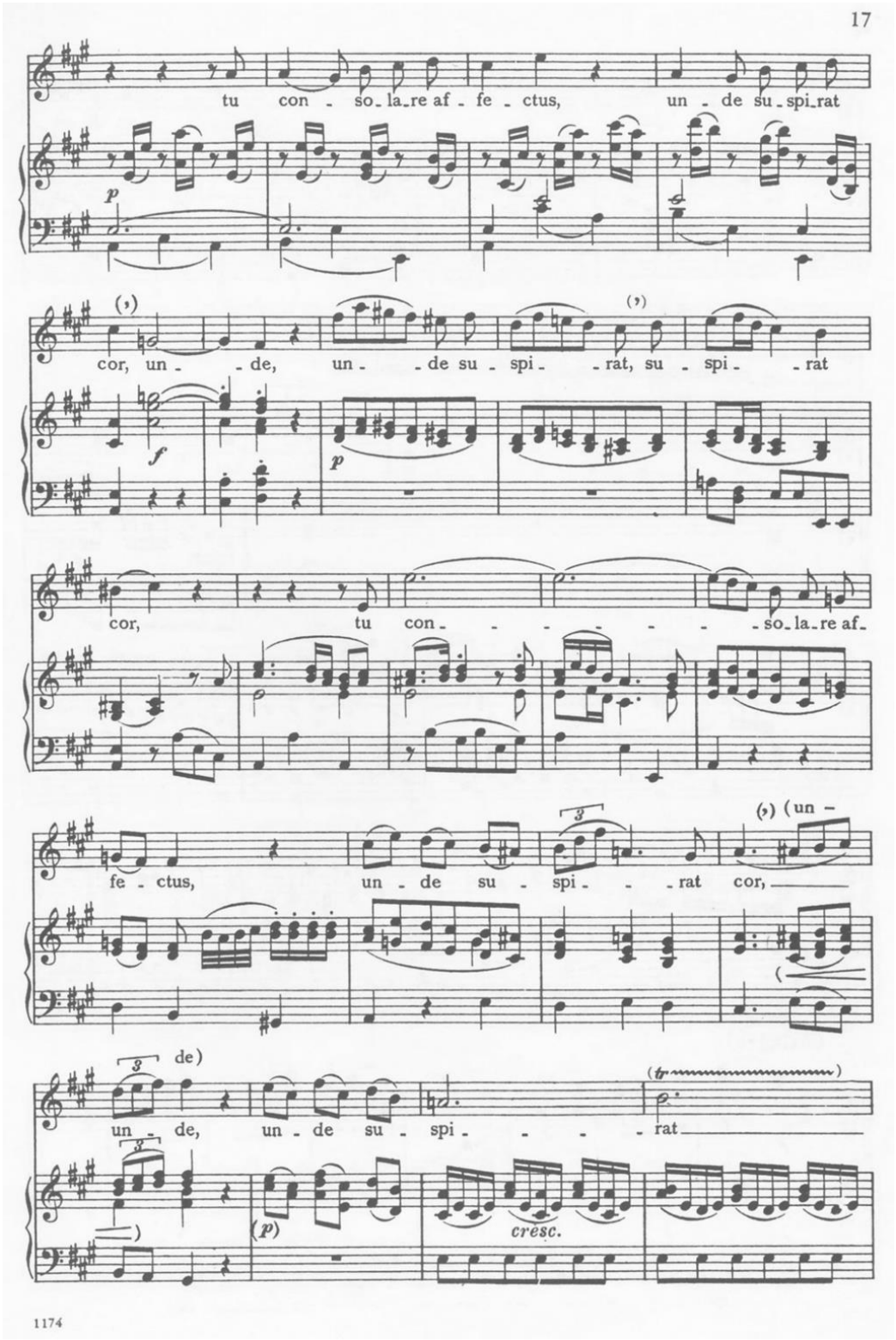

12
me.
Recitativo
Ful_get a_mi_ca di_es, jam fu_ge_re et nu_bi_la et pro_
cel_lae; ex_or_tus est ju_stis in ex_specta_ta qui_es. Un_di_que ob_
scu_ra regnabat nox, sur_gi_te tandem lae_ti, qui ti_mu_i_stis ad huc, et ju_
cun_di au_ro_rae for_tu_na_tae frondes dex_te_ra ple_na et li_li_a da_te.
1174

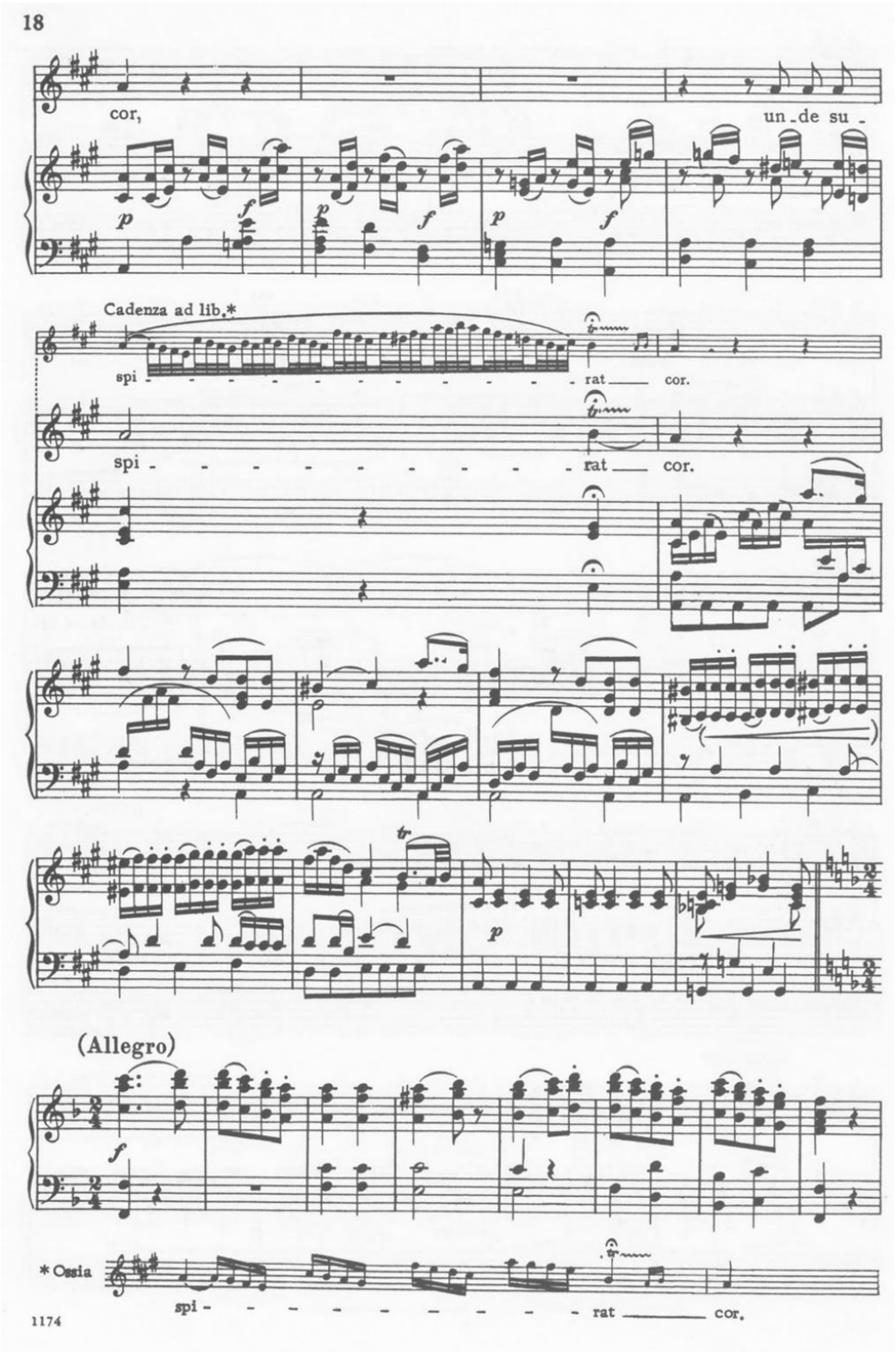

13
(Andante)
p dolce
tr
p
(cresc.)
mf
tr
p
1174

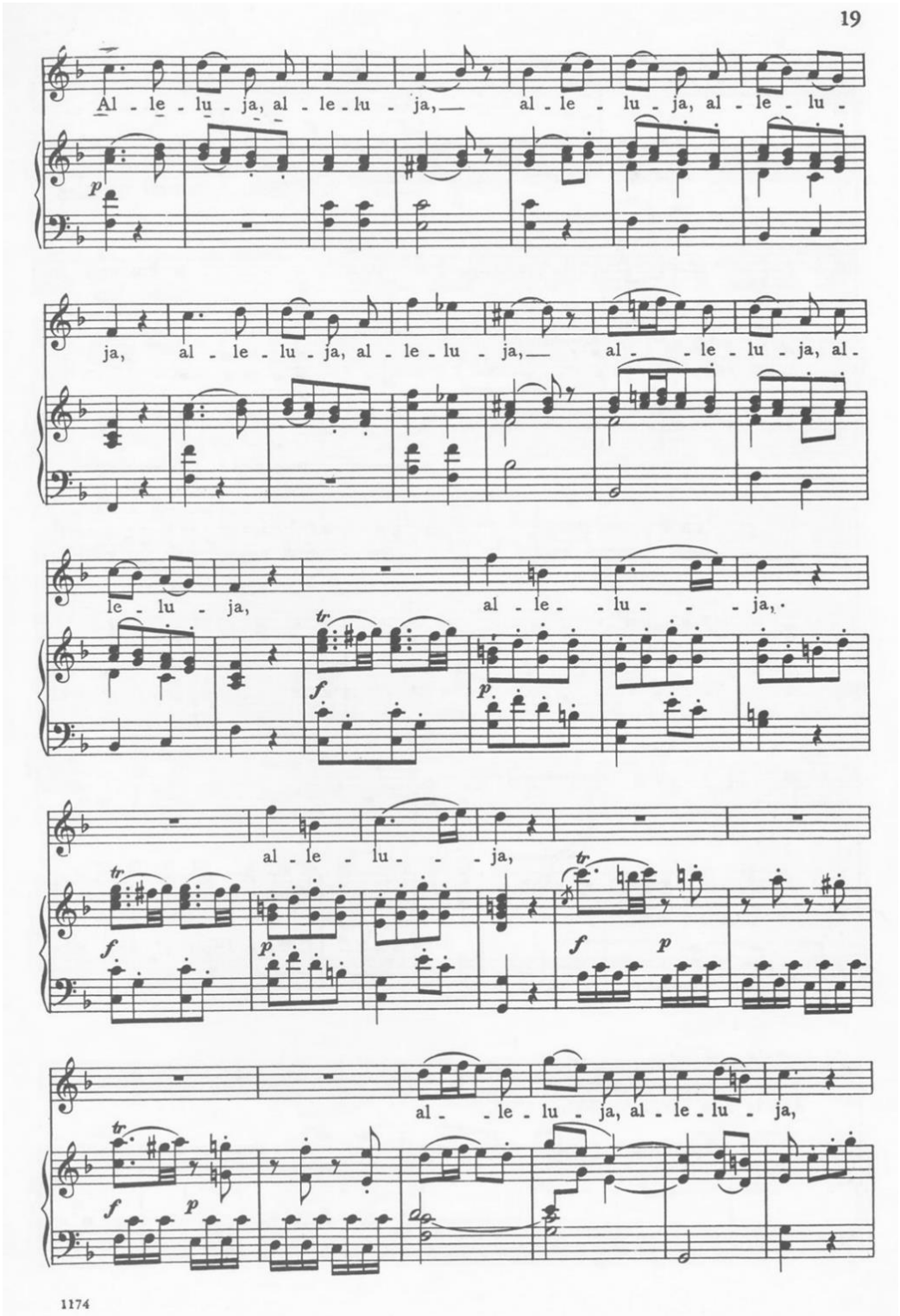

14
Tu vir - gi - num co - ro - na, tu no - bis pa - cem
do - na, tu no - bis pa - cem do - na, tu con - so - lare af -
fe - ctus, un - de su - spi - rat cor. Tu vir - gi - num co -
ro - na, to no - bis pa - cem do - na, tu
no - bis pa - cem do - na, tu con - so - la - re - af -
1174

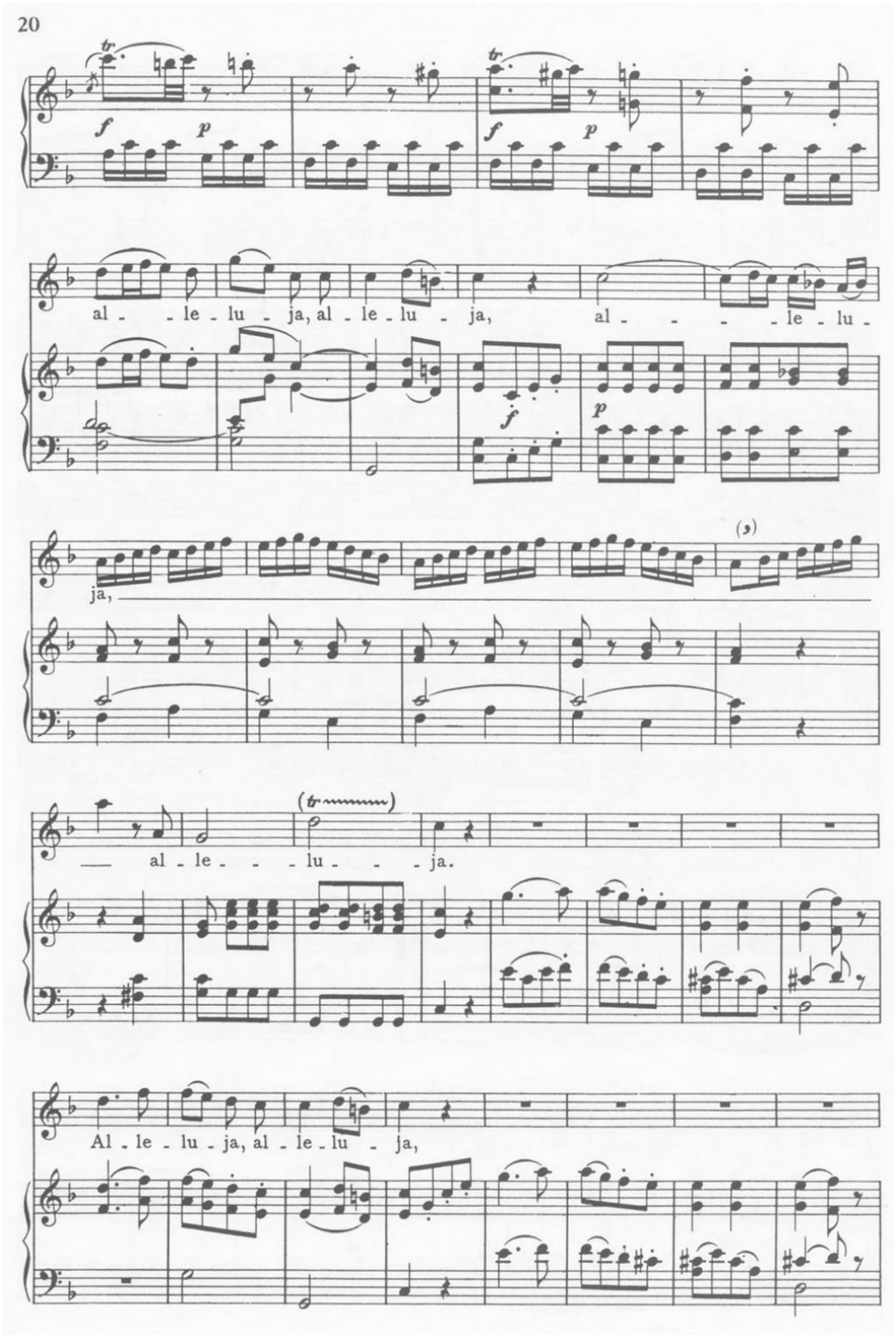

15
fe - ctus, un - de su - spi - rat cor, un - - de, un - - de su -
spi - - rat, su - spi - - - rat cor, un - de su -
(un - - de)
(ad lib. 8)
spi - - - - - rat cor.
cresc.
1174

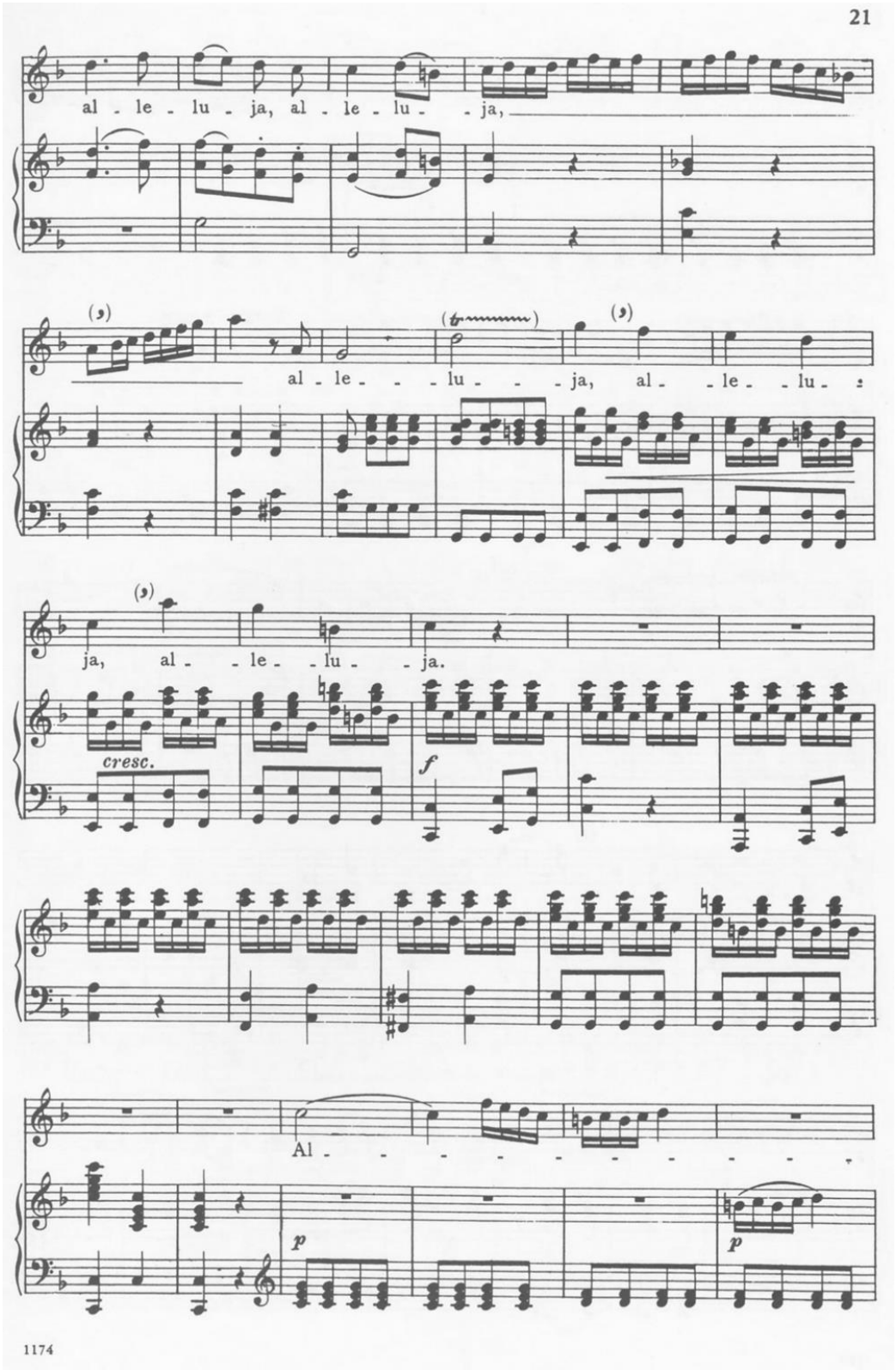

16
Tu vir - gi-num co - ro - na, tu no - bis pa-cem
p
do - na, tu no - bis pa - - cem do - na, tu
(p)
con - so-la-re af - fe - ctus, un - de su-spi - rat cor, — un -
de su - spi - rat cor. Tu vir - gi-num co - ro - na, tu —
— no-bis pa-cem do - na, tu — no-bis pa-cem do - na,
1174

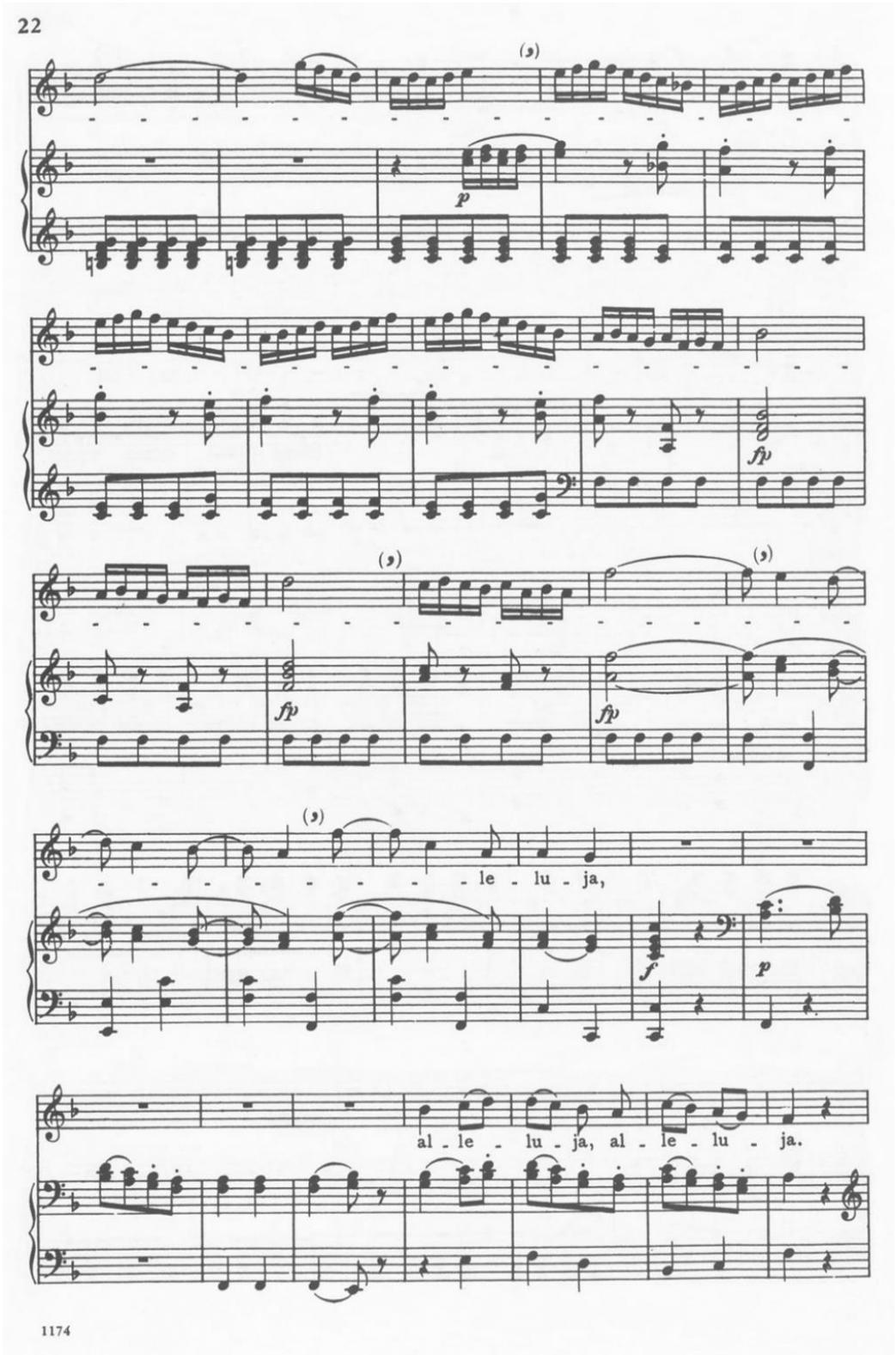

17
tu con - so-la-re af - fe - ctus, un - de su-spi-rat
cor, un - - de, un - - de su - spi - - rat, su - spi - - rat
cor, tu con - - - - - - so-la-re af-
fe - ctus, un - de su - spi - - - rat cor,
un - de, un - de su - spi - - - - rat
cresc.
1174

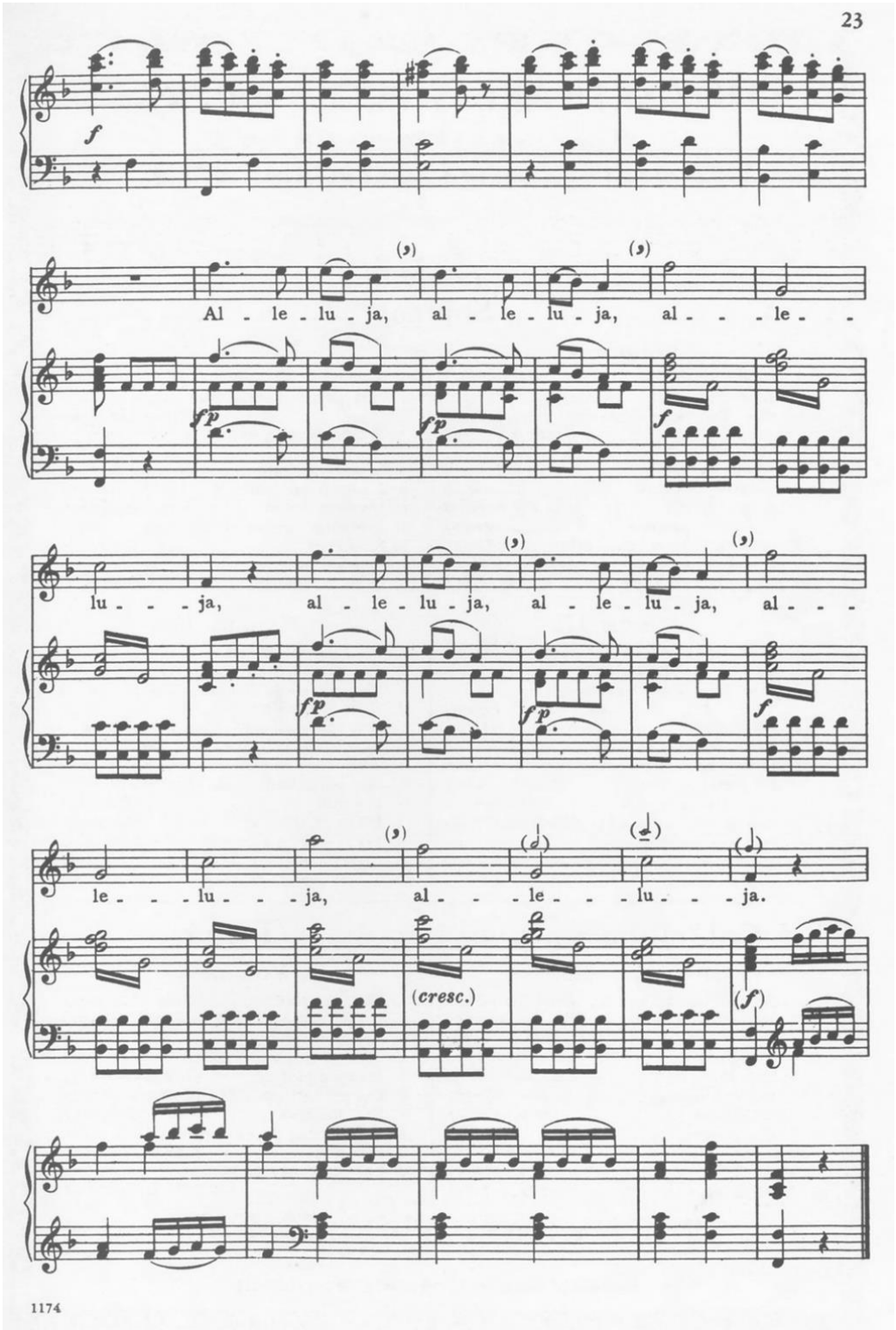

18
cor,
un - de su -
Cadenza ad lib.*
spi - - - - - - - - - - - - rat cor.
spi - - - - - - - - - - rat cor.
(Allegro)
* Ossia
spi - - - - - - - - - rat cor.
1174


19
Al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al - le - lu -
ja, al - le - lu - ja, al - le - lu - ja, al - le - lu - ja, al -
le - lu - ja, al - le - lu - ja,
al - le - lu - ja, al - le - lu - ja,
1174


20
al - - le - lu - ja, al - le - lu - ja, al - - - - le - lu -
ja,
al - le - - - lu - - - ja.
Al - le - lu - ja, al - le - lu - ja,


21
al - le - lu - ja, al - le - lu - ja,
al - le - - - lu - - - ja, al - - le - - lu - -
ja, al - - le - - lu - - ja.
cresc.
f
Al - - - - - - - - - - -
p
p
1174


22
le - lu - ja,
al - le - lu - ja, al - le - lu - ja.
1174


23
Al - le - lu - ja, al - le - lu - ja, al - - - le - -
lu - - - ja, al - le - lu - ja, al - le - lu - ja, al - - -
le - - - lu - - - ja, al - - - le - - - lu - - - ja.
(cresc.)
1174

„Wir geniessen die himmlischen Freuden“

(„Des Knaben Wunderhorn“)

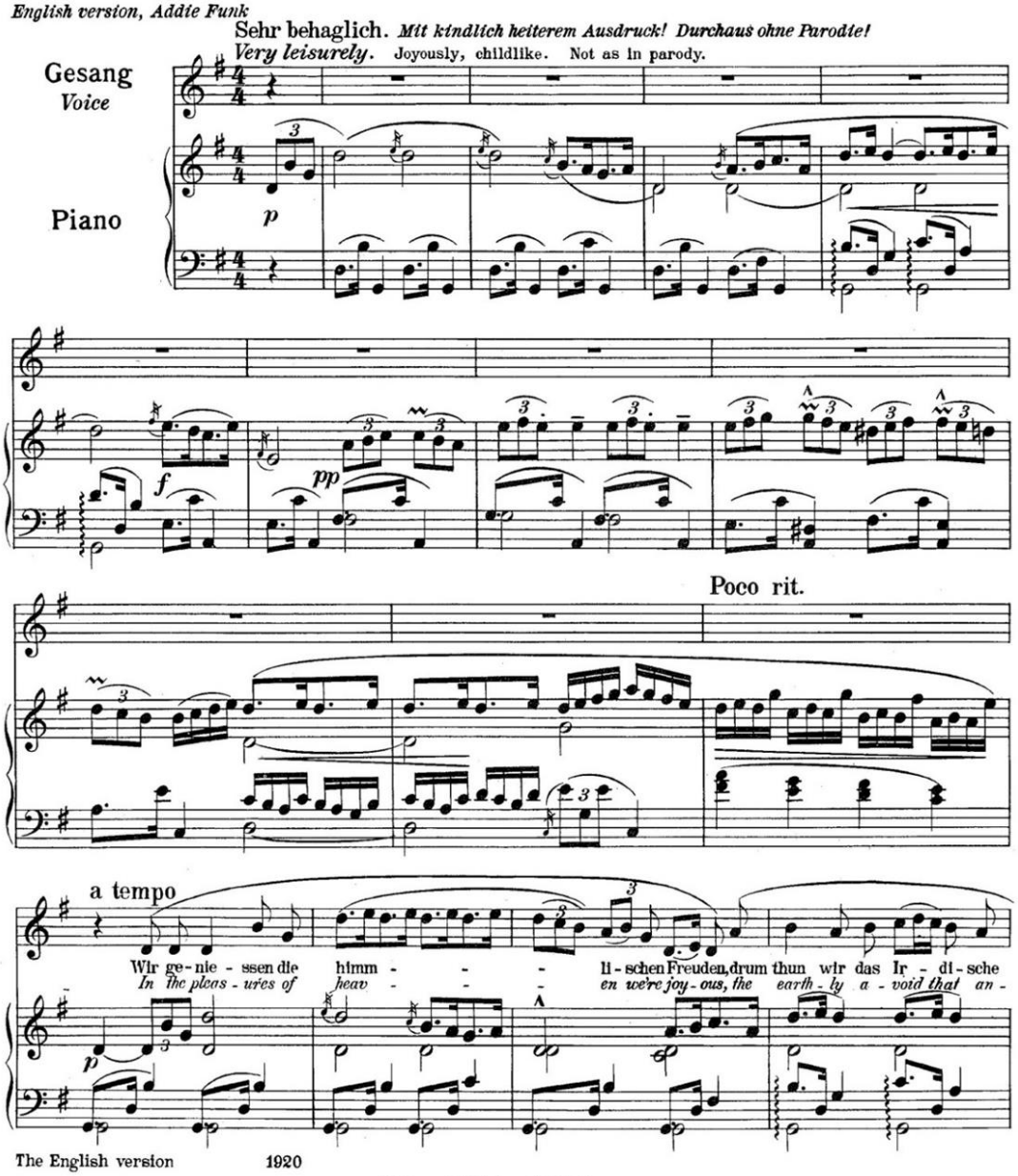
(Sopran-Solo aus der 4. Symphonie)

“In the Pleasures of Heaven we're Joyous”

Soprano Solo from the 4th Symphony

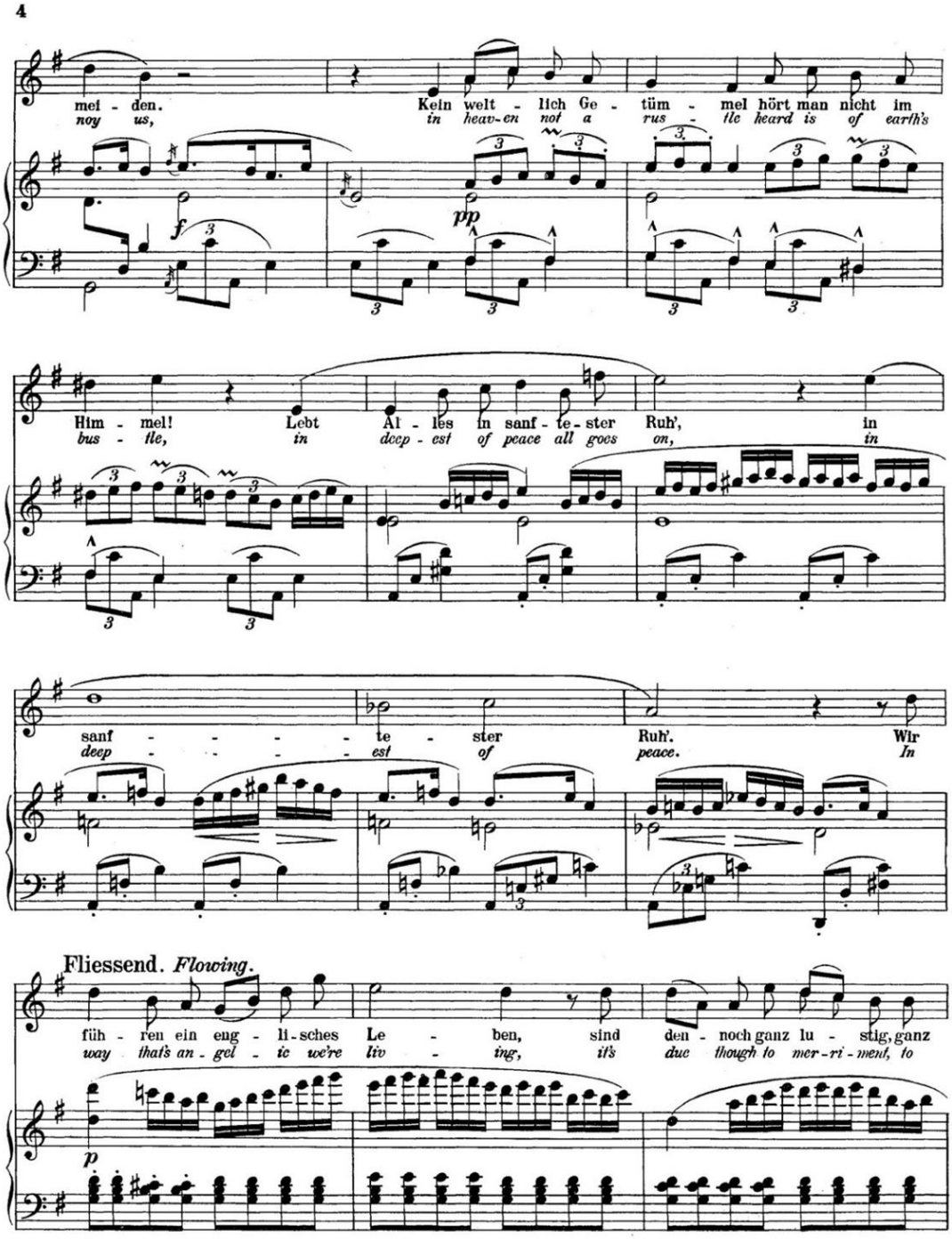
Gustav Mahler
(1860-1911)

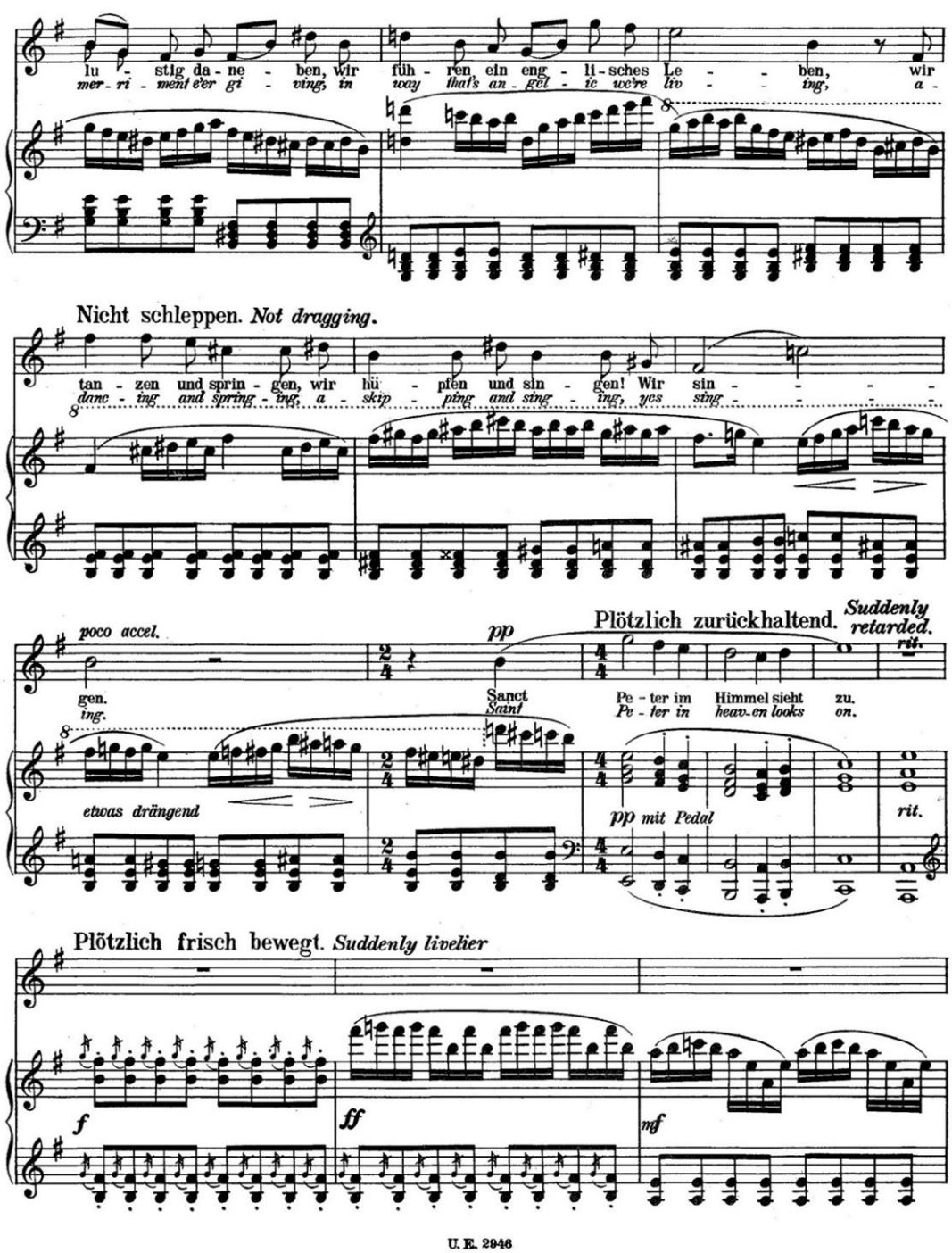
English version, Addie Funk

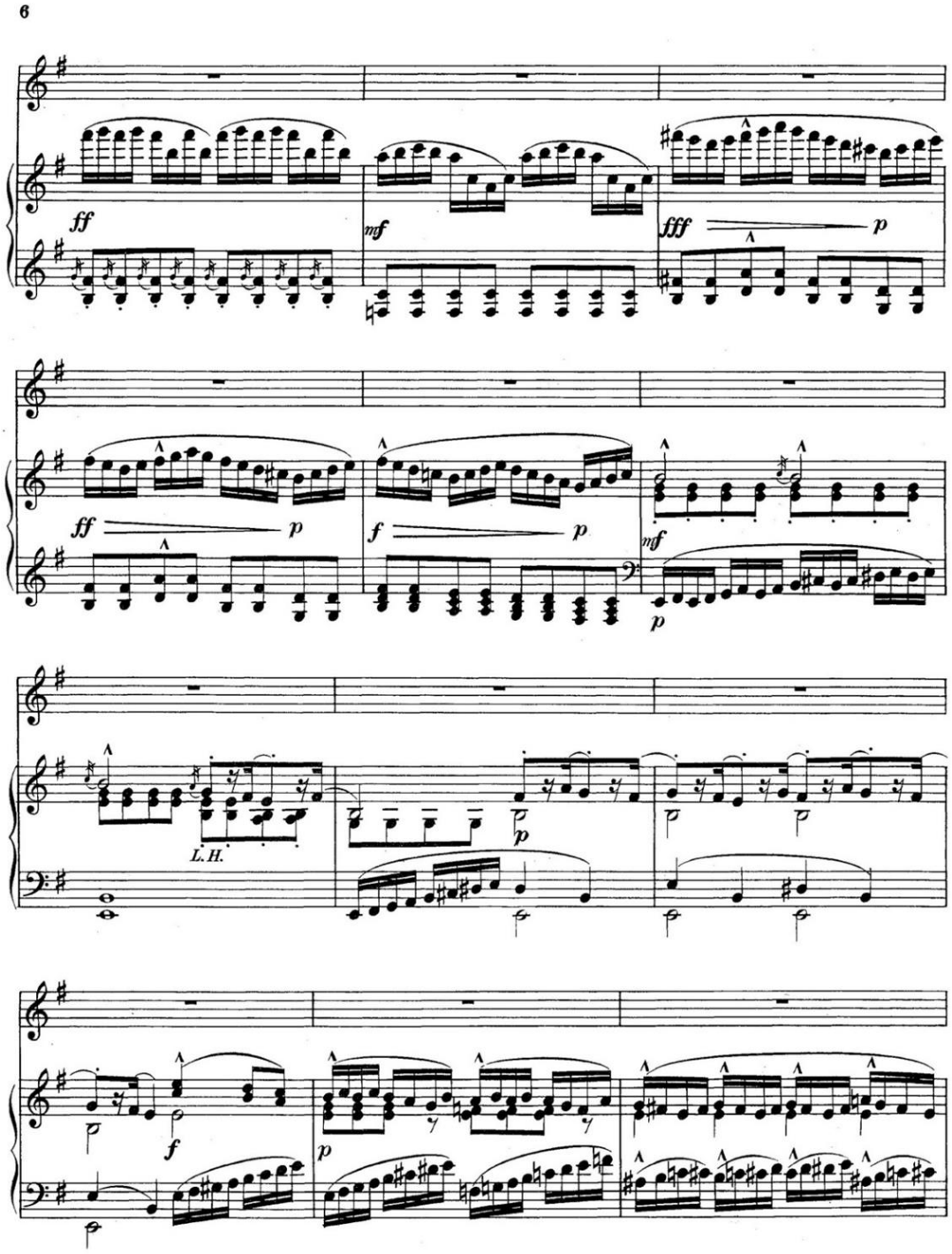


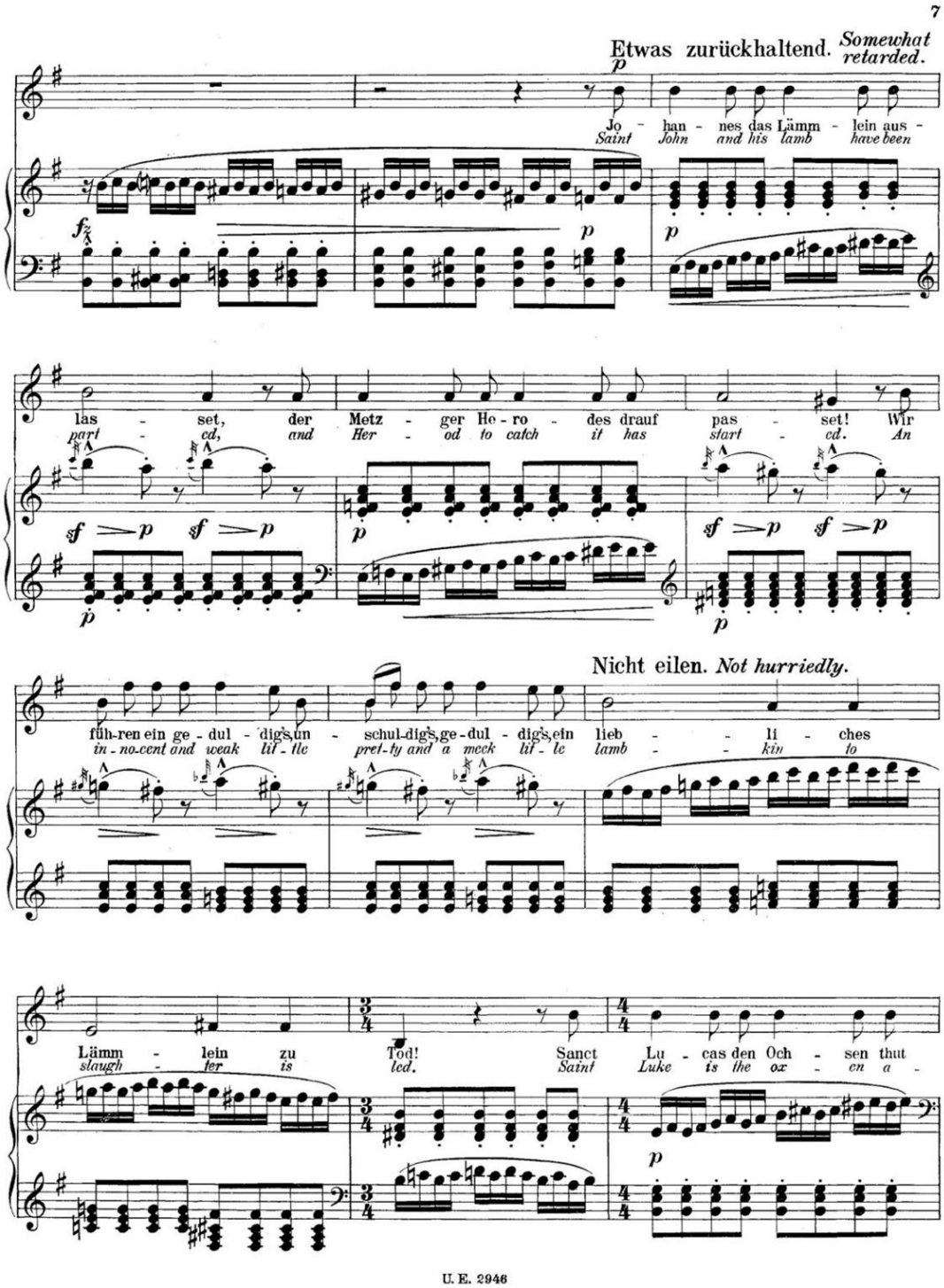
The English version 1920

Universal Edition Nr. 2946

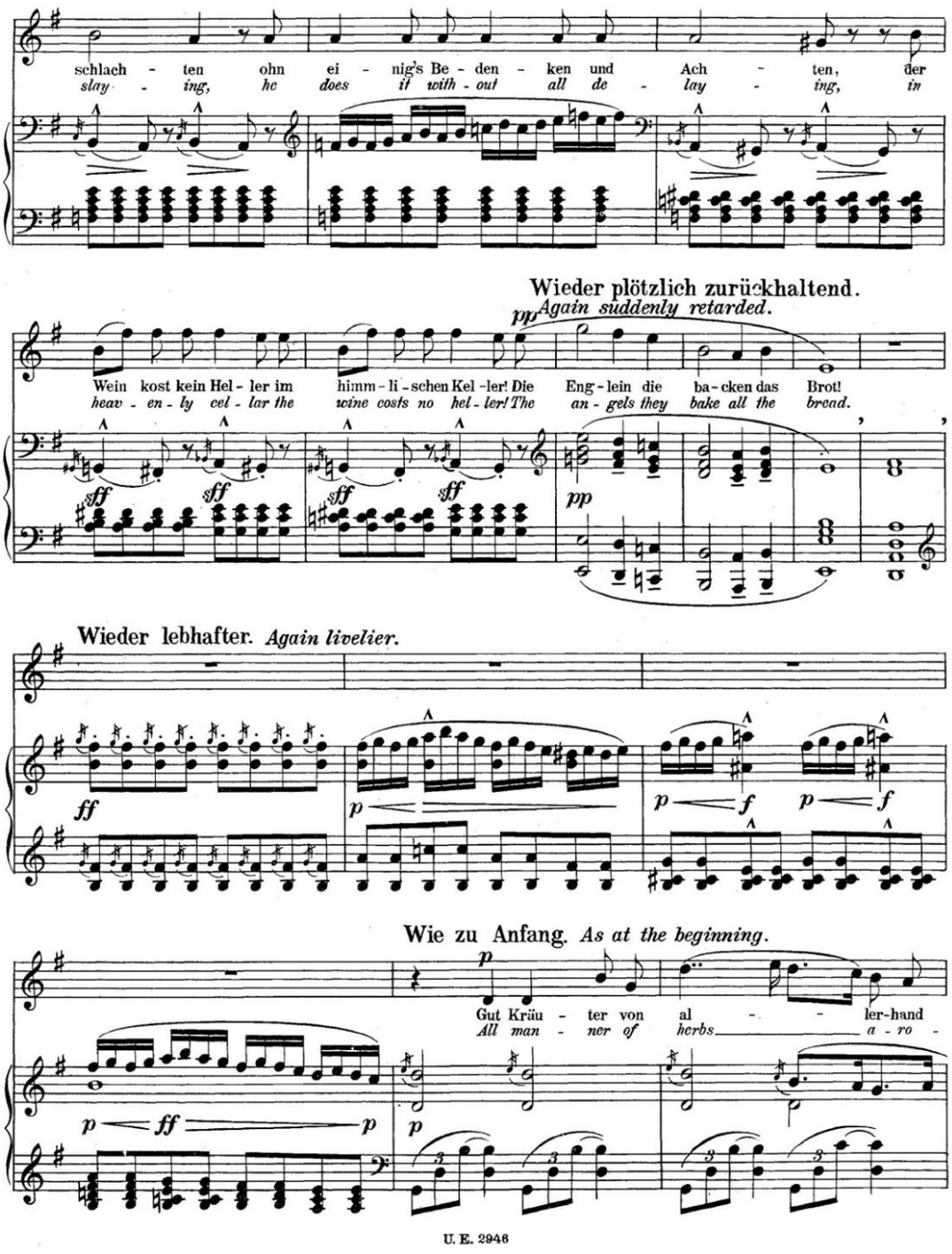

4
mei - den.
noy us,
Kein welt - lich Ge - tüm - mel hört man nicht im
in heav-en not a rus - tle heard is of earth's
Him - mel! Lebt
bus - tle, in
Al - les in sanf - te - ster Ruh', in
deep - est of peace all goes on, in
sanf - - - - te - ster Ruh'. Wir
deep - - - - est of peace. In
Fliessend. Flowing.
füh - ren ein eng - li - sches Le - ben, sind den - noch ganz lu - stig, ganz
way that's an - gel - ic we're liv - ing, it's due though to mer - ri - ment, to

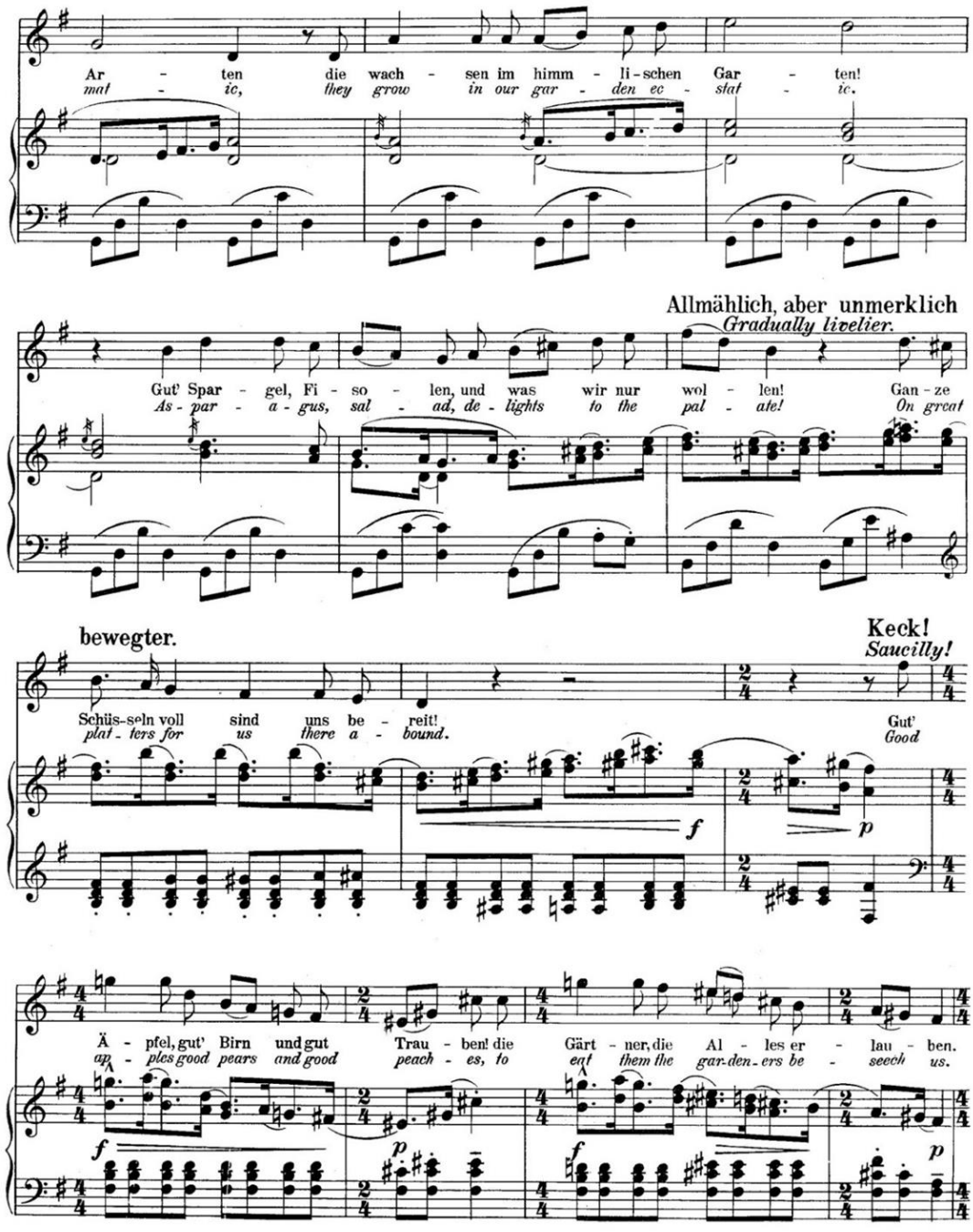

5
lu - stig da - ne - ben, wir führ - ren ein eng - li - sches Le - - - ben, wir
mer - ri - ment e'er gi - ving, in way that's an - gel - ic we're liv - - - ing, a -
Nicht schleppen. Not dragging.
tan - zen und sprin - gen, wir hü - pfen und sin - gen! Wir sin - - - - -
danc - ing and spring - ing, a - skip - ping and sing - ing, yes sing - - - - -
poco accel.
pp
Plötzlich zurückhaltend. Suddenly retarded.
rit.
gen.
ing.
Sanct
Saint
Pe - ter im Himmel sieht zu.
Pe - ter in heav-en looks on.
etwas drängend
pp mit Pedal
rit.
Plötzlich frisch bewegt. Suddenly livelier
f
ff
mf

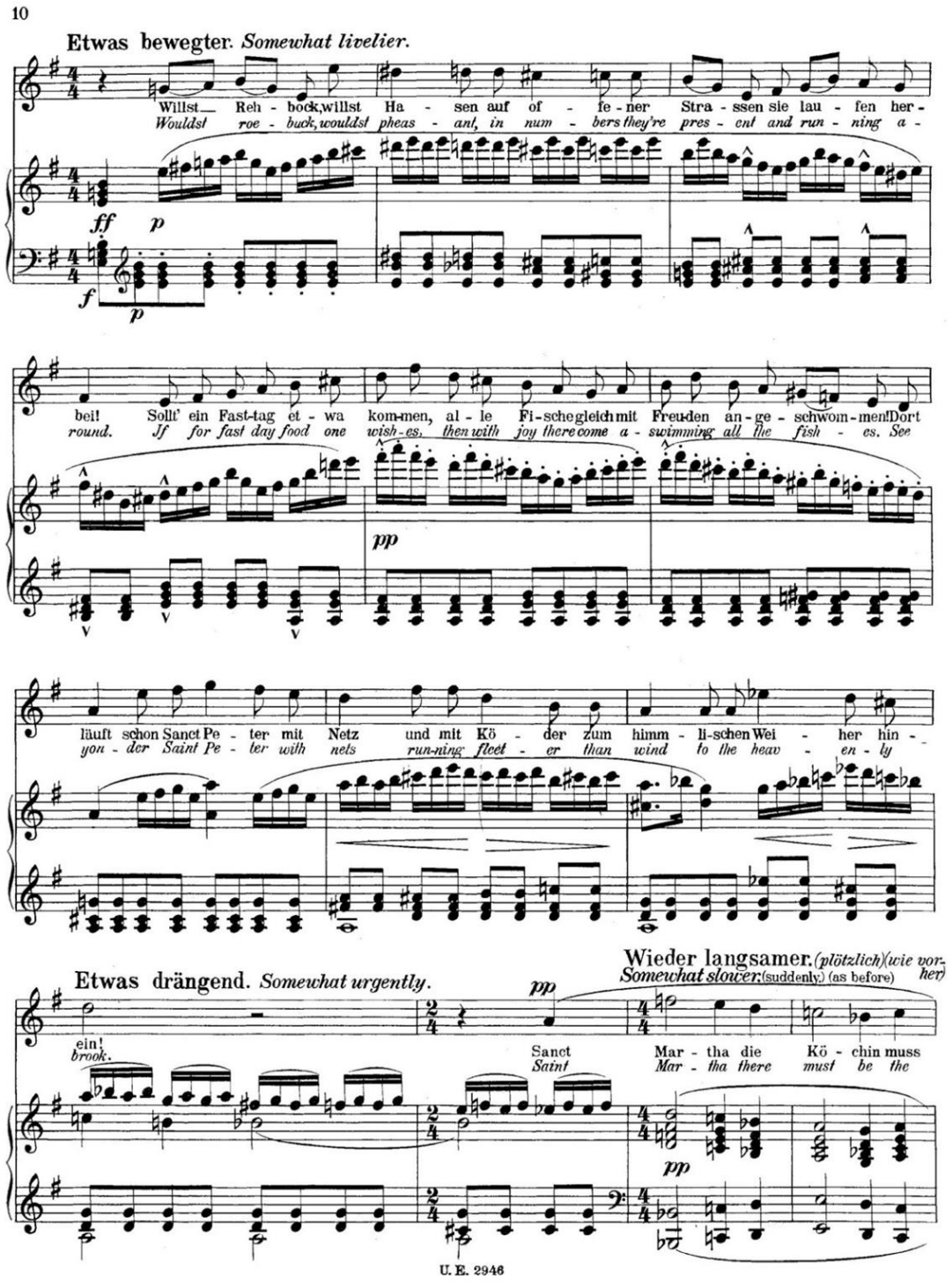

6
ff
mf
fff
p
ff
p
f
p
mf
p
L.H.
p
p
f
p

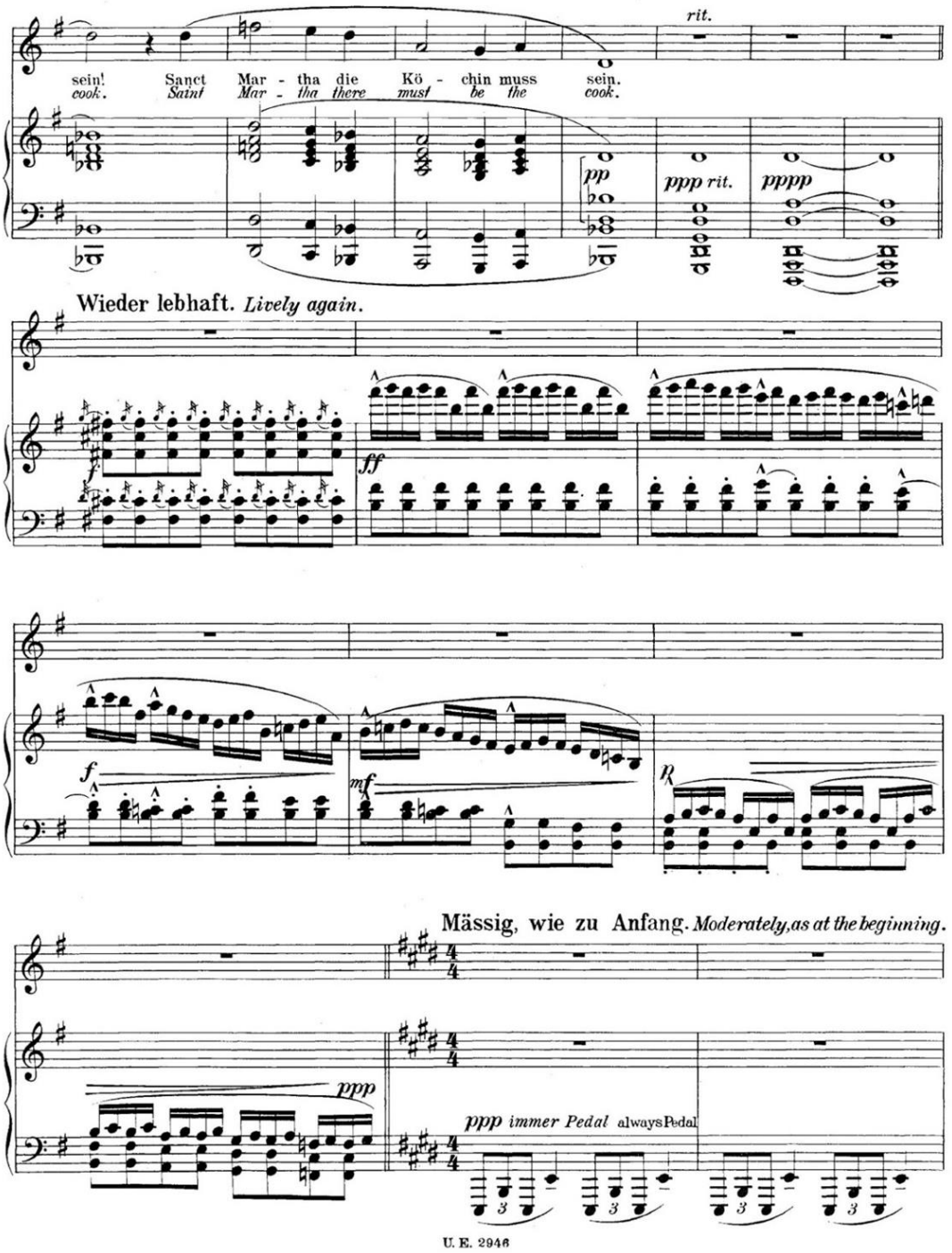

7
Etwas zurückhaltend. Somewhat retarded.
Jo - han - nes das Lämm - lein aus -
Saint John and his lamb have been
las - set, der Metz - ger He - ro - des drauf pas - set! Wir
part - ed, and Her - od to catch it has start - ed. An
Nicht eilen. Not hurriedly.
füh-ren ein ge - dul - digs un - schul-digs ge-dul - digs ein lieb - - li - ches
in - no-cent and weak lit - tle pret-ty and a meek lit - le lamb - - kin lo
Lämm - lein zu Tod! Sanct Lu - cas den Och - sen thut
slaugh - ter is led. Saint Luke is the ox - en a -
U. E. 2946

8

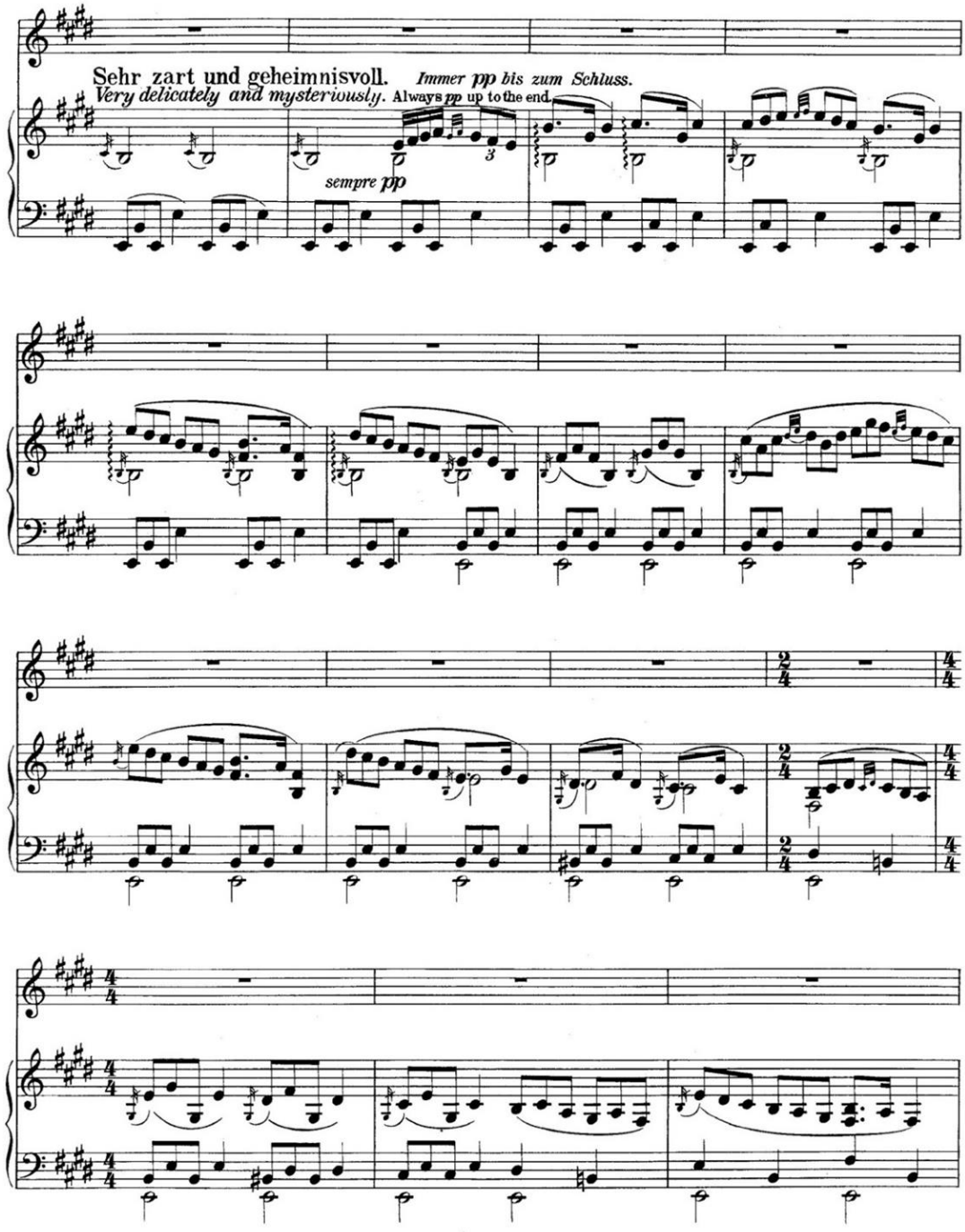

schlach - ten ohn ei - nig's Be - den - ken und Ach - ten, der
slay - ing, he does it with - out all de - lay - ing, in
Wieder plötzlich zurückhaltend.
Again suddenly retarded.
Wein kost kein Hel - ler im himm - li - schen Kel - ler! Die Eng - lein die ba - cken das Brot!
heav - en - ly cel - lar the wine costs no hel - ler! The an - gels they bake all the bread.
Wieder lebhafter. Again livelier.
Wie zu Anfang. As at the beginning.
Gut Kräu - ter von al - ler-hand
All man - ner of herbs a - ro -

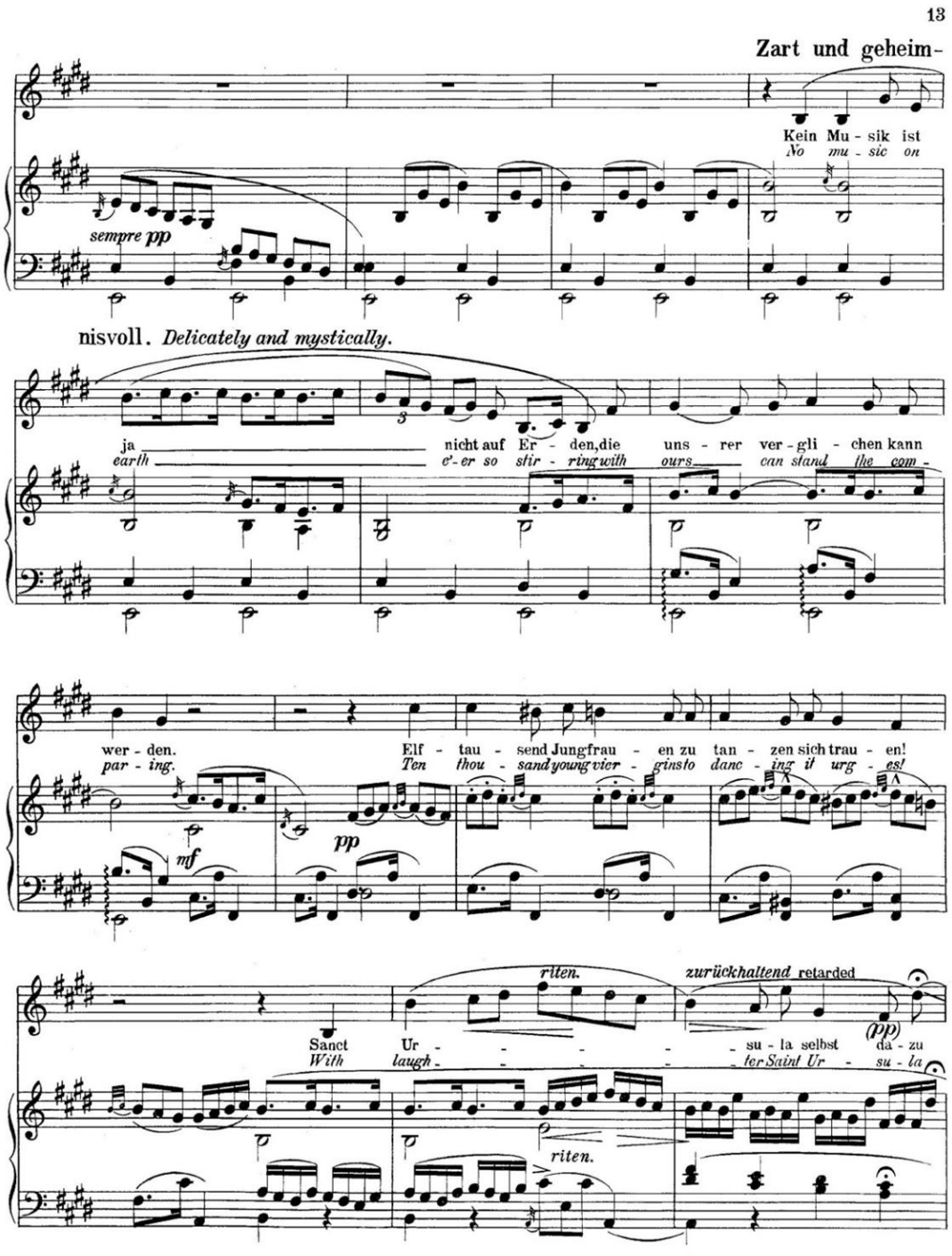

Ar - ten die wach - sen im himm - li - schen Gar - ten!
mat - ic, they grow in our gar - den ec - stat - ic.
Allmählich, aber unmerklich
Gradually livelier.
Gut' Spar - gel, Fi - so - len, und was wir nur wol - len! Gan - ze
As - par - a - gus, sal - ad, de - lights to the pal - ate! On great
bewegter.
Keck!
Saucily!
Schüs-seln voll sind uns be - reit!
plat - ters for us there a - bound.
Gut'
Good
Ä - pfel, gut' Birn und gut Trau - ben! die Gärt - ner, die Al - les er - lau - ben.
ap - ples good pears and good peach - es, to eat them the gar-den-ers be - seech us.


10
Etwas bewegter. Somewhat livelier.
Willst Reh - bock, willst Ha - sen auf of - fe - ner Stra - ssen sie lau - fen her -
Wouldst roe - buck, wouldst pheas - ant, in num - bers they're pres - ent and run - ning a -
bei! Sollt' ein Fast-tag et - wa kom-men, al - le Fi-sche gleich mit Freu-den an-ge - schwom-men! Dort
round. If for fast day food one wish-es, then with joy there come a - swimming all the fish - es. See
läuft schon Sanct Pe - ter mit Netz und mit Kö - der zum himm - li-schen Wei - her hin -
yon - der Saint Pe - ter with nets run-ning fleet - er than wind to the heav - en - ly
Etwas drängend. Somewhat urgently.
Wieder langsamer. (plötzlich) (wie vor-her)
Somewhat slower: (suddenly) (as before)
ein!
brook.
Sanct
Saint
Mar - tha die Kö - chin muss
Mar - tha there must be the
U. E. 2946

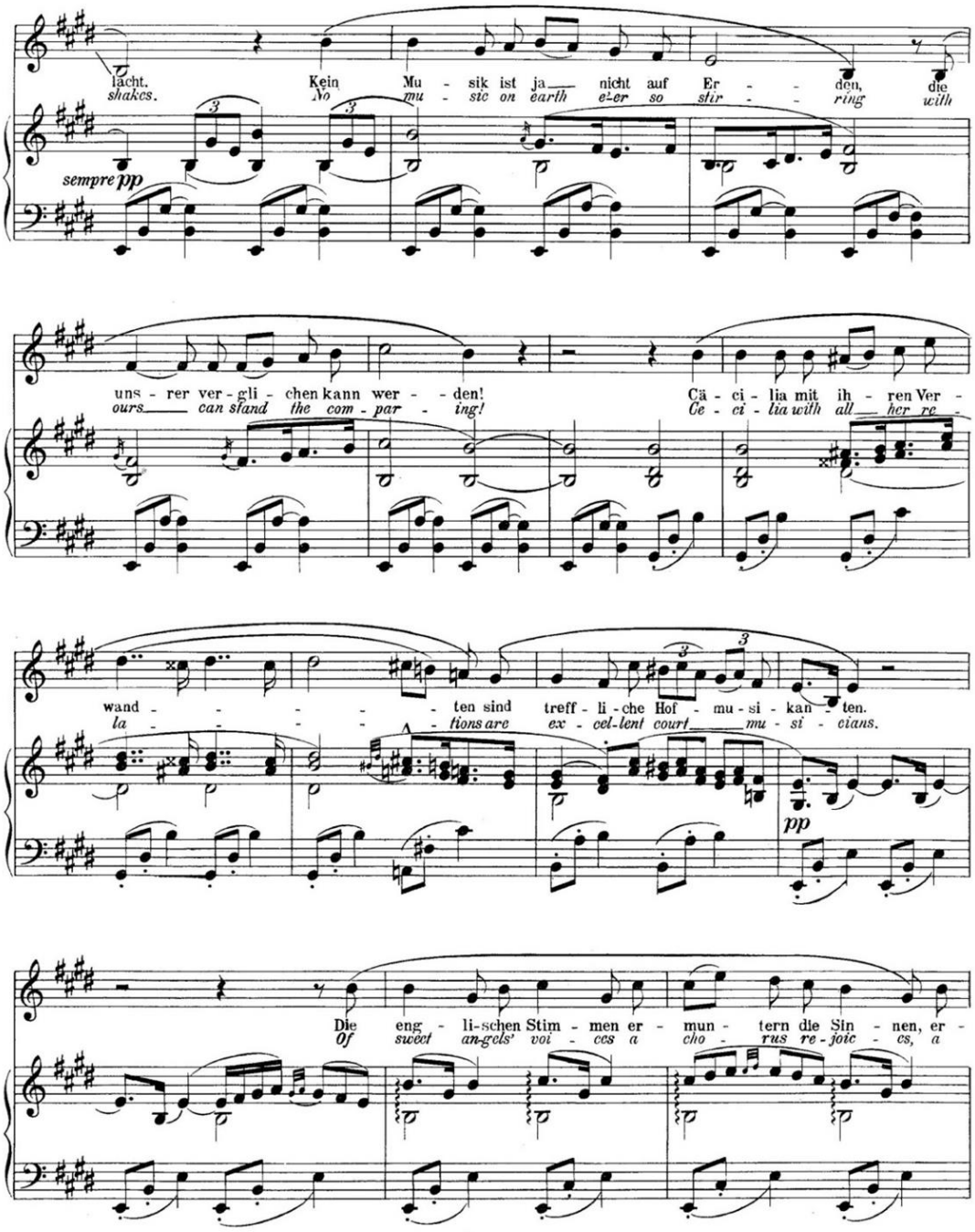

rit.
sein! Sanct Mar - tha die Kö - chin muss sein.
cook. Saint Mar - tha there must be the cook.
pp
ppp rit.
pppp
Wieder lebhaft. Lively again.
f
ff
f
mf
R
Mässig, wie zu Anfang. Moderately, as at the beginning.
ppp
ppp immer Pedal always Pedal

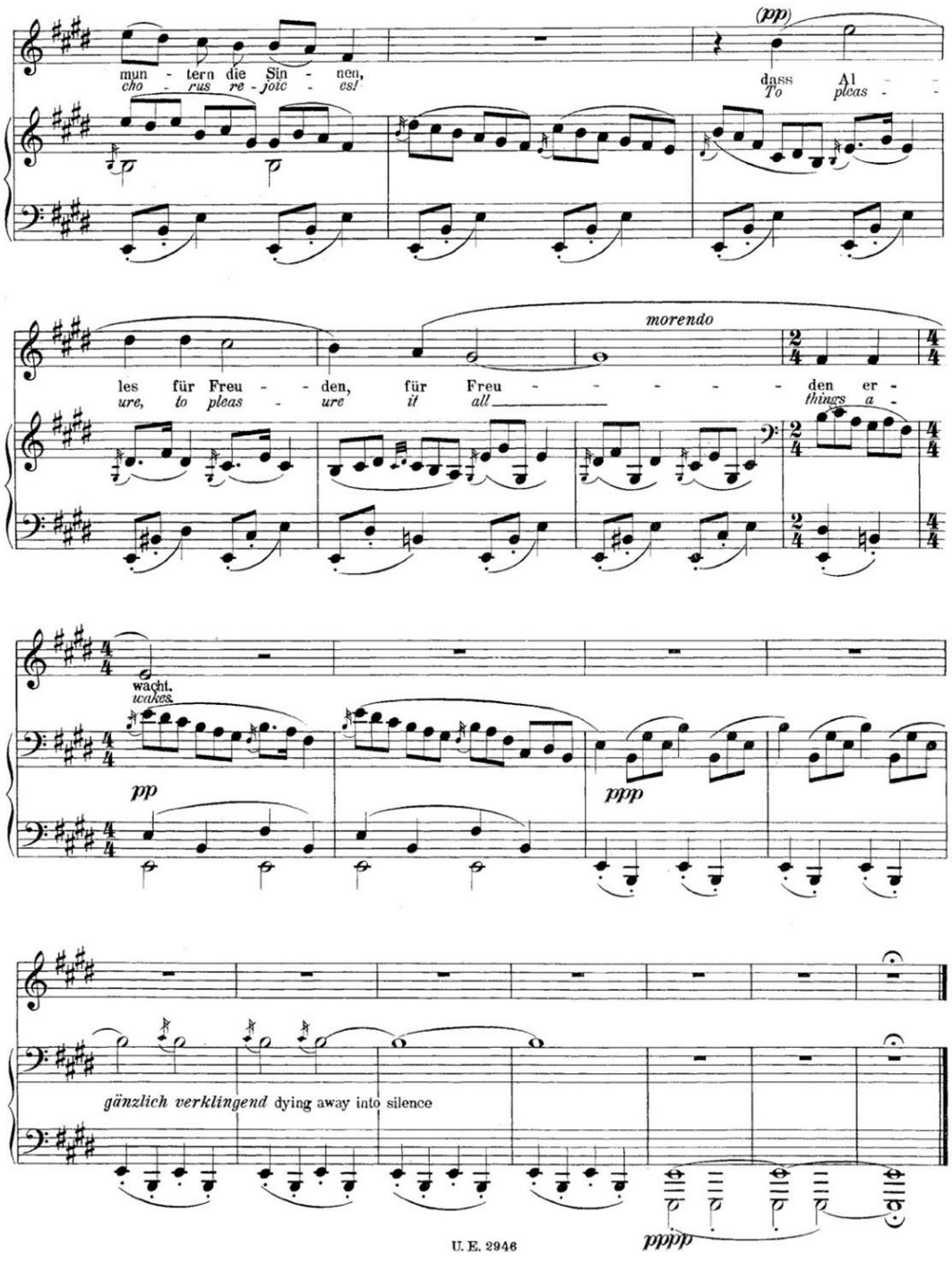
12

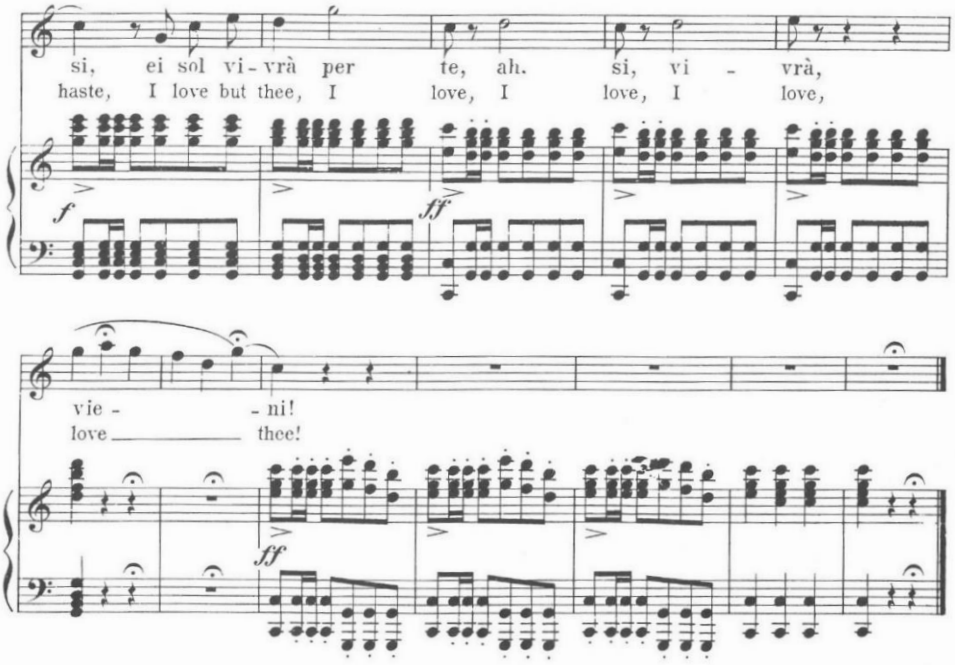

Sehr zart und geheimnisvoll.
Very delicately and mysteriously.
Immer pp bis zum Schluss.
Always pp up to the end.
sempre pp


13
Zart und geheim-
Kein Mu - sik ist
No mu - sic on
sempre pp
nisvoll. Delicately and mystically.
ja nicht auf Er - den, die uns - rer ver - gli - chen kann
earth e'-er so stir - ring with ours can stand the com -
wer - den. Elf - tau - send Jungfrau - en zu tan - zen sich trau - en!
par - ing. Ten thou - sand young vier - gins to danc - ing it urg - es!
mf
pp
riten.
zurückhaltend retarded
(pp)
Sanct Ur - - - - - su - la selbst da - zu
With laugh - - - - - ter Saint Ur - su - la
riten.

14


lacht.
shakes.
Kein Mu - sik ist ja nicht auf Er - den, die
No mu - sic on earth e-er so stir - ring with
sempre pp
uns - rer ver - gli - chen kann wer - den!
ours can stand the com - par - ing!
Cä - ci - lia mit ih - ren Ver -
Ce - ci - lia with all her re -
wand - ten sind treff - li - che Hof - mu - si - kan - ten.
la - tions are ex - cel - lent court mu - si - cians.
pp
Die eng - li - schen Stim - men er - mun - tern die Sin - nen, er -
Of sweet an-gels' voi - ces a cho - rus re - joic - es, a


(pp)
mun - tern die Sin - nen,
cho - rus re - joic - es!
dass Al - -
To pleas - -
morendo
les für Freu - - den, für Freu - - - - - - den er -
ure, to pleas - ure it all
things a -
wacht.
wakes
pp
ppp
gänzlich verklingend dying away into silence
pppp

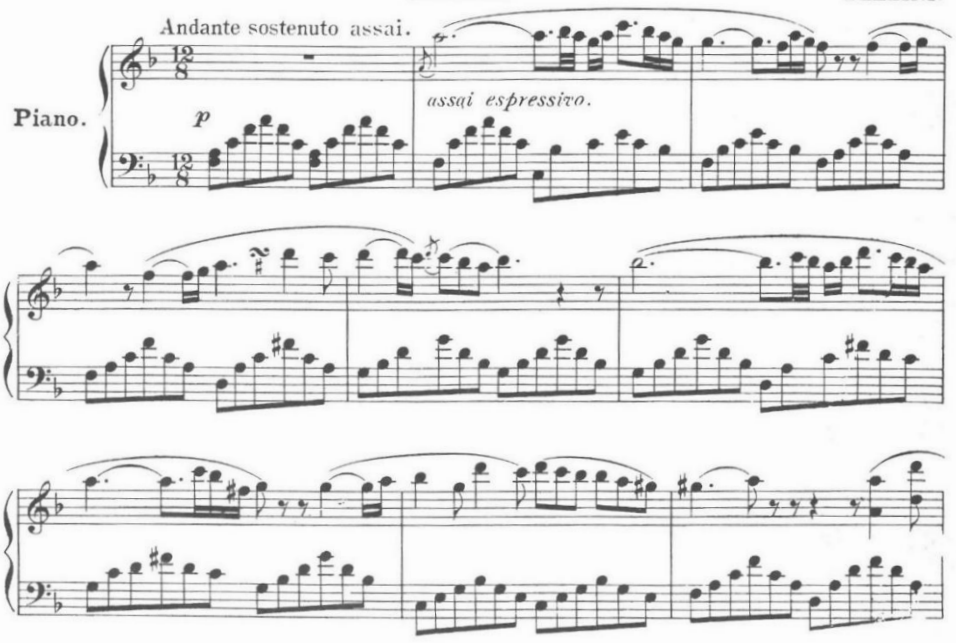


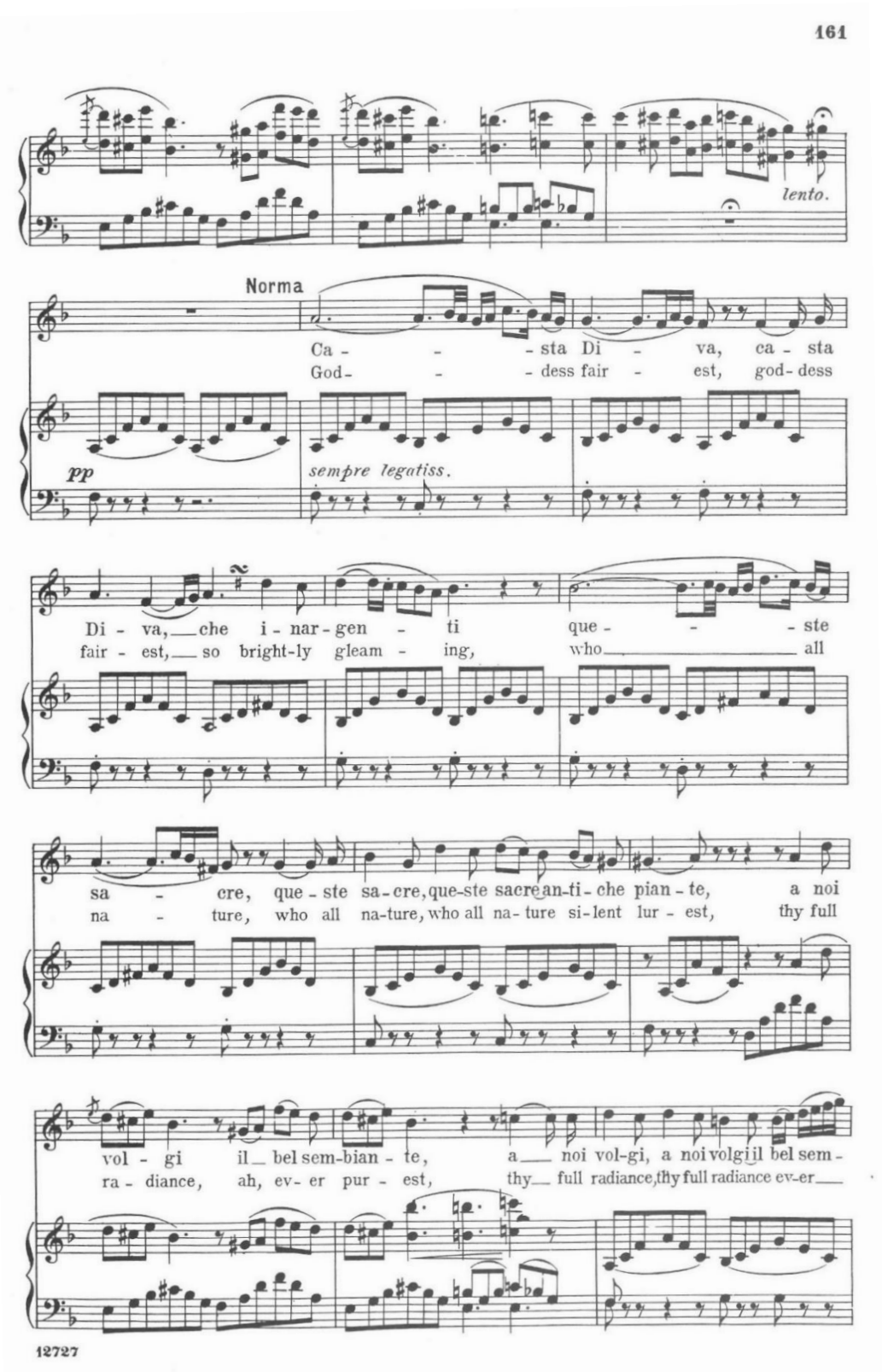
Cavatina.

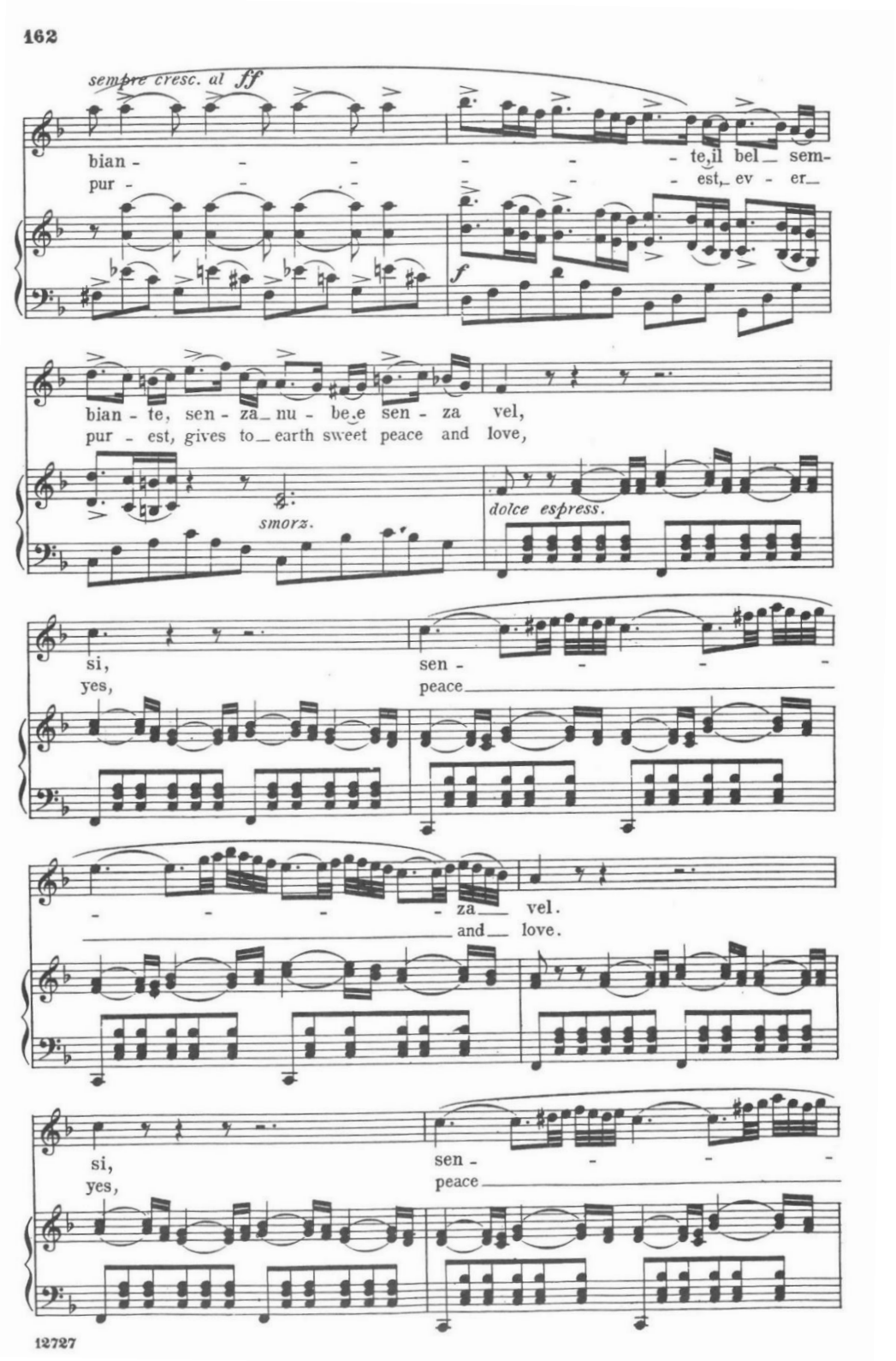
Casta Diva, che inargenti.

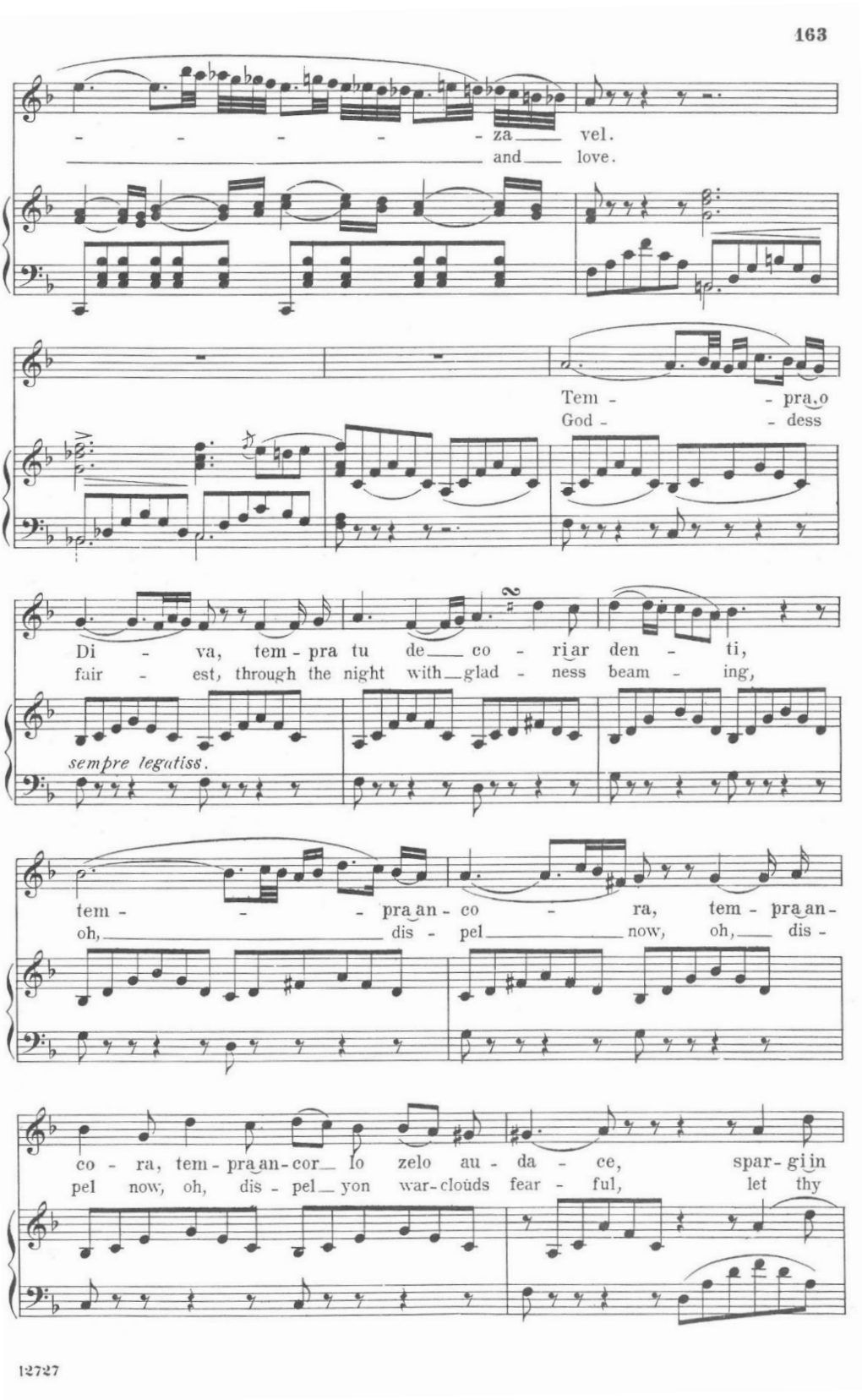
(NORMA.)

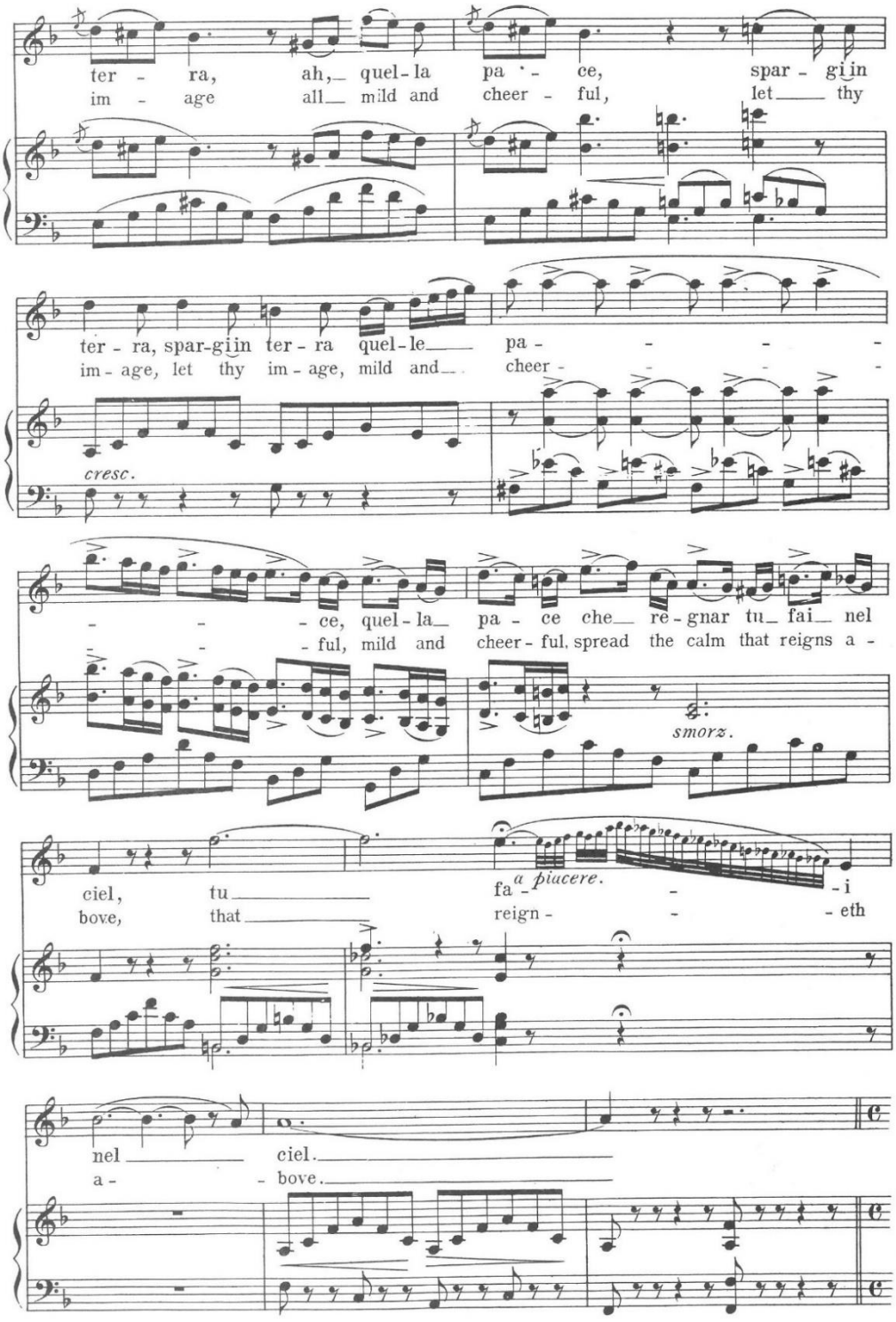
BELLINI.




161
lento.
Norma
Ca - - - sta Di - va, ca - sta
God- - - dess fair - est, god- dess
pp
sempre legatiss.
Di - va, che i - nar - gen - ti que - - - ste
fair - est, so bright-ly gleam - ing, who all
sa - cre, que - ste sa - cre, que-ste sacre an-ti - che pian - te, a noi
na - ture, who all na-ture, who all na- ture si-lent lur - est, thy full
vol - gi il bel sem-bian - te, a noi vol-gi, a noi volgi il bel sem -
ra - diance, ah, ev- er pur - est, thy full radiance, thy full radiance ev-er
12727


162
sempre cresc. al ff
bian - - - - - - te, il bel sem-
pur - - - - - - est, ev - er
f
bian - te, sen - za nu - be e sen - za vel,
pur - est, gives to earth sweet peace and love,
smorz.
dolce espress.
si,
yes,
sen - - - -
peace
- - - - za vel.
and love.
si,
yes,
sen - - - -
peace
12727

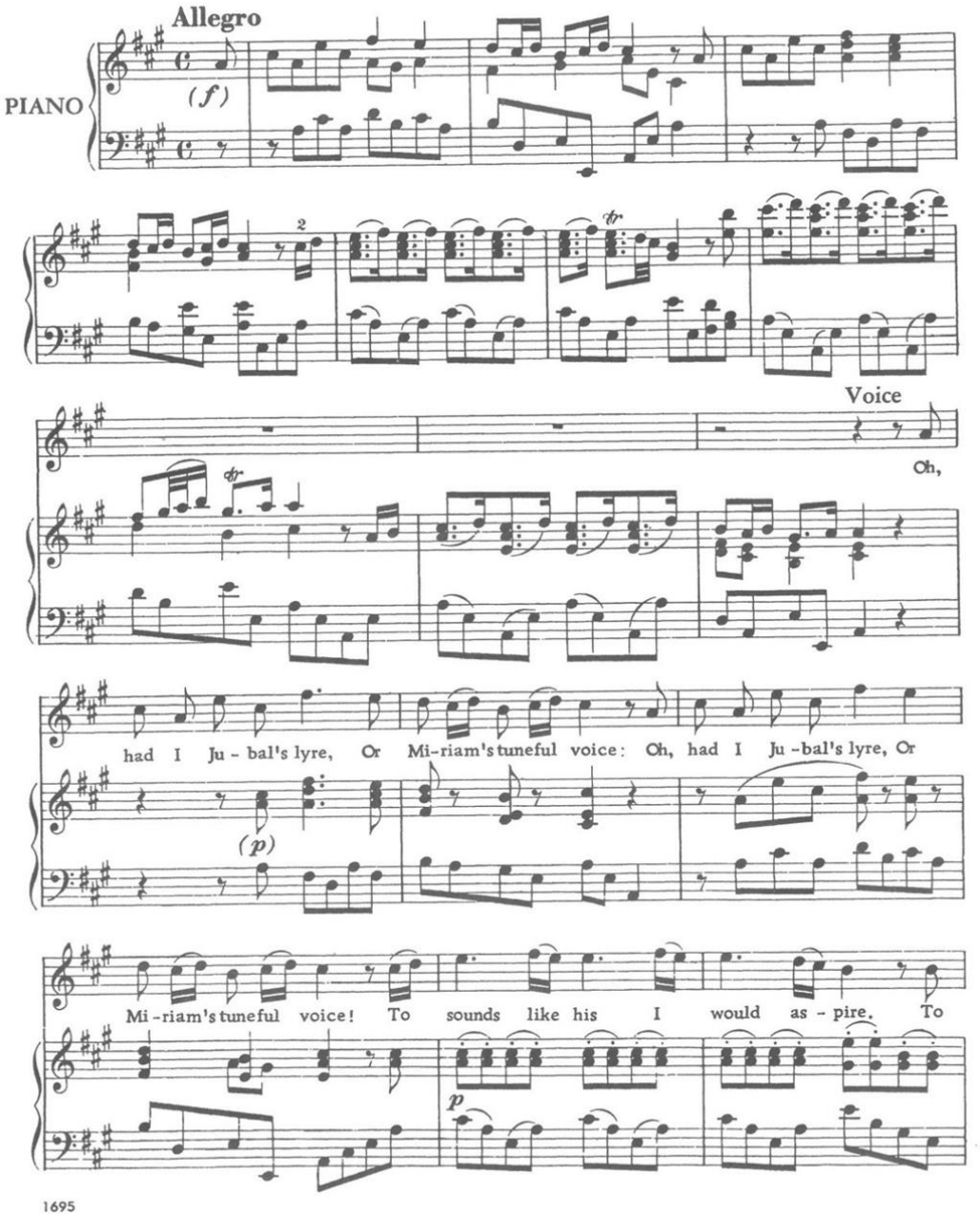

163
za vel.
and love.
Tem - pra,o
God - dess
Di - va, tem - pra tu de co - riar den - ti,
fair - est, through the night with glad - ness beam - ing,
sempre legatiss.
tem - pra an - co - ra, tem - pra an -
oh, dis - pel now, oh, dis -
co - ra, tem - pra an - cor lo zelo au - da - ce, spar - gi in
pel now, oh, dis - pel yon war - clouds fear - ful, let thy
12727

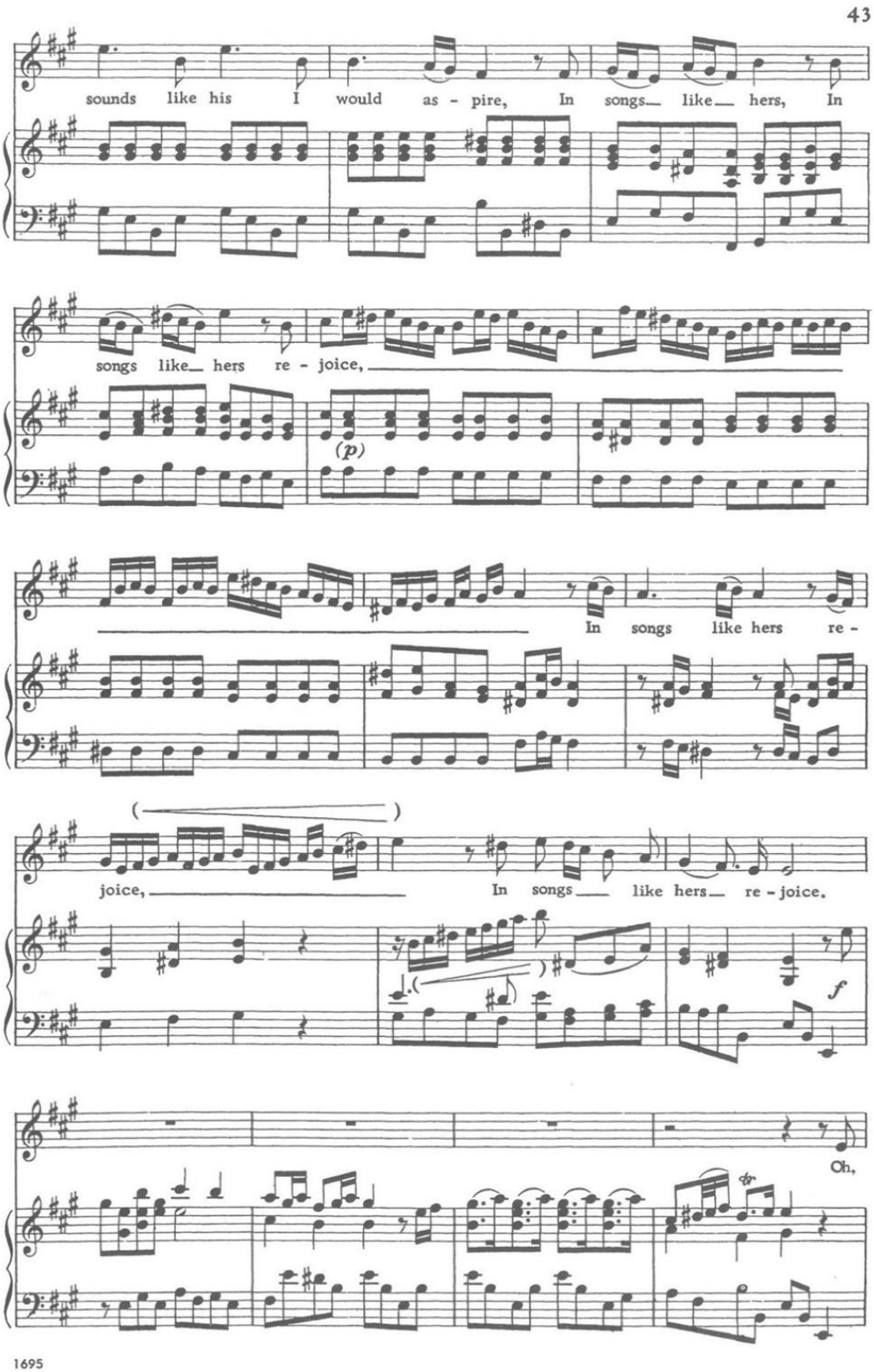

ter - ra, ah,_ quel - la pa - ce, spar - gi_in
im - age all_ mild and cheer - ful, let_ thy
ter - ra, spar-gi_in ter - ra quel - le_ pa -
im - age, let thy im - age, mild and_ cheer -
cresc.
- ce, quel - la_ pa - ce che_ re - gnar tu_ fai_ nel
- ful, mild and cheer - ful, spread the calm that reigns a -
smorz.
ciel, tu_ fa - a piacere. - i
bove, that_ reign - - eth
nel_ ciel.
a - bove.

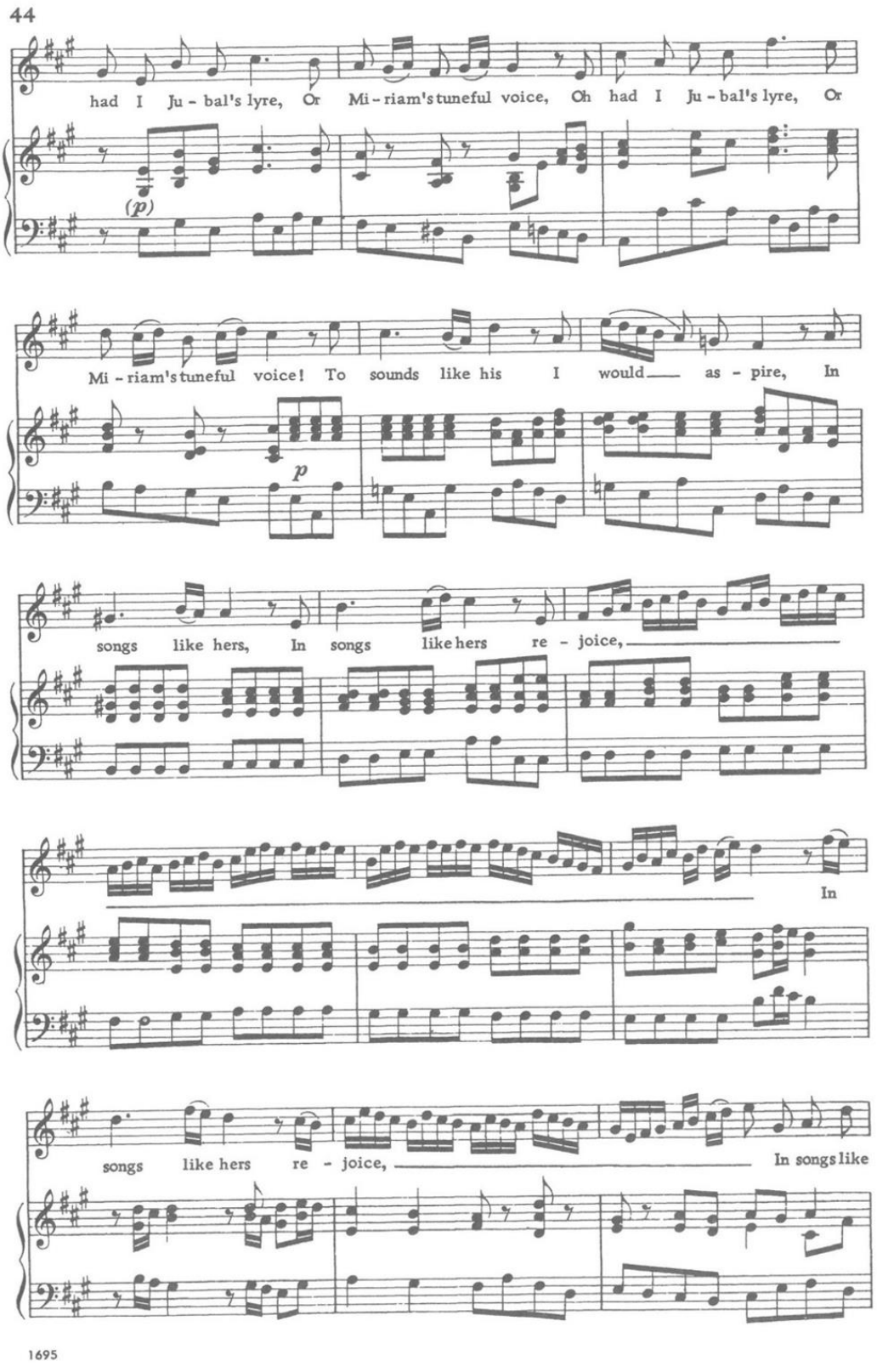
42

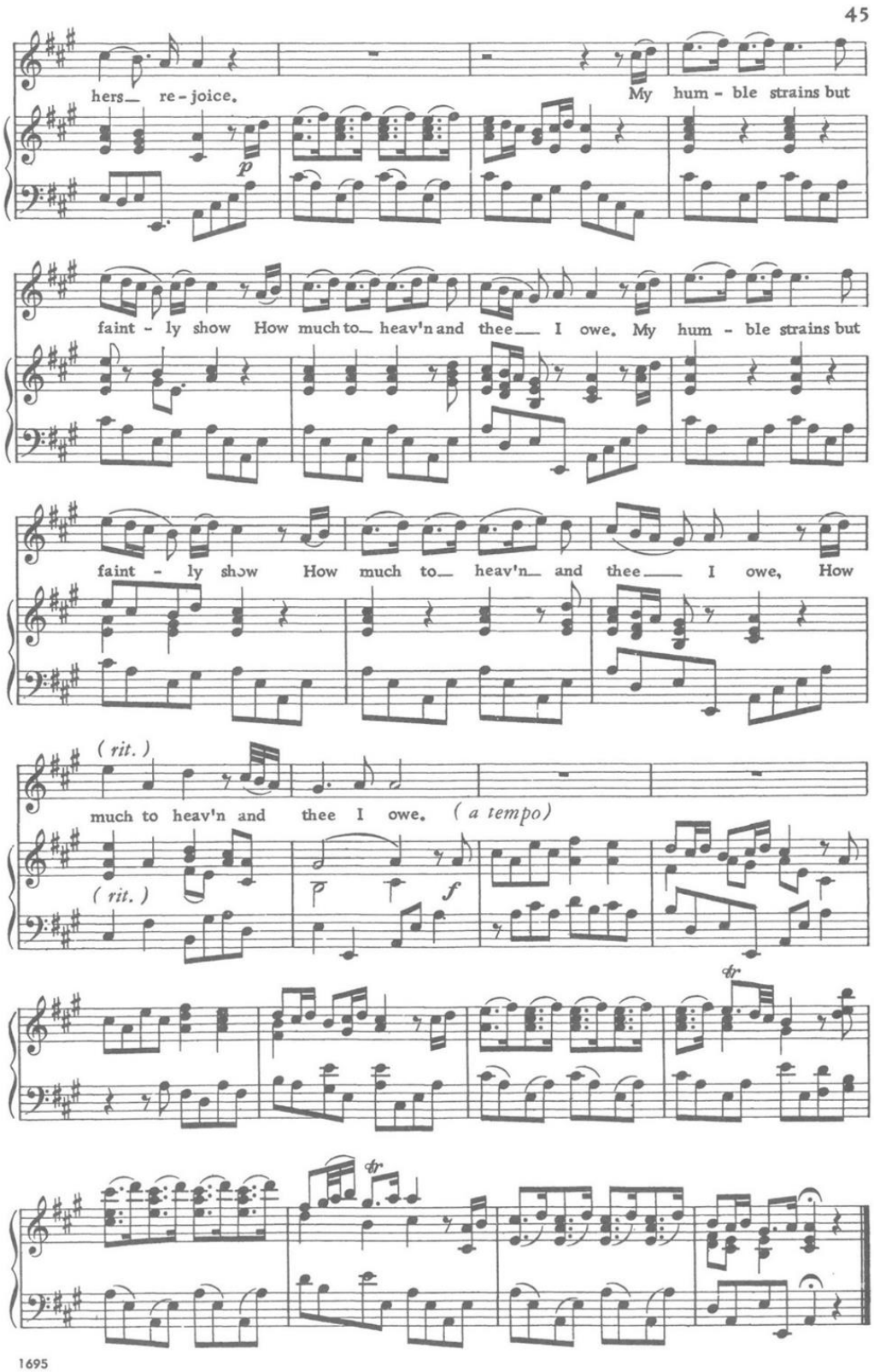
Oh, had I Jubal's lyre
(Joshua)

(Original key)




43
sounds like his I would as - pire, In songs like hers, In
songs like hers re - joice,
(p)
In songs like hers re -
joice,
In songs like hers re - joice.
f
Oh,
1695


44
had I Ju - bal's lyre, Or Mi - riam's tuneful voice, Oh had I Ju - bal's lyre, Or
(p)
Mi - riam's tuneful voice! To sounds like his I would as - pire, In
p
songs like hers, In songs like hers re - joice,
In
songs like hers re - joice,
In songs like
1695


45
hers re - joice.
My hum - ble strains but
p
faint - ly show How much to heav'n and thee I owe. My hum - ble strains but
faint - ly show How much to heav'n and thee I owe, How
(rit.)
much to heav'n and thee I owe.
(a tempo)
(rit.)
p
f
tr
tr
1695

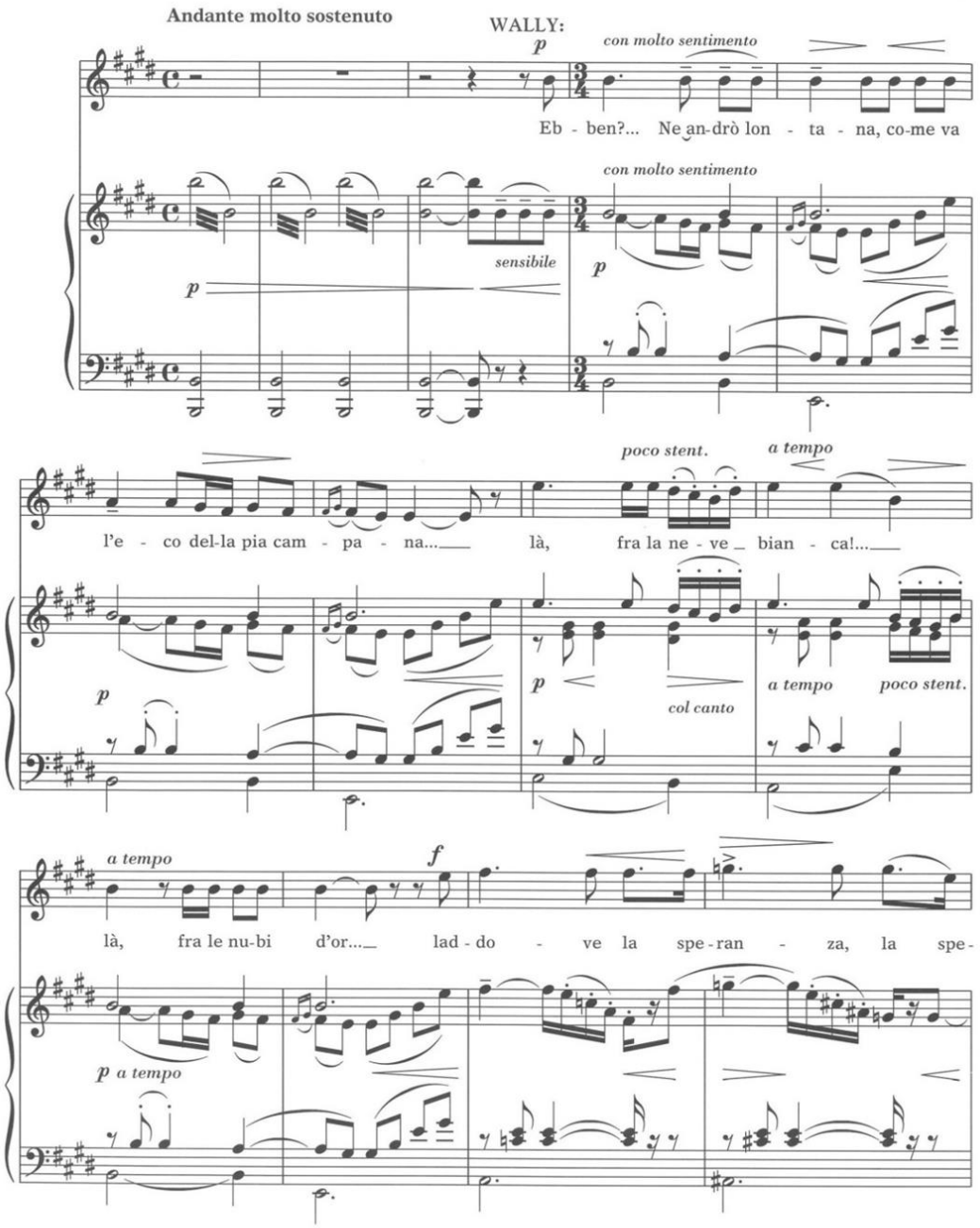
186

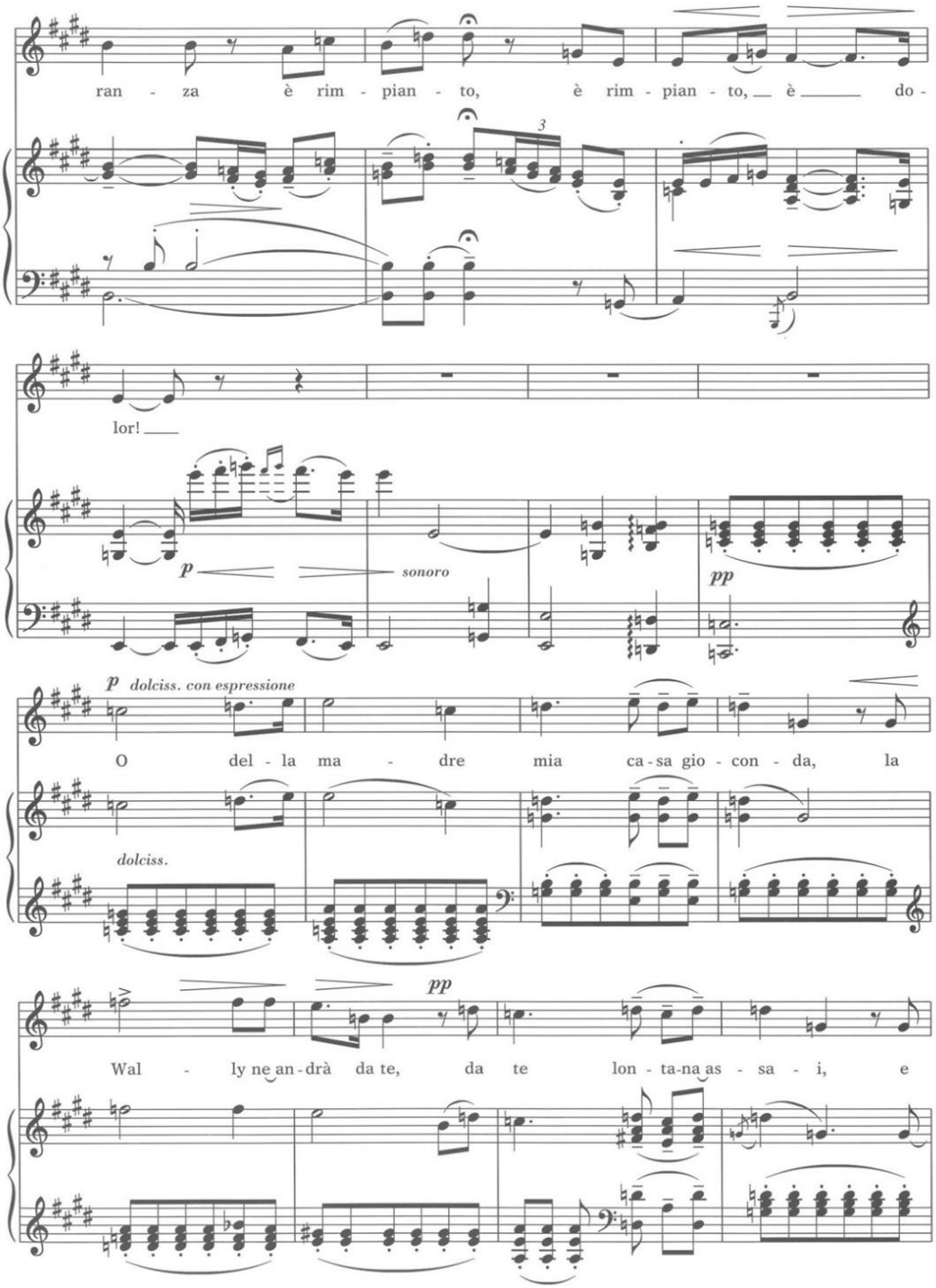
Ebben?... Ne andrò lontana

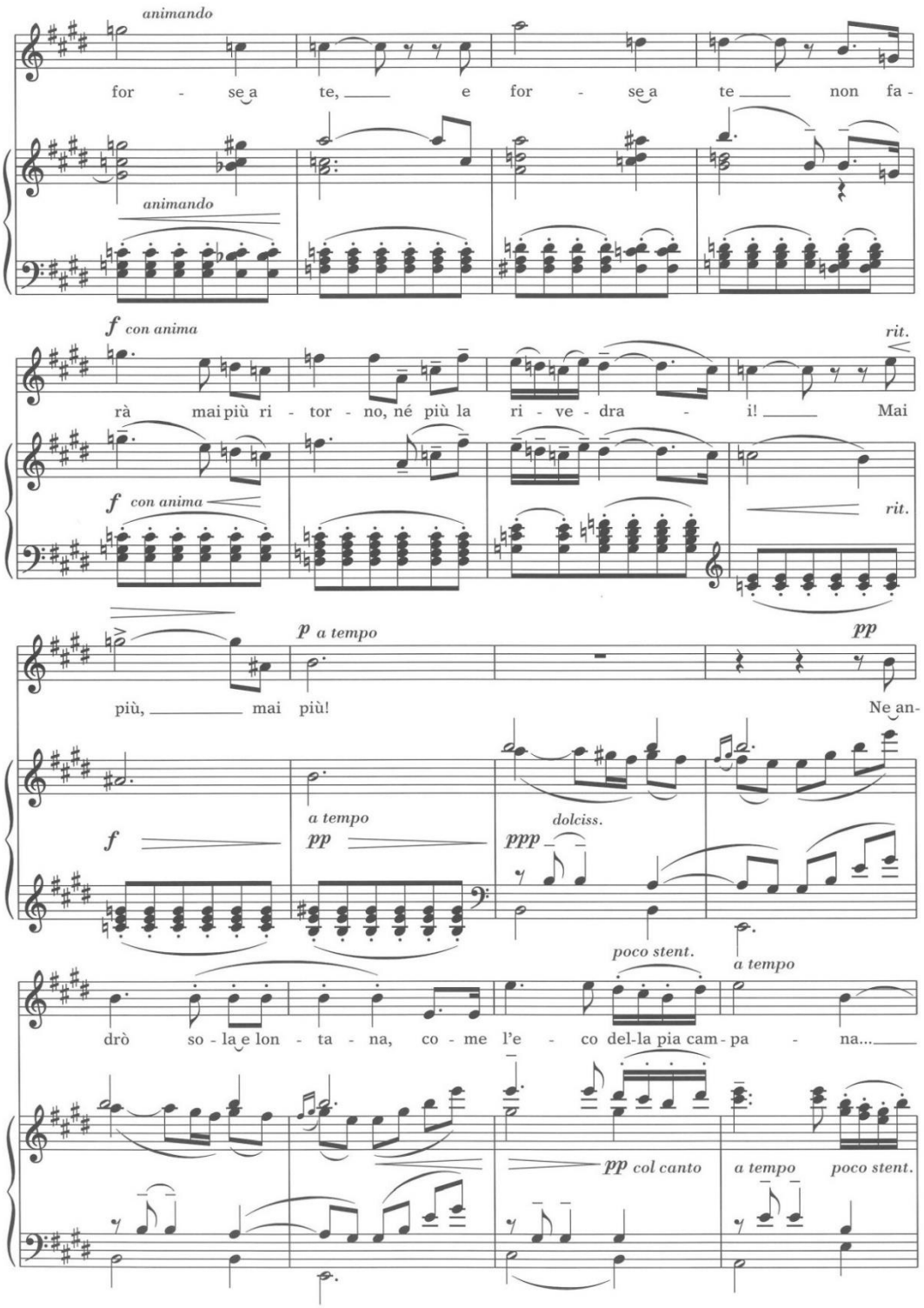
from

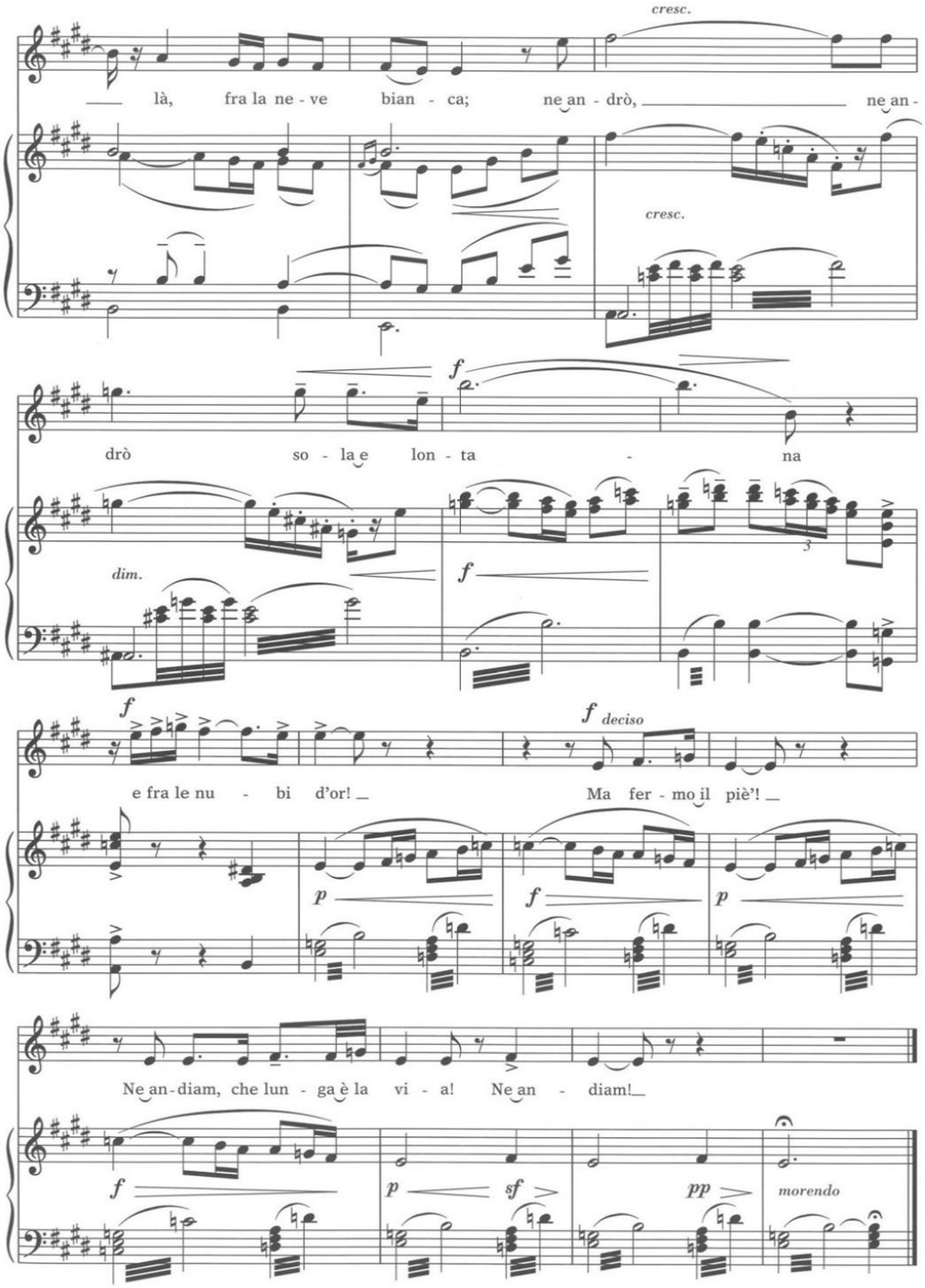
LA WALLY

Alfredo Catalani




ran - za è rim - pian - to, è rim - pian - to, è do -
3
lor!
p
sonoro
pp
p dolciss. con espressione
O del - la ma - dre mia ca - sa gio - con - da, la
dolciss.
pp
Wal - ly ne an - drà da te, da te lon - ta - na as - sa - i, e

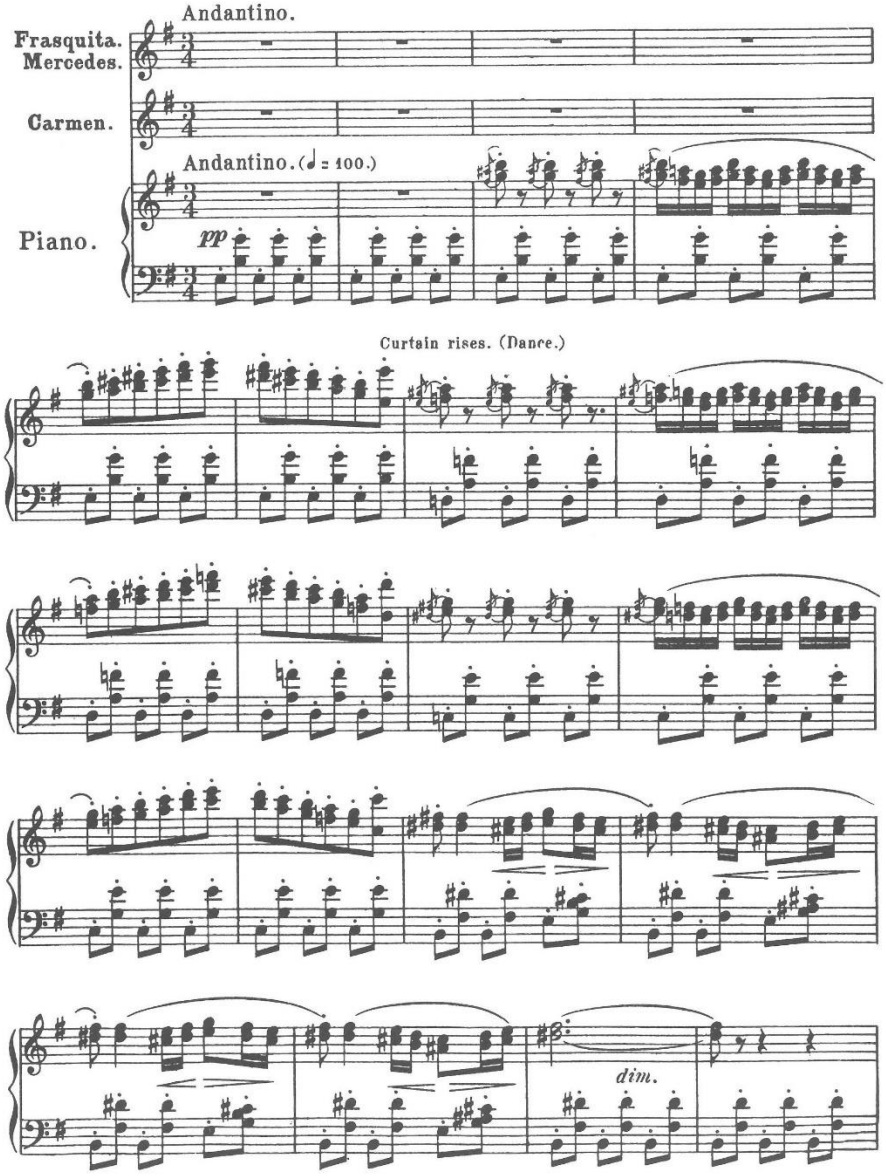

188
animando
for - se a te, e for - se a te non fa -
animando
f con anima
rà mai più ri - tor - no, né più la ri - ve - dra - i! Mai
rit.
f con anima
rit.
p a tempo
più, mai più!
pp
Ne an-
f
a tempo
pp
ppp
dolciss.
poco stent.
a tempo
drò so - la e lon - ta - na, co - me l'e - co del-la pia cam - pa - na...
pp col canto
a tempo
poco stent.

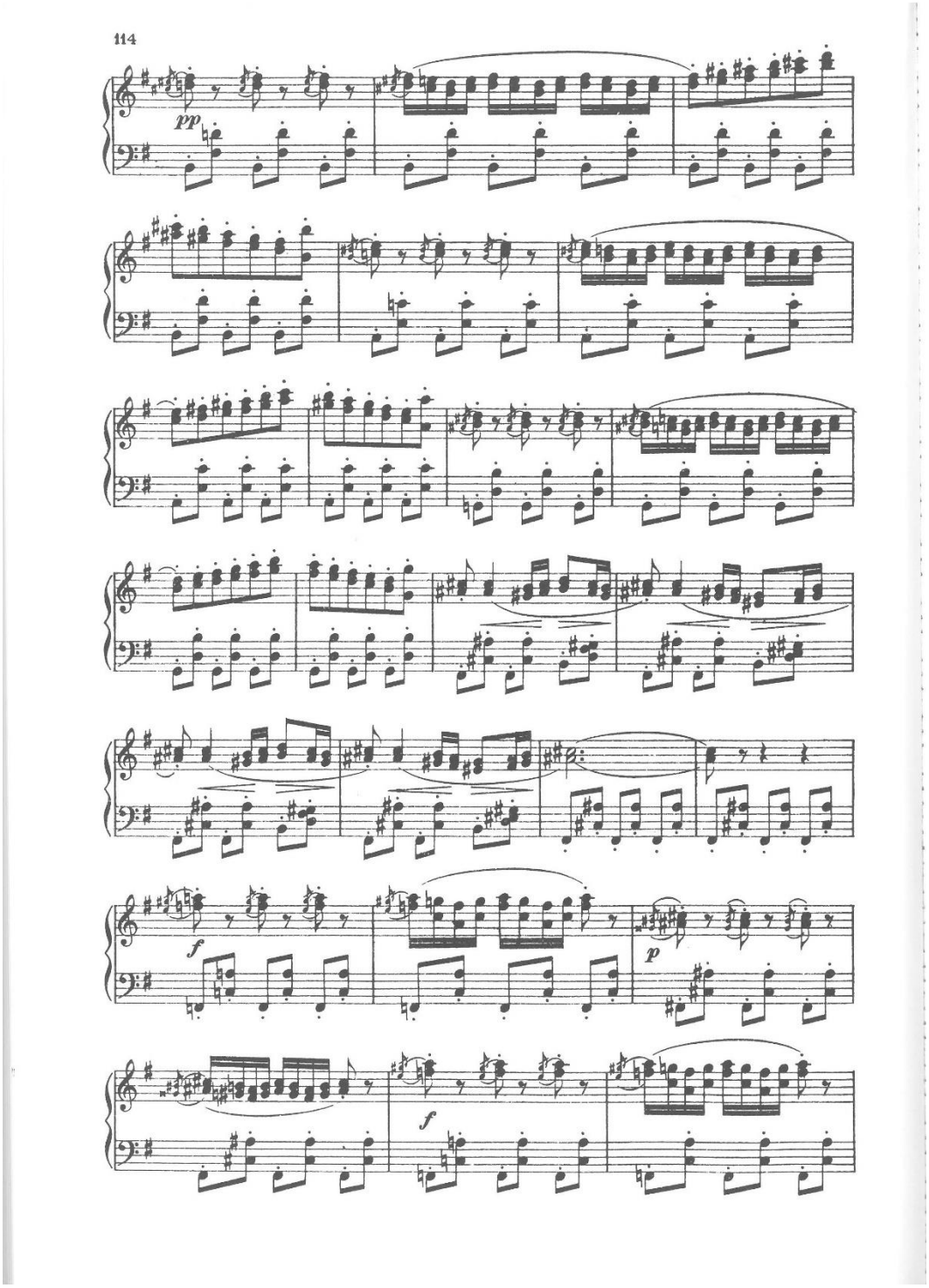

cresc.
là, fra la ne - ve bian - ca; ne an - drò, ne an -
cresc.
f
drò so - la e lon - ta - na
dim.
f
3
f
f deciso
e fra le nu - bi d'or! Ma fer - mo il piè'!
p
f
p
Ne an - diam, che lun - ga è la vi - a! Ne an - diam!
f
p
sf
pp
morendo

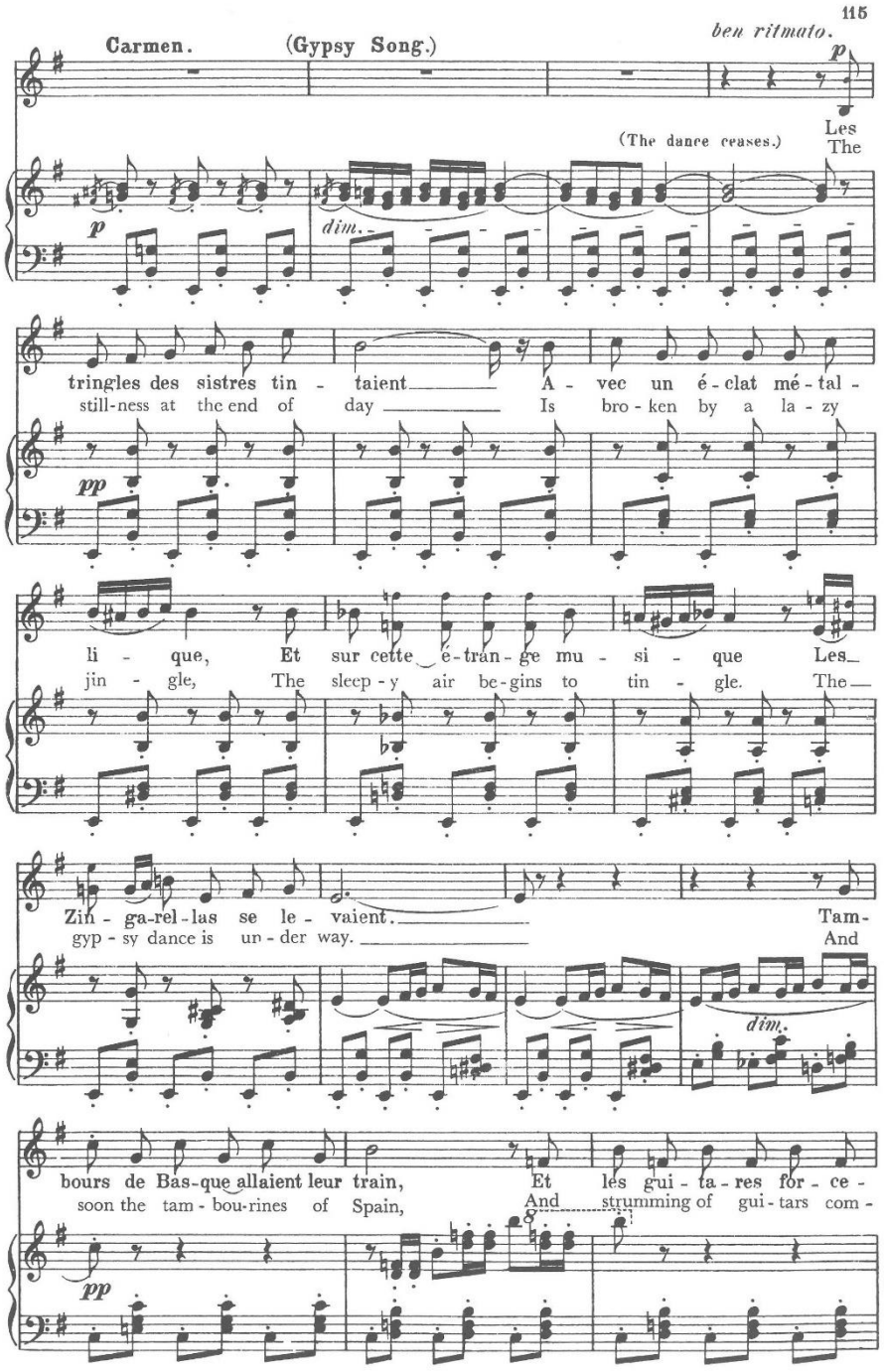
Act II.

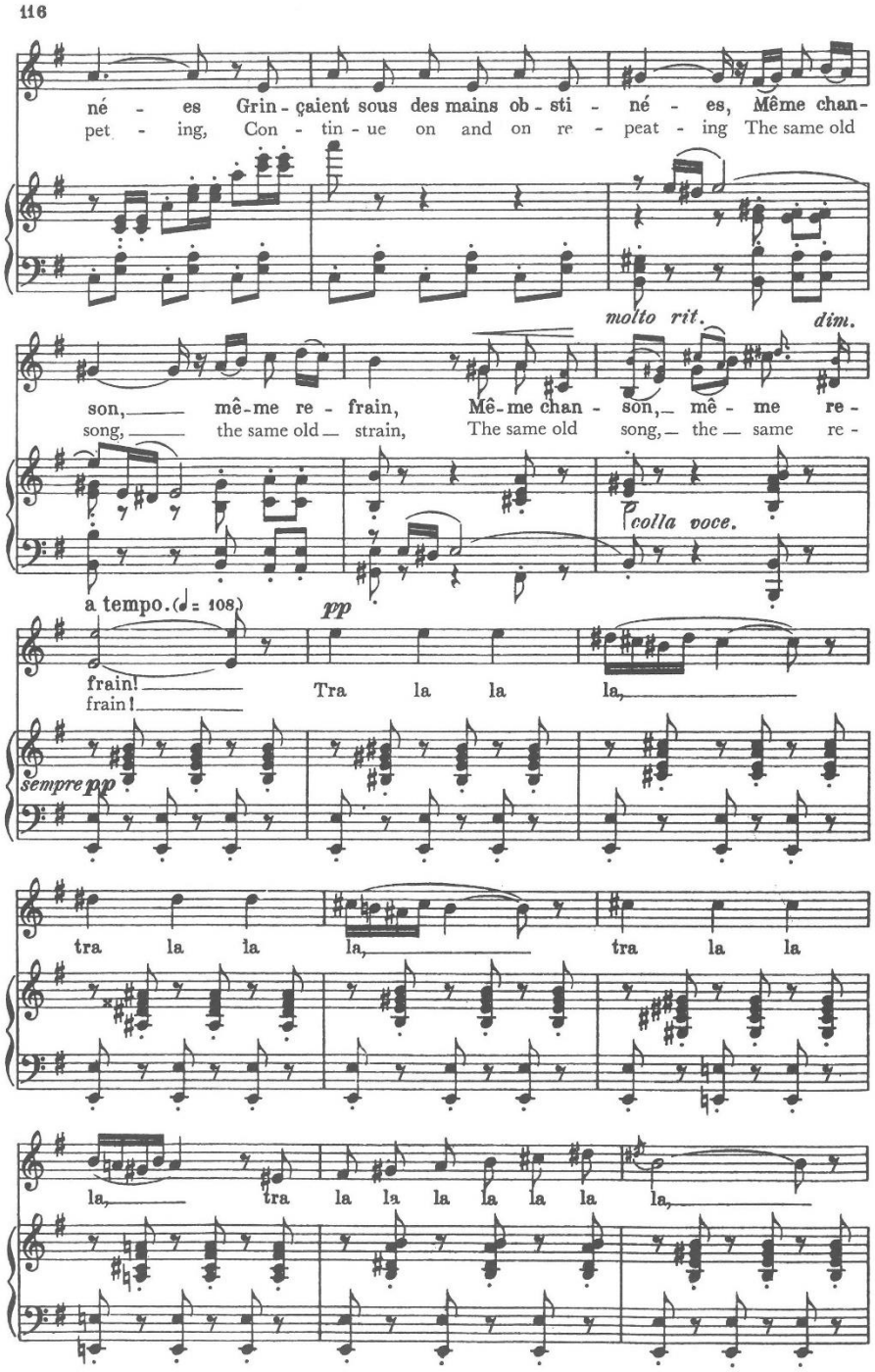
Lillas Pastia's Inn. When the curtain rises, Carmen, Frasquita, and Mercedes are discovered seated at a table with the officers. Dance of the Gypsy-girls, accompanied by Gypsies playing the guitar and tambourine.

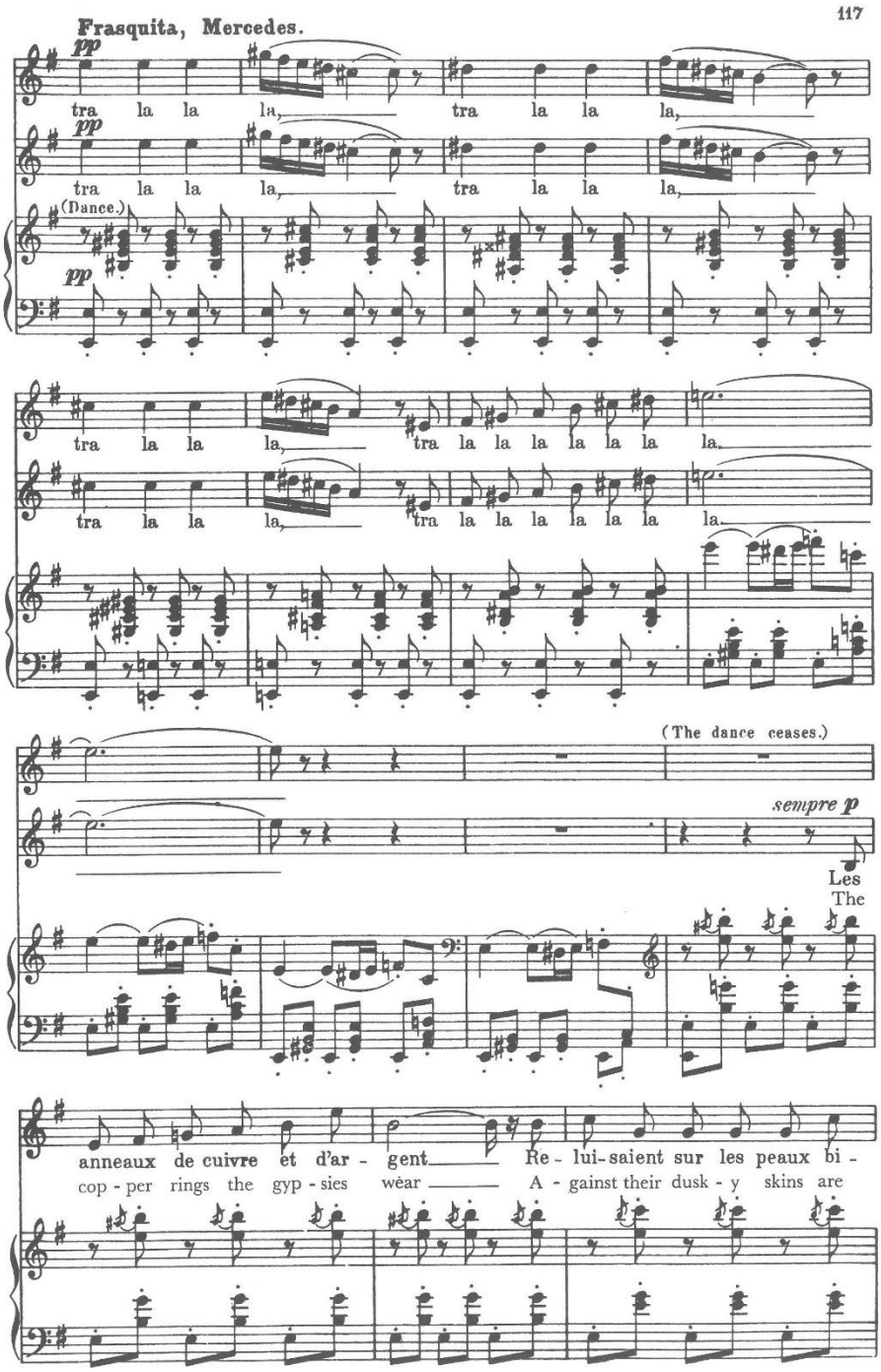
Nº 12. Gypsy Song.

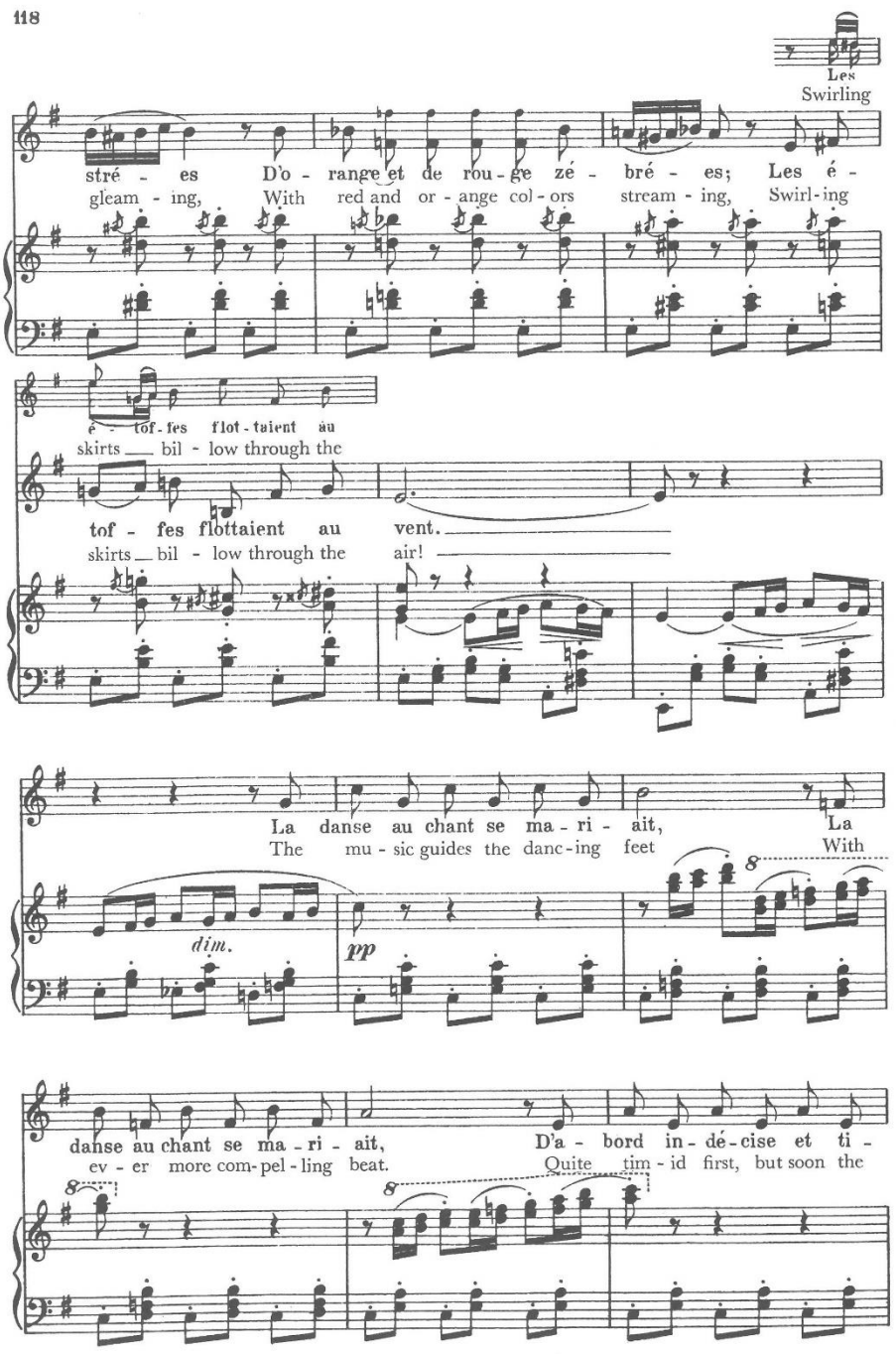


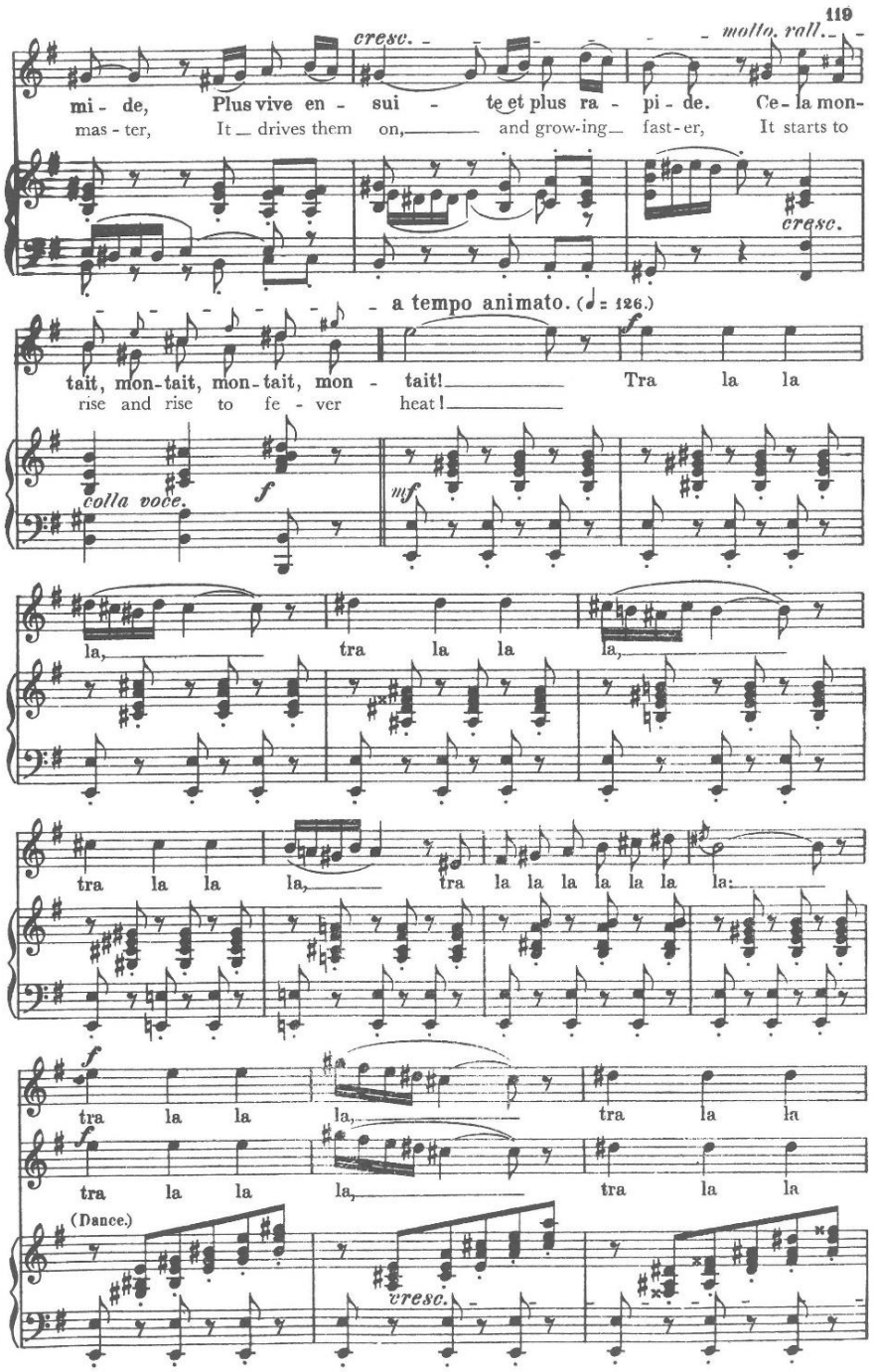

114
pp
f
p
f

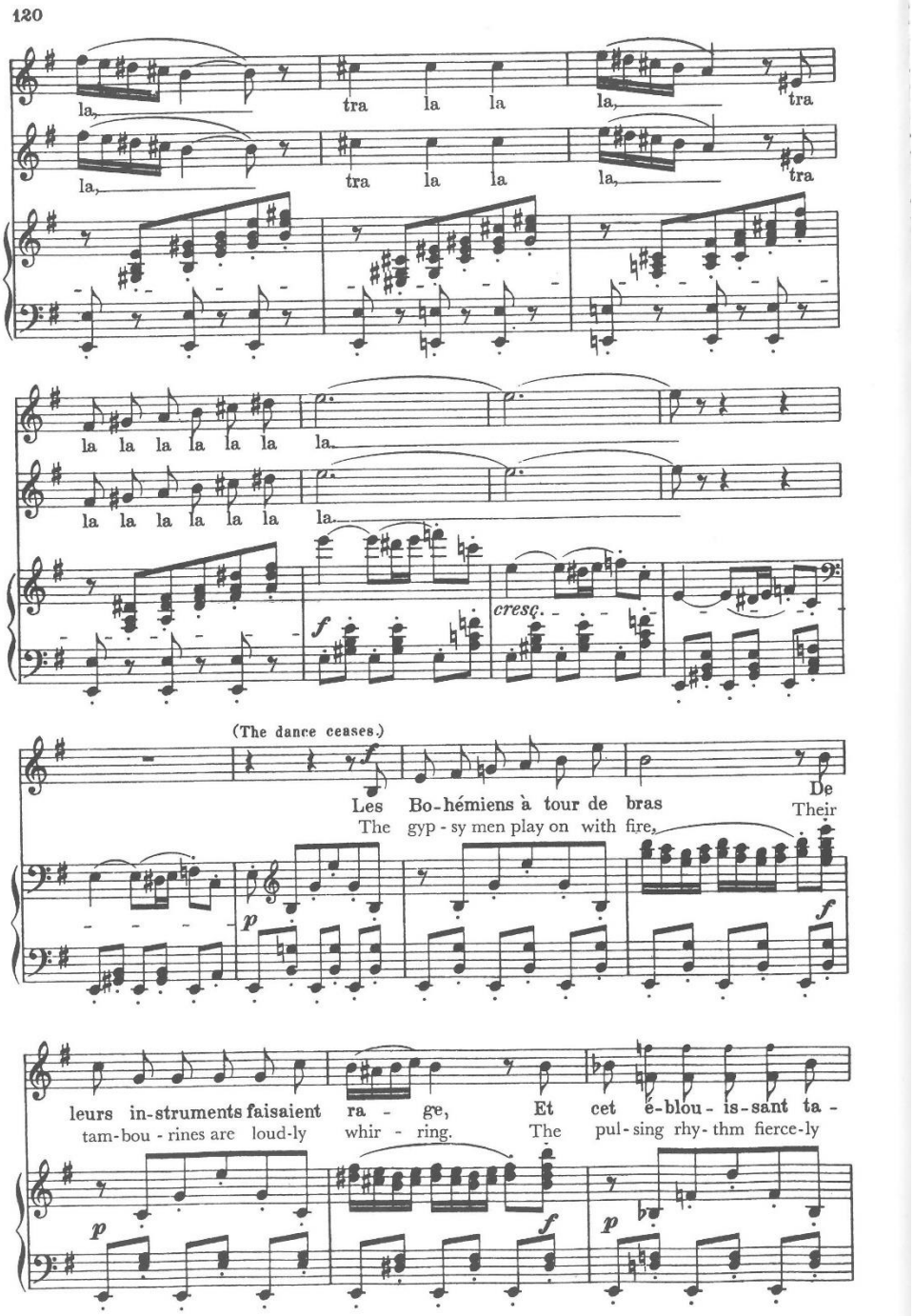

115
Carmen. (Gypsy Song.)
ben ritmato.
p
Les
The
(The dance ceases.)
p
dim.
tringles des sistres tin - taient A - vec un é - clat mé - tal -
still-ness at the end of day Is bro - ken by a la - zy
pp
li - que, Et sur cette é-trán-ge mu - si - que Les
jin - gle, The sleep - y air be-gins to tin - gle. The
Zin - ga-rel-las se le - vaient. Tam-
gyp - sy dance is un - der way. And
dim.
bours de Bas-que allaient leur train, Et les gui - ta - res for - ce -
soon the tam - bou-rines of Spain, And strumming of gui - tars com -
pp

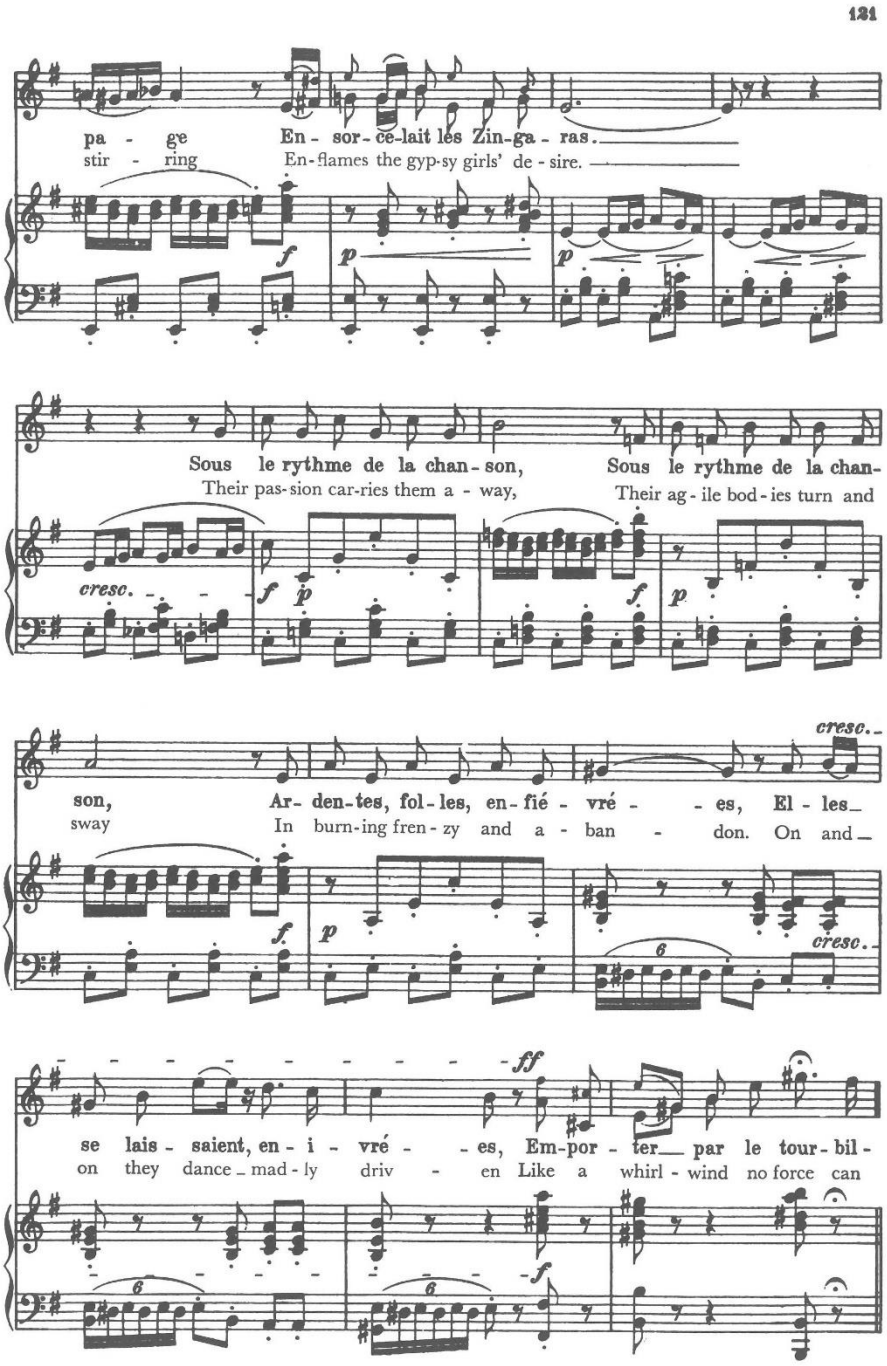

116
né - es Grin - çaient sous des mains ob - sti - né - es, Même chan-
pet - ing, Con - tin - ue on and on re - peat - ing The same old
molto rit.
dim.
son, mê-me re - frain, Mê-me chan - son, mê - me re -
song, the same old strain, The same old song, the same re -
colla voce.
a tempo. (♩= 108)
pp
frain! Tra la la la,
frain!
sempre pp
tra la la la, tra la la
la, tra la la la la la la,

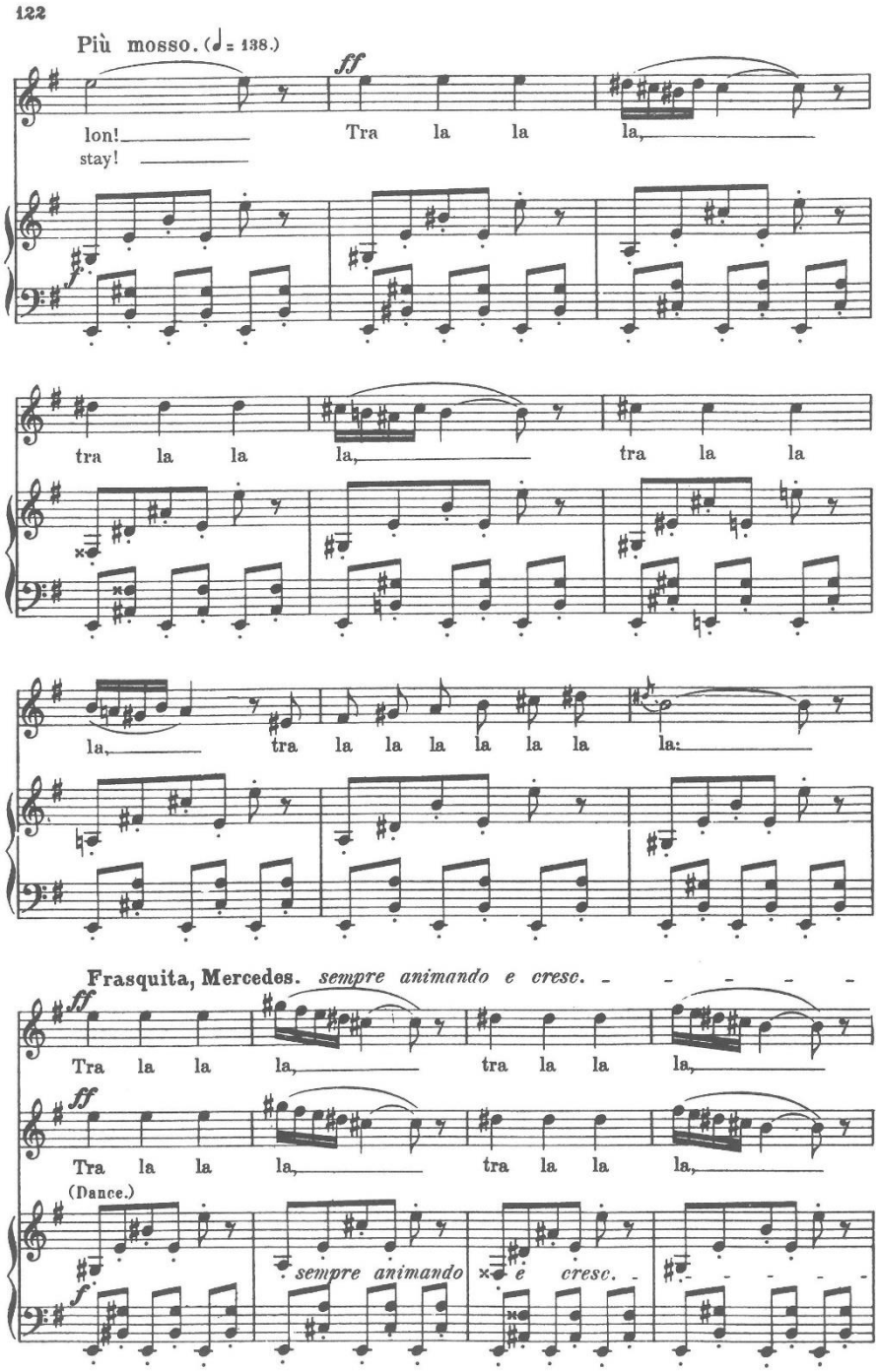

117
Frasquita, Mercedes.
pp
tra la la la, tra la la la,
pp
tra la la la, tra la la la,
(Dance.)
pp
tra la la la, tra la la la la la la la.
tra la la la, tra la la la la la la la.
(The dance ceases.)
sempre p
Les
The
anneaux de cuivre et d'ar - gent Re - lui-saient sur les peaux bi -
cop - per rings the gyp - sies wear A - gainst their dusk - y skins are

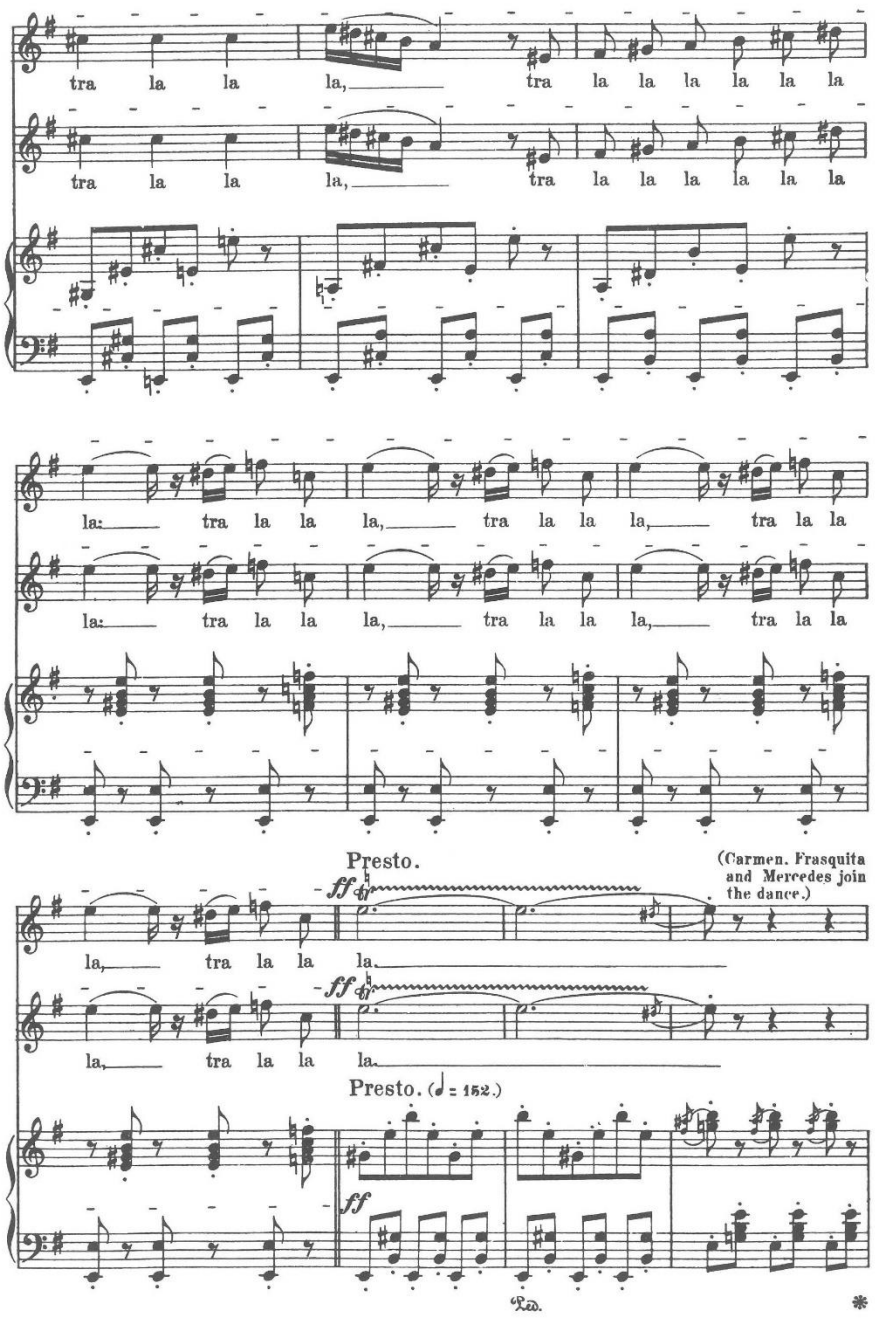

118
Les
Swirling
stré - es D'o - range et de rou - ge zé - bré - es; Les é -
gleam - ing, With red and or - ange col - ors stream - ing, Swirl - ing
é - tof - fes flot - taient au
skirts bil - low through the
tof - fes flottaient au vent.
skirts bil - low through the air!
La danse au chant se ma - ri - ait,
The mu - sic guides the danc - ing feet
La
With
dim.
pp
danse au chant se ma - ri - ait,
ev - er more com - pel - ling beat.
D'a - bord in - dé - cise et ti -
Quite tim - id first, but soon the

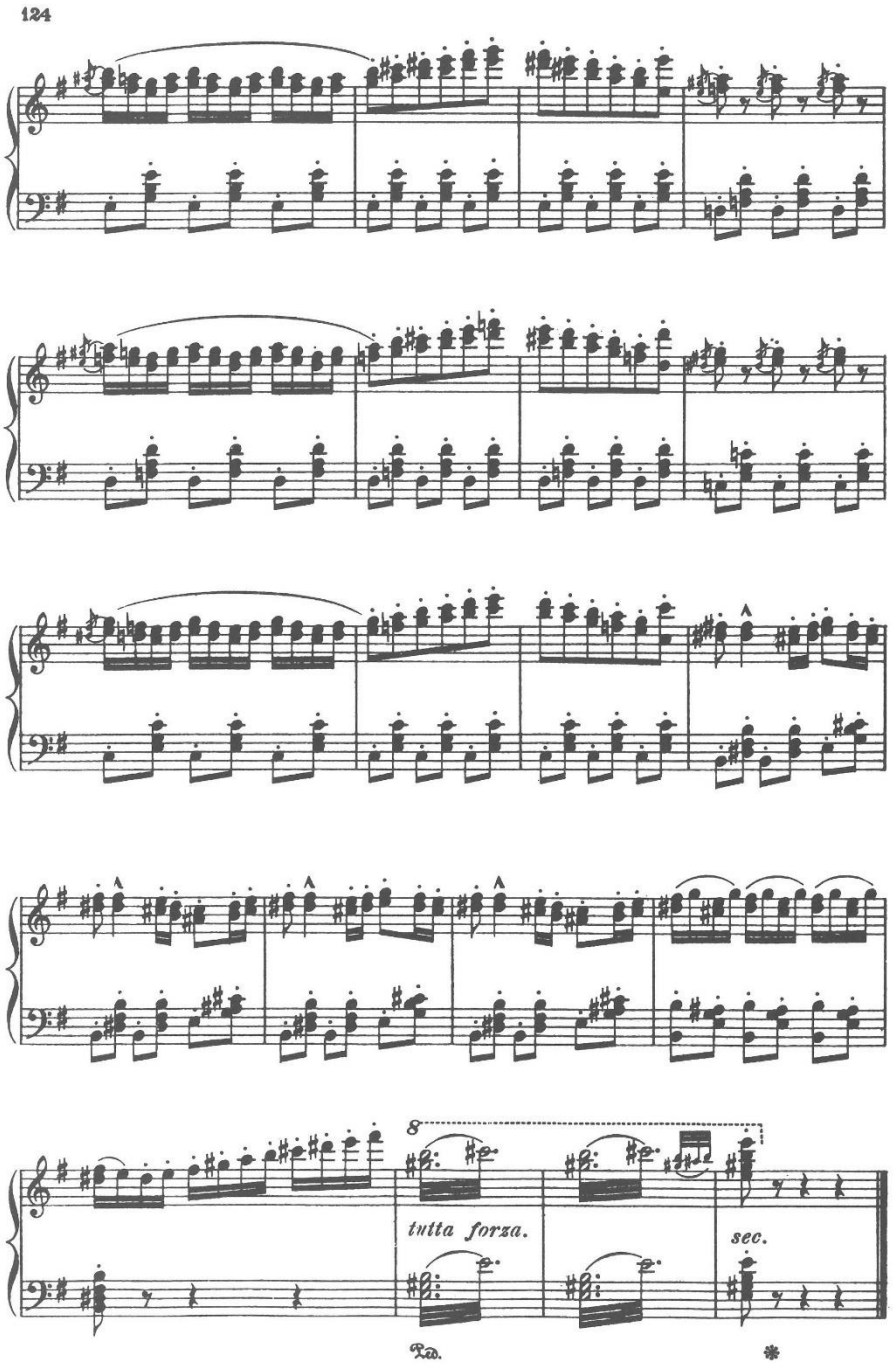

119
cresc.
molto rall.
mi - de, Plus vive en - sui - te et plus ra - pi - de. Ce - la mon-
mas - ter, It drives them on, and grow-ing fast-er, It starts to
cresc.
a tempo animato. (♩ = 126.)
tait, mon-tait, mon-tait, mon - tait! Tra la la
rise and rise to fe - ver heat!
colla voce.
f
mf
la, tra la la la,
tra la la la, tra la la la la la la la:
f
tra la la la, tra la la
tra la la la, tra la la
(Dance.)
cresc.


120
la, tra la la la, tra
la, tra la la la, tra
la la la la la la la.
la la la la la la la.
cresc.
(The dance ceases.)
Les Bo-hémiens à tour de bras De
The gyp-sy men play on with fire, Their
leurs in-struments faisaient ra - ge, Et cet é-blou-is-sant ta -
tam-bou-rines are loud-ly whir - ring. The pul-sing rhy-thm fierce-ly


121
pa - ge
stir - ring
En - sor - ce - lait les Zin - ga - ras.
En - flames the gyp - sy girls' de - sire.
Sous le rythme de la chan - son,
Their pas - sion car - ries them a - way,
Sous le rythme de la chan -
Their ag - ile bod - ies turn and
cresc.
son,
sway
Ar - den - tes, fol - les, en - fié - vré - - es, El - les
In burn - ing fren - zy and a - ban - don. On and
cresc.
ff
se lais - saient, en - i - vré - - es, Em - por - ter par le tour - bil -
on they dance mad - ly driv - en Like a whirl - wind no force can


122
Più mosso. (♩ = 138.)
ff
lon!
stay!
Tra la la la,
tra la la la, tra la la
la, tra la la la la la la:
Frasquita, Mercedes. sempre animando e cresc.
ff
Tra la la la, tra la la la,
ff
Tra la la la, tra la la la,
(Dance.)
f
sempre animando e cresc.


tra la la la, tra la la la la la la
tra la la la, tra la la la la la la
la: tra la la la, tra la la la, tra la la
la: tra la la la, tra la la la, tra la la
Presto.
ff
(Carmen, Frasquita and Mercedes join the dance.)
la, tra la la la.
ff
la, tra la la la.
Presto. (♩ = 152.)
ff
Ped.
*


124
8
tutta forza.
sec.
Ped.
*

VITA

Davina Kunvipusilkul was born on March 22, 1977. She attended Darunodyan School and Chitralada School in Bangkok before receiving a scholarship from the Bank of Thailand to study in the United States. She has a Bachelor of Arts (summa cum laude) in Mathematics (with honors) and Economics from Williams College in Williamstown, MA, USA where she received the William W. Kleinhandler Prize for Excellence in Music. She has a Doctor of Philosophy in Operations Research from Cornell University in Ithaca, NY, USA. She also holds the LTCL Recital Diploma in Voice from Trinity Guildhall. She currently works at the Bank of Thailand.

At Darunodyan School, Davina had group music lessons with Kru Dusdi Banomyong which sparked her interests in classical music. She then studied piano with Ajarn Oranuj Ngaocharoenchitr and voice with Kru Dusdi. While in the United States, she continued her vocal studies with Marlene Walt, Linda Larson, and Shawn Puller, and also studied oboe with Carl Jenkins and percussion with Scott Stacey. She sang and played in Berkshire Symphony Orchestra under Ronald Feldman, Williams Choral Society/ Chamber Choir, Williams Symphonic Winds, Williams Percussion Ensemble, Cornell Chorale, and Cornell Symphony Orchestra.

Davina is a member of Suanplu Chorus with whom she won two gold medals at the 2014 World Choir Games in Riga, Latvia, as well as four silver medals at the 2012 World Choir Games in Cincinnati, OH, USA, and the 2008 World Choir Games in Graz, Austria. In Thailand, she studies with Kittinant Chinsamran and receives coaching from Ramon “Bojo” Lijauco, Jr, the conductor of Suanplu Chorus.

Davina entered the Master of Fine and Applied Arts program in Western Music at the Department of Music, Chulalongkorn University in 2012. She majored in vocal performance and studied with Associate Professor Duangjai Thewtong.