

**GRADUATE VOICE RECITAL**

**SALITH DECHSANGWORN**

**A GRADUATE RECITAL DOCUMENT SUBMITTED IN  
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OF THE REQUIREMENTS FOR THE DEGREE OF  
MASTERS OF ART (MUSIC)  
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Graduate Recital Document  
entitled  
**GRADUATE VOICE RECITAL**

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GRADUATE VOICE RECITAL

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ABSTRACT

The objectives of this Graduate Voice Recital were to learn how to organize a voice recital from beginning to end and to produce a concert that displayed vocal ability, interpretation and expression. The musical selections and words included in this study were selected from the Baroque, Classical, Romantic and Twentieth Century periods.

The performer hoped to demonstrate the differences in style and technique in order to provide a future reference for other musicians, singers, music teachers, students and interested people.

The Graduate Voice Recital was given at the Music Auditorium, College of Music, Mahidol University, on Thursday, March 14<sup>th</sup>, 2013 at 13:00pm. The program consisted of two single pieces as well as four sets of songs:

1. Duet Aria: "Pur ti miro, pur ti godo" from *L'incoronazione di Poppea* by Claudio Monteverdi
2. "Mit Würd' und Hoheit angetan" from *Die Schöpfung* by Franz Joseph Haydn
3. *Winterreise*, Op.89 No. 1, 2, 5, 8, 15, 18, 24 by Franz Schubert
4. *L'ultima Canzone, Ideale, La Serenata, and Non t'amo più* by Paolo Tosti
5. *Four Songs*, Op.14 by Roger Quilter
6. *Mélodies Passagères*, Op.27 by Samuel Barber

The concert lasted approximately 60 minutes without intermission.

KEY WORDS: GRADUATE VOICE RECITAL / SALITH DECHSANGWORN / VOICE

63 pages

การแสดงเดี่ยวขับร้องระดับมหาบัณฑิตศึกษา

GRADUATE VOICE RECITAL

สฤณี เดชสังวรณ 5438091 MSMS/M

ศศ.ม. (ดนตรี)

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#### บทคัดย่อ

รายงานการแสดงเดี่ยวนี้มีวัตถุประสงค์เพื่อการศึกษาการจัดแสดงเดี่ยวขับร้องโดยจะต้องมีองค์ประกอบต่างๆหลายด้าน ตั้งแต่เริ่มต้นจนกระทั่งเสร็จสมบูรณ์ เพื่อพัฒนาศักยภาพในการขับร้อง การตีความ การอธิบายความหมายของบทเพลง ผู้จัดแสดงได้คัดเลือกบทเพลงจากยุคบาโรก, ยุคคลาสสิก, ยุคโรแมนติกและยุคคริสต์ทศวรรษที่๒๐

ผู้แสดงต้องการนำเสนอรูปแบบของดนตรีที่หลากหลายในแต่ละยุค และรวมไปถึงเทคนิควิธีการในการตีความหมายของในแต่ละบทเพลงที่มีความจำเป็นต่อนักแสดง เพื่อใช้เป็นแหล่งข้อมูลสำหรับผู้สนใจ คือ นักดนตรี, นักร้อง, ครู, นักศึกษา และบุคคลทั่วไป

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รวมเวลาการแสดงทั้งหมด ๖๐ นาทีโดยประมาณ

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## **CHAPTER I**

### **INTRODUCTION**

#### **1.1 Importance and Background of the Graduate Recital**

The performing arts are very important and are represented in many careers such as ballerinas, actors, actress, painters, and musicians to name a few. Where each of these careers draw on refined talent, musicians must be able to utilize other special skills; knowledge in music history, music theory, and music reading ability as well as personal and ensemble performance practice. Although there are many musical instruments, each requiring the trained usage of an instrument, singers are challenged in different ways. They are required to understand the meaning of texts or poems, must act appropriately to convey the meaning of these texts, and must do so while maintaining proper vocal technique.

Of these required skills, proper knowledge of vocal technique is paramount because it takes a lot of time to develop fully. A practical limitation to the development is the fact that singers are suggested not to fully use their voice for more than two hours a day in order to avoid the risk of injury. This is different than other instrumentalists, who often are able to practice for many more hours due to the nature of their instrument. Rehearsing more than two hours a day might cause hoarseness in the voice and if continuously damaged, the result may be a vocal nodule or other injury to the voice. Singers must be patient throughout the development of their instrument and need to have discipline to build the voice everyday in order to be able to use the voice as wanted.

The meaning of the texts or poems is also a specific talent required of singers. It is necessary to know the overall meaning, an idiomatic translation and especially the word-for-word translation. The text helps a singer understand the meaning of a composition, but so do proper knowledge of music history and theory. Singers should know about the composer's character and history in order to grasp the intended interpretation of a given song.

Another element that will carry the emotion to the audience is the performer's effectiveness in conveying the piece. Even if a singer knows music history, music history, has a good vocal technique and understands the meaning of the text, a singer must be able to synthesize these elements into a successful performance through the use of realistic gestures and expressions. Facial expressions or inner expressions can make the audience enjoy and receive the messages of the individual pieces.

To accomplish the goal of studying a broad range of historical periods, music has been selected for the Master's level voice recital representing various times in music history and performance styles.

## **1.2 Objectives**

1.2.1 To study and work on different vocal compositions from Baroque, Classical, Romantic and Twentieth century.

1.2.2 To study and understand the meaning of the poems or texts.

1.2.3 To study how to interpret the pieces in different styles of music.

1.2.4 To develop and acquire the technique necessary to perform each piece

## **1.3 Scope**

1.3.1 The recital will have program notes which summarize the background of each piece.

1.3.2 The recital document will discuss composers' biographies and the historical backgrounds, structures, styles, required performance techniques and interpretations of the following compositions:

- Duet Aria: "Pur ti miro, pur ti godo" from *L'incoronazione di Poppea* by Claudio Monteverdi
- "Mit Würd' und Hoheit angetan" from *Die Schöpfung* by Franz Joseph Haydn
- *Winterreise*, Op.89 No.1 *Gute Nacht*, No.2 *Die Wetterfahne*, No.5 *Der Lindenbaum*, No.8 *Rückblick*, No.15 *Die Krähe*, No.18 *Der stürmische Morgen*, No.24 *Der Leiermann* by Franz Schubert
- *L'ultima Canzone, Ideale, La serenata, and Non t'amo più* by Paolo Tosti
- *Four Songs*, Op.14 by Roger Quilter
- *Mélodies Passagères*, Op.27 by Samuel Barber

## 1.4 Expectations

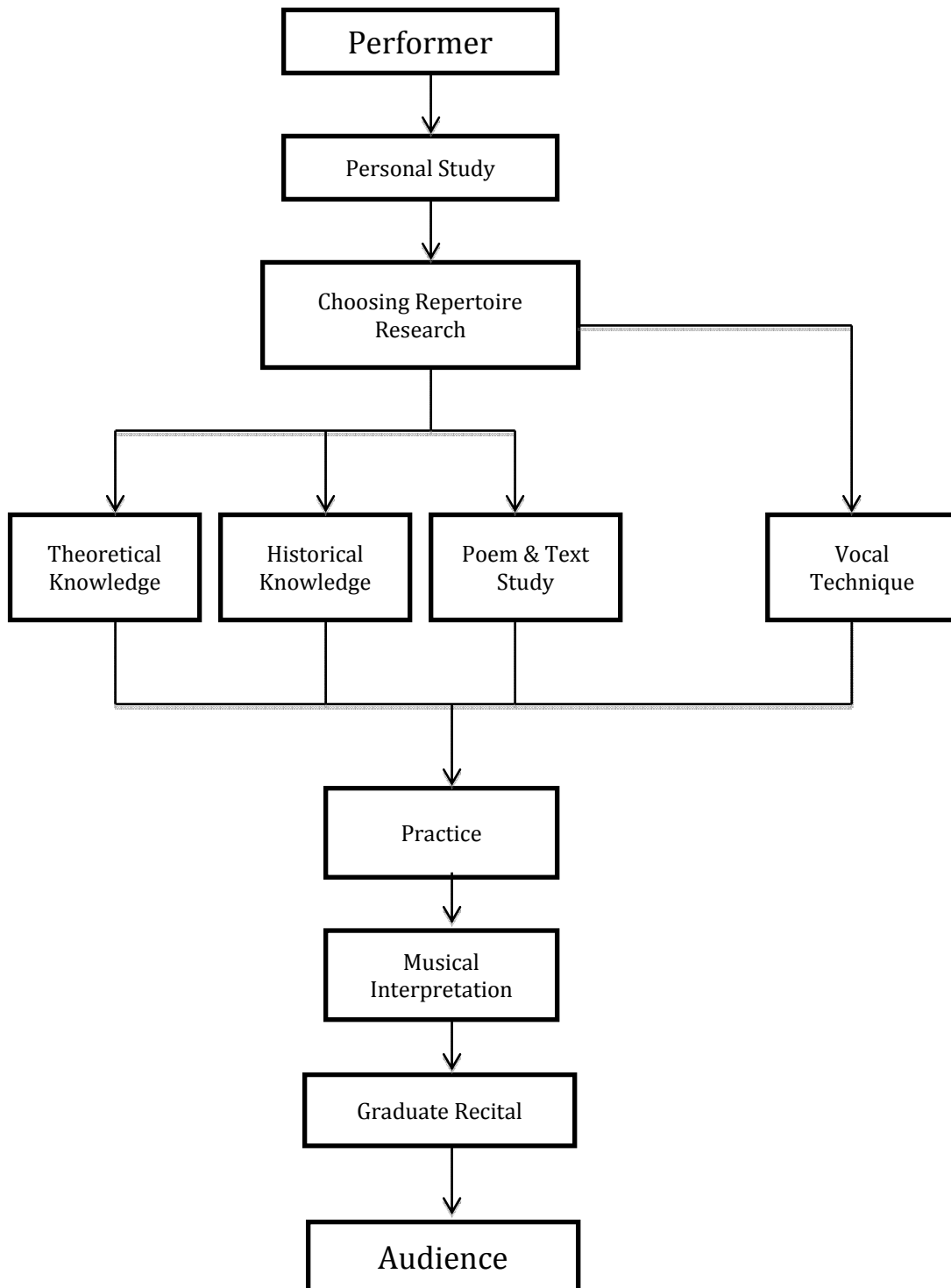
1.4.1 To understand music from different periods and acquire the ability to perform them professionally in and with the proper style, expression, and interpretation.

1.4.2 To understand the process of compiling a recital and a graduate recital document.

1.4.3 To understand the proportion of choosing repertoire for a recital

1.4.4 To provide information for those who are interested in studying the selected pieces.

### 1.5 Conceptual Framework



## **CHAPTER II**

### **LITERATURE REVIEW**

For this voice recital, the performer selected representative works from the following musical periods:

Baroque Period (1600-1750)

Classical Period (1750-1820)

Romantic Period (1820-1900)

Late Romantic to Twentieth Century Period (1880-2000)

#### **2.1 Baroque Period (1600-1750)**

The term used to describe music from 1600 until 1750 is “Baroque”. It comes from a Portuguese word that means “an incomplete pearl”. This term is applied to both art and music. Throughout its history, music adapted the classifications used in discussing architecture, painting, and literature. Some people also preferred the phrase “thorough-bass period”

Baroque music was more complicated in musical harmony and rhythm than music from earlier periods, specifically the Renaissance. Now, composers began to fully use bar lines to separate individual measures. Recitative rhythm became more flexible. The textures of this period were comprised of a steady bass, beautiful treble voice and a smooth harmonic practice referred to as “Monody”. Monody uses a single solo melody set against another accompanying instrument. Composers only wrote the melody line and the bass line, also known as “basso continuo.”

Major-Minor tonality occurred during this period instead of mode usage. Figured basso continuo led the way from counterpoint to homophony. During this period, their genres of music emerged flourished. These included opera, cantata, oratorio, the concerto, the concerto grosso, and the sonata. Opera soon was seen as one of the most interesting musical forms. Opera performances included scenery,

costumes, acting, dancing and groups of instrumentalists called “instrumental ensembles”. Two of the very important vocal components of the opera are recitative and aria. Recitative is similar to spoken dialogue, but it contains pitches and rhythms. The singer can slow down or speed up depending on the theatrical and dramatic demands. An aria or a song is composed for a solo voice with accompaniment and always follows the recitative. (Hill, 1942)

### **2.1.1 Duet Aria: “Pur ti miro, pur ti godo”, from *L’incoronazione di Poppea* by Claudio Monteverdi**

Claudio Monteverdi was born in 1567 and composed during the Baroque period. Not only was he a composer but he was also a singer. He first began to learn music as a member of the cathedral choir and studied at the University of Cremona. In 1582, he performed “Motet for Three Voices” in his first public appearance. In 1590, he was hired as a singer and a violinist at the Mantua court and later employed as the music director. Monteverdi married a singer name Claudia Cattaneo in 1599. They had two sons and one daughter. In 1607, Monteverdi composed his first opera “Orfeo” in Mantua. The story is based on the Greek Legend of Orpheus. Six years later, he became director at the church of St. Mark. At the age of seventy-five, *Il ritorno di Ulisse in patria* (The Return of Ulysses) and *L’incoronazione di Poppea* were composed as his final two masterpieces. He died in Venice in 1643. (8notes, 2012)

*L’incoronazione di Poppea* is an opera meaning “The Coronation of Poppea.” It is in three acts with an Italian libretto written by Giovanni Francesco Busenello. It premiered in Venice in 1642 during the carnival season but at that time this opera was not yet published. Seventeenth century operas were primarily based on stories from mythology or Christianity and people often paid more attention to the librettist than the composer. (Burkholder & Palisca, 2006)

There are two versions of *L’incoronazione di Poppea* that still remain. One copy is derived from Venice and another from Naples in 1651, which omits the coronation ceremony in the opera. In the 17<sup>th</sup> century, female roles were given to the men to sing and male roles were assigned for woman to sing. Nero was to be sung by a

castrato but nowadays is often sung by a counter-tenor (male) or a mezzo soprano (female). (Burkholder & Palisca, 2006)

The opera is about how Poppea, mistress of the Roman emperor Nero, is able to achieve her ambition and be crowned empress. Poppea loves Nero, but she is only his mistress. When Nero tries to get rid of Ottavia, his wife, to marry Poppea, Ottavia orders Ottone to assassinate Poppea disguised as Drusilla. The plot thickens because Ottone secretly loves Poppea. When Nero discovers Ottavia's plot to murder Poppea, he exiles Ottavia, Ottone, and Drusilla. Nero takes Poppea as his empress and they sing the duet, "Pur ti miro, pur ti stringo" and the opera ends happily. (Freeman, 1984)

"Pur ti miro, pur ti stringo" is a duet aria between a soprano (Poppea) and a castrato or tenor (Nero). The title of the aria means, "I gaze upon you, I embrace you." In this scene, Nero and Poppea are very happy after all of the troubles they have encountered. The melodic lines are very close to one another and continually overlap, emphasizing each other's happiness. In order to sing this duet well, the energy of both singers has to match one another; this will keep the audience's attention. The form is ABA. The tempo section A starts as Andante. This is followed by the B section, which moves a bit more quickly, and the duet eventually returns to A

**Example 1** Duet Aria: “Pur ti miro, pur ti godo” mm. 1-6

Adagio

1 Poppea (she:)

Pur ti mi - ro,  
I be-hold you

Nerone (he:)

Pur ti  
I a

mp

pur ti mi - ro,  
I be-hold you

pur ti strin - go, pur ti  
let me hold you, let me

go - do, pur ti go - do, pur t'an - no  
dore you, I a - dore you let me hold

**2.2 Classical Period (1750-1820)**

The Classical period spanned from 1750 to 1820. The texture of this period can be described as simpler, clearer, and less complex than that of Baroque music. Musical practices moved from polyphony to homophony, and patterns began to sound more natural to the ear.

In homophony, there are two or more parts moving in the same direction, creating more uniform harmonic points, unlike the compositional style used in polyphony. Polyphony relies on each of its melodic lines to be independent. As music developed there became greater uses of dynamics, rhythms and keys than previously employed. Cadences were clearer and melodies were shorter and more concise. The orchestra size increased and the piano was commonly used instead of the harpsichord. New piano figures, such as the left-handed Alberti Bass, were often used

The composers who were very important in this period include students of the Viennese School such as Joseph Haydn, Wolfgang Amadeus Mozart, Ludwig Van Beethoven, and Franz Schubert. They had a large impact on the musical form in this period, such as the sonata form, which contains three to four movements in a contrasting mood and tempo. (Hill, 1942)

### **2.2.1 Recitative and Aria “Mit Würd’ und Hoheit angetan”, from *Die Schöpfung* (Oratorio) by Franz Joseph Haydn**

Joseph Haydn was born in 1732 in Rohrau, Austria. Mathias Haydn, his father, was a wheelwright. He could not read music but he could play the harp. Haydn’s mother worked with Count Harrach as a cook. Haydn’s parents knew that he had a talent in music, and when a choir director from St. Stephen’s Cathedral in Vienna wanted to find a young talent, Haydn took the audition and passed. He lived in Vienna as a choirboy and studied composition, violin and keyboard. At the age of seventeen his voice broke, and he had to leave the choir. In 1761, he became a music director at the Esterhazy court, and served the Esterhazy family for thirty years. Although the prince employed him, Haydn maintained that he wanted to work as an independent composer. He met Mozart around 1784 and Beethoven in 1790. In 1798, he composed the oratorio *Die Schöpfung* and another oratorio “The Seasons” in 1801. Haydn died in 1809 at the age of 77. Mozart’s Requiem was performed two weeks after Haydn’s death at his memorial service. (Nndb, 2012)

Haydn composed *Die Schöpfung* in 1798, for which he used the libretto written by Thomas Linley. It was composed in German, and he sent it to his friend Baron van Swieten who translated it into English. Haydn was inspired by Handel, whom he visited in England. (Walters, 1993) *Die Schöpfung* is performed by an orchestra, a chorus and solo singers. It is generally performed in concert style. Similar to an opera, it begins with an overture and has recitative and arias, but there are no costumes, staging, or props. Oratorios are often more chorus-intensive than operas. (The Free Dictionary by Farlex, 2012)

*Die Schöpfung* was composed for solo soprano, tenor, and bass as well as chorus and orchestra. The story is divided into three parts. Part one tells of how the universe, earth, sea and plants were created. Part two presents how animals, man and

women were created. In the final part, Adam and Eve were introduced and together they enjoy Paradise. (The Free Dictionary by Farlex, 2012)

*Mit Würd' und Hoheit angetan* means, "clothed in majesty and dignity". This aria occurs in the second part. It is in C major and bears an Andante tempo marking. The German text was written by Heinrich Brockes (1680-1747). (Suverkop, 2009) Uriel describes how God created a man and a woman. This aria is quite challenging for tenor voices because it maintains a high tessitura throughout and the tricky rhythms must be solidly employed without waver. This aria is very suitable for high tenors because the lowest note is the G below middle C.

## **2.3 Romantic Period (1820-1900)**

The Romantic period, or Romanticism, ran from 1820 until 1900. It was the period where people entered the world of dreams and imagination, placing much more importance on one's emotions. While people's interests developed more in art, poetry and music, artists and composers gained more freedom to express their inner feelings. These ideas of expression depended on the perception of each individual composer. Beethoven was the leading composer of this period. Other composers included Brahms, Berlioz, Mahler and Strauss.

Each composer's expression leads to the advancement and modernization of musical style. The themes and melodies used during this period show varying, and often erratic, emotional viewpoints, unlike the more balanced feelings transcribed during the Classical period. For example, dissonant chords and key modulations were used much more often as well as the free usage of the minor modes and tonalities. Musicians were constantly in search of new ways to express emotional occurrences in their compositions. (Burkholder & Palisca, 2006)

### **2.3.1 *Winterreise*, Op. 89 by Franz Schubert**

Franz Schubert was born in 1797 in Vienna. His father was a musician and his mother was a housemaid. Schubert started to study music with his father and his brother. He learned violin from his father and piano from his brother. At the age of seven, he studied with Michael Holzer who was an organist and choirmaster. He

had the opportunity to practice and play in a string quartet with his family. During this time, he also composed a lot of string quartets.

When he was eleven years old, he received a scholarship to study at Stadt-Konvikt (City Seminary) where he started to show great talent in composition. Schubert conducted for the Stadtkonvik orchestra and Salieri taught him musical composition and theory. Later Schubert left Konvikt and went back home to be a schoolmaster in accordance with his father's wishes, but he eventually gave up. In 1816, he applied for a job at Laibach but he was rejected.

Schubert made living by selling his compositions and writing for the theater. He later moved to Vienna in 1817. In 1820, people became interested in his solo songs and male quartets. His reputation greatly grew in Vienna. However, in 1822, he was hospitalized with syphilis. He dedicated his last four years to the composition of music but he succumbed to his illness and died on November 19, 1828. (Wright, 2008)

*Winterreise* is a song cycle with poems written by Wilhelm Müller, a man excellent in word painting. A song cycle is a set of songs that is meant to be performed together in hopes of portraying a complete idea of poetry and music. (The Free Dictionary, 2012) There are 24 songs in this German song cycle, composed for tenor and first published in 1828. (Berry, 2013) *Winterreise* means "Winter Journey". It is the journey of a man who is in love with a girl, but she betrays him and promises her hand in marriage to another man. When the man hears this news, he runs from her house and the torturous journey begins.

Seven songs from this song cycle have been selected for the purposes of this Master Recital. They are numbers 1, 2, 5, 8, 15, 18, and 24.

- No. 1 Gute Nacht
- No. 2 Die Wetterfahne
- No. 5 Der Lindenbaum
- No. 8 Rückblick
- No. 15 Die Krähe
- No. 18 Der stürmische Morgen
- No. 24 Der Leiermann

### **2.3.2 *Gute Nacht* (Good Night)**

A man is at a crossroad in the cold winter night. Moonlight shines all across the snowy land. He has decided to leave his beloved's house in the middle of the night because she has betrayed him and is going to marry another man. He cannot leave during the day because he may not have the strength to leave while she is there and he would lose his mind if he could not escape her torture.

The first phrase begins with hopelessness and he has difficulty saying that his beloved has another man, whom her mother wants her to marry. In the second verse, he does not want to leave the house, but he pushes himself to do so and he realizes that he has a moon-shadow as his companion. The third verse contains the feeling of scorn as he says, "Why should I linger any longer until one drives me away?" The tempo moves a bit more. In the fourth verse, he writes the word "Good Night" at her door while she is sleeping and in the last phrase he says, "I thought of you." At this moment, the real journey begins. (Lehmann, 1985)

The piece is in D minor and is written in strophic form. Dynamics are marked as pianissimo. There are four stanzas to this poem. The first three verses are set in d minor. The last verse, however, is set in D major. The mood in the last phrase desires her to sleep well. Schubert showed how positive this man could silently observing her, but then in the last seven bars he returns to d minor, reminding us of the man's sadness and his need to move on. The singer must articulate the German words correctly while simultaneously maintaining an elegant legato line.

### **2.3.3 *Die Wetterfahne* (The weather-vane)**

He left his beloved's house and is now out of the village. He does not know where to go and wants to forget everything about her. The strong wind comes and he tries to get away. When he looks at her house with anger, he says that he should have noticed her betrayal sooner and he begins to follow the weather-vane. (Lehmann, 1985)

This song is in a minor. Schubert created unison octaves in the piano introduction to portray how the violent wind makes the weather-vane go crazy like the character's thoughts (mm.1-9). There are two places where the text, "ihr Kind ist eine reicher Braut," occurs (mm.31-33 and mm.43-46). The song suddenly changes to A

major but quickly moves back to a minor. The major section could show how positively he viewed the girl. He does not necessarily blame the girl but he blames her parents, who forced her to marry another man. The legato lines employed in this song are important because they symbolize the wind. At the same time, the articulation needs to be extremely clear in order to make the meaning of the strong more expressive.

**Example 2** *Winterreise*, song no.2 *Die Wetterfahne* (The weather-vane), mm.1-9

*Ziemlich geschwind.*

22.

Der Wind spielt mit der Wetterfahne auf meines schönen Liebchens Haus.

**2.3.4 Der Lindenbaum (The linden tree)**

He wants to escape the past when he was with her but everything still haunts him. The man recognizes his surroundings as an old Linden tree where he used to sit, and he momentarily forgets that the winter is cold. His sadness is forgotten and he feels as if he is at home again. (Lehmann, 1985)

This song is written in E major and the piano part starts softly with a very warm sound. The sound describes the Linden tree's beauty. The first verse is warm and gentle. The second verse modulates to e minor as darkness arrives. Then the tree talks to him and calls him to have peace of mind. This causes the music to move back to E major. The German sixth chord is used liberally to create the effect of stability

and a willingness not to turn back. The last verse remains in E major and is calmer as the tree comforts him and gives him a piece of mind.

### **2.3.5 *Rückblick* (A look back)**

His wandering still continues with pain in his heart. The feeling of the prelude is like that of a storm in g minor. He feels that the ground burns his feet even though he walks on ice and snow. In all of the places he goes, he feels scorn him. Schubert includes sforzati and stress marks to exaggerate these feelings. (Lehmann, 1985) The second verse changes to the key of G major. He tries to tell the girl how beautiful his surroundings and linden trees are and that she should not have done this. When the song returns to g minor, he wants to look back once again, standing at her house. The piece ends in G major. The key change shows the hopefulness in his mind, but it is a hopefulness that tortures him.

The piece has exciting rhythms and movement. At the same time, it is soft and utilizes endless legato. All of the articulations are important in order to emulate the percussiveness in the piano part. The color of the voice must be clear to create the mood fluctuations. An echo appears in the melody of the first two phrases. After the vocal line begins, the melodies appear again in the pianist's right hand. The triplets that occurs only happen in the ending phrase. They show his true desire to stand in front of her house once again.

**Example 3** *Winterreise*, song no.8 *Rückblick* (A look back), mm.7-12

The musical score for Example 3, *Winterreise*, song no. 8 *Rückblick* (A look back), mm. 7-12, is presented in two systems. The first system shows the piano accompaniment for measures 7-9. The right hand features a triplet of eighth notes, and the left hand has a steady eighth-note bass line. The second system shows the vocal line and piano accompaniment for measures 10-12. The vocal line begins with the lyrics "Es brennt mir un - ter bei - den Soh - len, tret ich auch schon auf". The piano accompaniment includes dynamics markings *p* and *cresc.*

**2.3.6 Die Krähe (The crow)**

The crow flies above him in a circle. His head is covered by its shadow as if evil is always following him. He asks them to leave, freeing him from this misery. (Lehmann, 1985) This piece is written in c minor. Chromatic notes are used as part of the motive gestures of the song. Triplets at the beginning create an image of crows flying in circles overhead, Schubert continues using this rhythm for the piece's duration.

All dynamics, from pianissimo to forte, must be carefully used in conjunction with the ever present legato in order to create deep emotional expression and intensity. One of the most challenging parts of the piece is to successfully produce the crescendo on the words, "Krähe, lass mich endlich sehn," because the line begins quite low for a tenor (C3) but quickly jumps an octave. This provides challenges to the singer's registration choices. If he is not careful, the lower notes might be inaudible. .

**Example 4** *Winterreise*, song no.15 *Die Krähe* (The crow), mm.1-11

*Etwas langsam.*

95.

*p*

*pp*

Ei - ne Krä - he war mit mir

aus der Stadt ge - zo - -gen, ist bis heu - te für und für

**2.3.7 Der stürmische Morgen (The stormy morning)**

Dawn shines with red color in the sky like fire flames. The cold winds waken the wanderer. He tries to fight the growing weakness inside of himself. Schubert set this in d minor. The introduction creates the effect of strong winds or a storm. Sforzando accents wake him from his slumber. He then begins to burst out in temper. (Lehmann, 1985) The singer's line is doubled by the pianist in the first seven measures, bringing forth great intensity. Then the piano part enters with dramatic force and contains strong cadences before the second verse begins. Nothing can calm his emotions in the second verse. The rhythms of the song support the emotion well. The music continually builds through use of growing chords, eventually leaving the listener with an atmosphere that is cold and savage.

**Example 5** *Winterreise*, song no.18 *Der stürmische Morgen* (The stormy morning),  
mm.1-5

*Ziemlich geschwind, doch kräftig.*

38.

Wie hat der Sturm zer-ris-sen des Himmels graues Kleid! die

### 2.3.8 *Der Leiermann* (The organ-grinder)

This is the last piece of the entire cycle. The journeyer walks slowly without destination, without goal or purpose, not knowing if he wants to live or die. While wandering the streets, he meets an old man who plays the barrel organ. (Lehmann, 1985) This piece is in the key of a minor. The accompaniment has a thinner texture – it is as empty as his life. He does not have any place to go or stay. The music is still, motionless. While the left hand piano uses only perfect fifths throughout the whole piece, the right hand alternates with the voice part.

A soft dynamic and legato line indicate his emptiness, which makes the expression of this piece very deep. He realizes that he has no one left and no place to go and he decides to continue his life following the organ grinder.

**Example 6** *Winterreise*, song no.24 *Der Leiermann* (The organ-grinder) mm. 1-15

44. *Etwas langsam.* *pp*

*pp*

Driiben hinterm Dor-fe steht ein Lei-er-mann,

und mit starren Fingern dreht er, was er kann.

**2.3.9 Song selections by Francesco Paolo Tosti**

Francesco Paolo Tosti was an Italian composer and singing teacher. He was born on April 9, 1846 in Ortona, Italy. In 1858, he studied music at the conservatory in Naples where he learned composition with Saverio Mercandante. After he finished his studies, he received a well-paying job as a tutor but soon illness forced him to return to Ortona. While recovering, he composed two famous songs, *Lamento d'amore* and *Non t'amo più*. In 1870, he traveled to Rome and met the composer Giovanni Sgambati who soon became his supporter. Soon after forging new relationships, Tosti gave a concert at the Sala Dante. Princess Margherita of Savoy, who later became queen of Italy, was so impressed by Tosti's performance that she asked him to be her voice teacher. In 1875 he went to London where his friend introduced him to the high society of England. He was fortunate to, in 1880, give voice lessons to the Royal family; he also composed two well-known songs, "Goodbye" and "Forever". He soon became a popular composer throughout all of

England which leads to his employment as a voice teacher at the Royal Academy of Music. Subsequently, he became a British citizen. In 1910, King Edward VII, now Tosti's close friend, passed away. Tosti returned to Italy, where he would spend the rest of his life, dying on December 2, 1916. (Minderovic, 2012)

His compositions vary from those of his musical counterparts. His music is made special by the fact that he was an accomplished singer, greatly affecting his overall use of melody in the vocal line. He was able to create set texts with the subtlest of details in every piece, leading to passionately affected music. Following the Neapolitan tradition, his music is more easily understood to a general public it continues to be extremely popular. The following four selections have been chosen for my Master Recital:

1. L'ultima Canzone
2. Ideale
3. La Serenata
4. Non t'amo più.

### **2.3.10 *L'ultima Canzone* (The last song)**

The original title was “L'ultima Serenata” and the piece was composed in 1905 and released with the songs *Amate*, *Non domando più nulla* and *Notti di Maggio*. The text was written by Francesco Cimmino (1862-1938), whose verses were used by Enrico de Leva in 1889, a talented and excellent initially self-taught musician and respected concert pianist. Enrico studied piano with Rossomandi, and later studied harmonic structures and composition with Puzone and D'Arienzo, respectively. In 1908 De Leva performed a concert in London with Tosti, one of the first times where the two men could explore the different possibilities present in Cimmino's verses. De Leva employed a beautiful melodic line, and Tosti created this popular song, turning it into a romanza with great dramatic weight. Tosti decided not to use the entire poem. (Sanvitale & Manzo, 2012)

L'ultima Canzone means “the last song”. The story is about a man who is in love a woman named Nina, but he receives the news that Nina is going to marry another man the following day. He cannot think of anything else to do except sing to her.. He sings, and no matter what happens, he will always be at her side. He tries to

convince her to change her mind and marry him instead. If she does marry him, he promises that she will always hear the song of love and wants her to remember the kisses that they once exchanged. (Feeney, 2012)

The introduction starts in b minor and right before the voice enters, it changes to d minor. The syncopation that is used in the accompaniment brings excitement to the piece. It indicates the continuation of love, which goes on and on, and never stops. The song is in strophic form and can be divided into two sections followed by a ten measure postlude. The first verse tells the story of what is happening and how he feels. The second verse talks of Nina having a hard time deciding whom she will marry. Before the second verse, the key modulates to D major. This supports the feeling and the words, “Foglia di rosa,” (Petal of the rose) as he tries to pursue. “Ah” at the end could be thought of as his trying to convince her to remember the moments they were together. The singer should be careful with the rhythm and know exactly what speed that they want to do.

**Example 7** *L'ultima Canzone* (The last song), mm.1-15

The musical score for "L'ultima Canzone" (The last song), measures 1-15, is presented in three systems. The first system shows the piano accompaniment (PIANOFORTE) in 3/4 time, marked "Allegro" and "p". The second system shows the vocal line (CANTO) with the lyrics "M'han" and "sentito". The third system shows the piano accompaniment continuing with the lyrics "det.to che do - ma - ni, Ni - navifa - te spo - sa, Ed io vi can.to an -".

### 2.3.11 *Ideale* (Ideal)

Tosti composed *Ideale*, or ideal, in 1882. The text was written by Carmelo Errico (1848-1892). It was taken from the collection “Convolvoli” and it was the most popular romanze at a time. This piece indicates how special the girl is and the singer asks her to return. His heart is filled with love for her. Even in its darkest place, the light from her never stops shining and every trouble seems to melt away, like a new dawn.

*Ideale* is in A major. Melodies in the introduction occur in the left hand piano. Triplets in the right hand could inspire the audience to imagine his surrounding of darkness, while the left hand serves as the light that keeps him away entering the void. The harmonic language is not complicated and fully supports the emotions of the texts. Tosti added a lot of expressive marks to the vocal line as he wanted the singer to follow his detailed expression. (Schrott, 2012)

#### Example 8 *Ideale* (Ideal), mm.1-7

The musical score for "Ideale" (Ideal) consists of two systems. The first system shows the piano introduction (PIANOFORTE) and the beginning of the vocal line (CANTO). The piano part features a right hand with triplets and a left hand with a melodic line. The vocal line starts with the lyrics "Io ti se-guii co-m'i.ri.de di pa-ce Lungo le vie del". The second system continues the piano accompaniment and the vocal line. The piano part includes markings such as "dim.", "pp e legato assai", and "col canto". The vocal line is marked with "rit." and "col canto".

### 2.3.12 *La Serenata* (The serenade)

Night has arrived and the singer is surrounded by the light of the moon. The girl sleeps in her house on the bed, quietly. A lamp is lit. A man under her

window wants to kiss her and his song flies to her place. He is so happy when he sings about her that even the moon appears different to him; it shines clearly.

*La Serenata* translates as the serenade. It was composed in 1888 and the text was written by Giovanni Alfredo Cesareo (1861-1937). Tosti used four of the nine original stanzas from nine stanzas and delivers them in strophic form. The song is in F major. The accompaniment imitates the sounds of a mandolin. “Vola O Serenata,” repeats in every verse and the singer should vary how they are delivered in every phrase. Melodic lines are simple and support the texts well. An example would be how the word “Vola” or “to fly” seems to float around gently. The singer should use a lighter tone to successfully deliver this intended emotion. (Sanvitale & Manzo, 2012)

**Example 9** *La serenata* (The serenade), mm.1-6

The image shows a musical score for the first six measures of 'La serenata'. The score is in F major and 3/4 time, with a tempo marking of quarter note = 80. It features a piano accompaniment and a vocal line. The piano part is marked 'PIANOFORTE' and includes a tempo marking of quarter note = 80. The vocal part is marked 'CANTO' and includes the lyrics 'Vo - la, O se.re.'.

**2.3.13** *Nont'amo più* (I no longer love you)

This is one of the most famous pieces composed by Tosti. The expressive text was written by Carmelo Errico (1848-1892). *Non t'amo più* was composed in 1884 and the title means “I no longer love you.” It is about a hopeless man who has deep pain in his heart. He wants to be apart from his beloved because their relationship cannot move on. Her promises, caresses and kisses are all lies. He used

to be madly in love with her but he now knows that the ending is near. (George Mason University, 2012)

The piece begins in e minor and Tosti uses strophic form. The accompaniment supports the text well. The pianist's right hand moves smoothly from one chord to another. Chromatic notes appear to make the line more sinuous. Then the key changes to E major because relating to the text that talks of the love he no longer has. Consequently the key moves in the same direction as the first stanza. The singers should express the words to tell the story. The pronunciation, with correct stress and accent, must be clear. When the mood changes, the voice color should match.

**Example 10** *Non t'amo più* (I no longer love you), mm.1-8

The musical score for 'Non t'amo più' (I no longer love you), measures 1-8, is presented in two systems. The first system shows the vocal line (CANTO) and the piano accompaniment (PIANOFORTE). The tempo is marked as quarter note = 66. The key signature is E minor. The vocal line begins with a rest, followed by the lyrics: 'Ricordi an-co-ra il dì che c'incon-trammo; Le tue pro-'. The piano accompaniment features a series of chords in the right hand and a melodic line in the left hand. The second system continues the vocal line with the lyrics: 'mes-se le ri-cor-di an-cor? Fol-le d'a-more ioti se-guii, ci a-mammo, E accanto a'. The piano accompaniment continues with a similar texture, including a 'cresc.' (crescendo) marking. The key signature changes to E major in the second system.

## 2.4 Late Romantic to Twentieth Century Period (1880-2000)

During the latter portion of the Romantic period new art forms begin to appear. Writers and artists wanted to have portray less heightened emotions and deal more with the feelings in everyday life as objectively as they could. This became known as realism. Realism characterizes actual nature in order to get away from the

world of fantasy. It began in France after the Revolution in 1848. The famous composers of realism include Giacomo Puccini, Ruggero Leoncavallo, Carl Jonas Love, Mussorgsky, Chadwick, Anton Rubinstein, Alexander Serov, Vladimir Stasov, Mary Cassatt, John Singer Sargent, Thomas Eakins, Winslow Homer, and Childe Hassam.

The next movement, impressionism, began with Claude Monet (1840-1928). He displayed paintings in this style and used the name "Impression, soleil levant". Louis Leroy criticized Monet's painting and wrote a satirical review in the newspaper *Le Charivari*. Impressionism focused on atmosphere and not on a single strong expression. Examples of composers during this movement are Claude Debussy, Maurice Ravel, André Caplet, Frederick Delius, Isaac Albéniz, Enrique Granados, Erik Satie, Albert Roussel, Alexander Scriabin, Lili Boulanger, Federico Mompou, Charles Tomlinson Griffers and Karol Szymanowski.

The impressionists influenced young artists of the twentieth century. At the beginning of the twentieth century, many composers in the past had been using a tonal system (major and minor) for a long time. The new generation of composers wanted to create a style of something different. Pioneers on this front were Arnold Schoenberg and Igor Stravinsky. (Wright & Simms, 2006)

#### **2.4.1 *Four Songs, Op. 14* by Roger Quilter**

Roger Cuthbert Quilter, an English composer, was born on November 1, 1877 in Hove, Sussex. His father was a stockbroker and a businessman. He entered a school in Farnborough and was accepted at Eton College in 1892 where he was not particularly happy to study; the college was only interested in sports. In 1896 Quilter went abroad to study at the Hoch Conservatory in Frankfurt for five years where he studied composition with Ivan Knorr and befriended Balfour Gardiner, Norma O'Neill, and Cyril Scott. They were called the "Frankfurt Group". In 1901 he composed *Songs of the Sea* and Denham Price performed them at the Crystal Palace. A well-known tenor, Gervase Elwes, performed Quilter's songs and eventually the song cycle *To Julia* (1906) made Quilter famous. In 1921 Gervase Elwes was killed at Boston. Quilter, a founder member of the Musician's Benevolent Fund arranged the memorial service for Elwes. In 1923 a young baritone, Mark Raphael and Leslie

Woodgate became life long and loyal friends of Quilter. In 1952 Leslie Woodgate conducted a celebration concert for Quilter's birthday. In 1953 Quilter died at his home in St. John's Wood, London. (Langfield, 2012)

*Four Songs*, Op.14 is a set of songs that was composed by Roger Quilter in 1910 and is dedicated to Robin and Aimée Legge. The four songs are *Autumn Evening*, *April*, *A Last Year's Rose*, and *Song of the Blackbird*.

#### **2.4.2 No. 1 *Autumn Evening***

The song is about a sad person whose beloved has died. He brought her flowers and put them beside her grave. He wishes her to have a deep rest forever.

The words were written by Arthur Maquarie (1874-1955), who graduated from the University of Sydney. He was a freelance writer and English teacher. (Answers, 2012) Syncopation appears in almost every measure of this piece. It creates a feeling of moving or flowing. It starts in b minor but ends in B major. It could be imagined as if he feels his beloved is happy and is in peace. Quilter combined the texts and harmony very well.

#### **2.4.3 No. 2 *April***

The words to this song were written by William Watson (August 2, 1858 – August 13, 1935) who was an English poet. He was famous during his time. (Poemhunter, 2012) The cheerful mood of this second song is different from the first song. The poem talks about a man who wants to tell April (his beloved) that he loves her but he hesitates to tell her his true feelings.

The singer should notice that the melody is quite difficult to sing because some of the soft parts rest very high on the note F and the singers have to sing G which is in the middle many male passagios. Many of the chords throughout the piece use additional ninths or sevenths.

**Example 11** *April*, mm.1-8

Allegro scherzoso e leggero (♩ = 126)

A - pril, Laugh thy girl-ish laugh - ter, Then, the mo - ment

**2.4.4 No. 3** *A Last Year's Rose*

The story of this song is based on “The Nightingale and the Rose” by Oscar Wilde (1854-1900). It is about a boy who is in love with a girl. She asks the boy to bring her a red rose. If he does, she would dance with him. This is being heard by the things surrounding the boy’s house including a nightingale and the trees. The nightingale looks around from tree to tree for the boy’s love. It finds a white rose tree, a yellow rose tree, and finally finds a red rose tree but it is dead because it is winter. To be able to get the flowers, the nightingale has to sing the most beautiful song to the tree, but he discovers that this year red rose tree cannot blossom. The only way to have a red rose is to sacrifice its life. However, an unexpected event occurs. When the boy gives the red rose to the girl, she refuses and says that there is someone else who gave her jewels that are more worthy than a red rose. The boy throws it away on the ground and runs away. (The Young Urban Unprofessional, 2012).

The words were written by William E. Henley (1849-1903) (Perry, 2012) and they can be divided into two sections. The first section is from the beginning until measure fourteen. The second section starts from measure five and continues until the

end of the song. The rhythms are a mixture of half notes, quarter notes, dotted quarter notes, triplets and sixteenth note. The rhythm propels the piece forward. The melodic lines move very smoothly and are not interrupted with large intervallic leaps. The singer must be careful not to come fixated with the flow of the music, especially in the passages of hemiola.

**Example 12** *A Last Year's Rose*, mm.1-8

Andante moderato poco con moto (♩ = 63)

*mp*

*con Ped.*

*mp*

From the brake the Night - in - gale Sings - ex - ult - ing to the Rose;

**2.4.5 No. 4 Song of the Blackbird**

The last song of this set is about the comparison of a blackbird to a common person. While the nightingale has a lyre of gold and the lark has a very rich clarion call, a blackbird has only a boxwood flute. However, it is the blackbird that is most important. The unique sound of the wood flute is full of passion.

The intervals of this piece consist of perfect fourths, perfect fifths and octaves. Seventh Chords appear in nearly every beat. Quilter began to use chromaticism and this tendency can be observed in the various keys appearing

throughout the piece. The key changes to F major at measure sixteen, F# major at measure twenty one, Bb major at measure twenty-four and then back to the key of C major.

#### **2.4.6 *Mélodies Passagères* by Samuel Barber**

Samuel Osborne Barber II was born on March 9, 1910 in West Chester, Pennsylvania. He was an American composer and composed orchestral, choral, opera and piano music. His talent in music was discovered at a very early age. His mother was a good pianist and his aunt, Louise Homer, was a very famous opera contralto. Barber had piano lessons with William Hatton Green at the age of six soon composed the piano piece, *Sadness*. He wrote his first opera at the age of ten, *The Rose Tree*. At the age of twelve, he was an organist in a church. At the age of fourteen, he studied at the Curtis Institute of Music in Philadelphia. He had piano lessons with Isabelle Vengerova, composition with Rosario Scalero, conducting with Fritz Reiner, and singing lessons with Emilio de Gogorza. During his studies at Curtis, he met his life partner, Gian Carlo Menotti. In 1928 Barber composed *Fortune's Favorite Child* for violin sonata and won the Joseph H. Beams Prize from Columbia University. His compositions were performed by famous artists such as Vladimir Horowitz, Eleanor Steber, Raya Garbousova, John Browning, Leontyne Price, Pierre Bernac, Francis Poulenc, and Dietrich Fischer-Dieskau. In 1935 he received a Pulitzer traveling scholarship to study abroad as well as the American Prix de Rome. (Pbs, 2012) In 1937 he composed Symphony No.1, in 1 movement at Rome was presented for the first American at the Salzburg Festival of Contemporary Music. On November 5, 1938, NBC Symphony Orchestra performed Barber's *Adagio for Strings* conducted by Arturo Toscanini. In 1939-1942 Barber taught orchestration at the Curtis Institution. In 1942 he joined the Army Air Force in the World War II, a time when he wrote his second Symphony. Barber was dismissed from the air force in 1945. In 1957 he composed the opera, *Vanessa*, and received a Pulitzer Prize in music. His third opera *Antony and Cleopatra* caused him much depression because it was not successful. His last composition was *The Third Essay for Orchestra* in 1978. At the age of 70, he had cancer and died in 1981. (The Library of Congress, 2012)

*Mélodies Passagères*, Opus 27 is composed for voice and piano, and there are five pieces in this song cycle. The text was written by Rainer Maria Rilke (1875-1926) and it is from *Poèmes Français*. Rilke was a Bohemian-Austrian poet. Two of his famous works are the “Letters to a Young Poet” and “Notebooks of Malte Laurids Brigge.”

*Mélodies Passagères* means passing melodies. Each piece was written at a different time. “*Puisque tout passé*”, “*Le clocher chante*” and “*Depart*” were composed in 1950. In April 1951, the songs were performed by the American soprano Eileen Farrell with Barber at the piano for a Washington D.C. concert. “*Un cygne*” and “*Tombeau dans un parc*” were composed in the same month. In February 1952 the French baritone Pierre Bernac and the pianist Francis Poulenc performed the whole set in Paris. These set of Barber’s songs are the only ones that he composed in a foreign language. (Platt, 2012)

#### **2.4.7 No. 1 *Puisque tout passe* (Since all the things pass)**

The title means “since all the things pass” and the song describes that life must move on. Reliving the past is torturous. The harmony of this piece is very interesting as it progresses, and the overall feeling of the song is almost that there is no end. The vocal line and the accompaniment line move smoothly and both parts work together. Imitation occurs between the two parts. A motive in measure 1-4 repeats five times. One time it appears in the voice, three times it appears in the right hand of the piano and the last one appears traveling from the voice to the left hand of the piano. The song starts in b minor and ends up in A major. The singer should understand how the melodies are connected and to be able to express the delicate text well. (Ecommons, 2012)

**Example 13** *Puisque tout passé* (Since all the things pass), mm.1-5

Musical score for *Puisque tout passé* (mm. 1-5). The score is in 3/4 time, key of D major, and tempo Moderato (♩ = 66). It features a voice line and a piano accompaniment. The voice line starts with a rest, then sings "Puis-que tout pas - se, fai-sons la mé-lo-di - e pas - sa - gè - re;". The piano accompaniment is marked *p* and *con pedale* in the first system, and *espr.* and *legato* in the second system. The piano part features complex rhythmic patterns, including groups of six triplet eighth notes in the left hand.

**2.4.8 No. 2 *Un cygne* (A swan)**

*Un cygne* talks of a swan that is swimming in a lake. It reflects a beautiful image of happiness and doubt. Barber used complicated rhythms throughout the piece to display the complexity of water and images. For example duple, triple, and quintuple of the beat. He used groups of six triplet eighth-notes in the left hand piano which paints the swan swimming in the lake. (Ecommons, 2012)

The singer should be precise with the rhythm. It will be too difficult for the accompanist to follow the singer if too many liberties are taken. Vocal technique is also challenging because of the big intervals that have to move relatively quickly. The singer must always use good preparation in breath and mind to account for these difficult passages.

**Example 14** *Un cygne* (A swan), mm.1-5

The musical score for 'Un cygne' (A swan), mm. 1-5, is presented in two systems. The first system shows the Voice and Piano parts. The Voice part is in a soprano clef, starting with a whole note rest, followed by a half note 'Un' on a high note. The Piano part is in a grand staff, featuring a complex texture with many sixths and fifths, marked 'mp molto legato' and 'estompé'. The second system shows the Voice and Piano parts with lyrics. The Voice part is in a soprano clef, with lyrics: 'cy - gne a - van - ce sur l'eau tout en - tou - ré de lui -'. The Piano part is in a grand staff, featuring a complex texture with many sixths and fifths, marked 'mp molto legato' and 'estompé'.

**2.4.9 No. 3 Tombeau dans un parc (Grave in a park)**

The poem talks about a dead child who was buried in a tomb at a park. This piece is different from the other pieces that Barber wrote because it used only whole and half notes in the accompaniment. It also only uses perfect fourths and fifths. It could be imagined as the sound of emptiness and loneliness. An unexpected time signature has a surprising effect to the audience at the end. It changes into 3/2.

The singers are required to have a moving energy with sustained legato to sing this piece. Because the accompaniment plays only chords, the singers need to sustain the voice well enough to shape the phrasing. Pitches have to be perfectly in tune because harmony itself replicates altered tonality. If the pitches are not clear, the exactness in the harmony will be lost.

**Example 15** *Tombeau dans un parc* (Grave in a park), mm.1-6

The musical score for "Tombeau dans un parc" (Grave in a park), measures 1-6, is presented in two systems. The first system includes the voice part and the piano accompaniment. The tempo is marked "Lento e sereno" with a quarter note equal to 52 (♩ = 52). The voice part begins with a rest, followed by the lyrics "Dors au fond de l'al-lé-e,". The piano accompaniment is marked "p sostenuto" and features a characteristic bell-tower accompaniment of sixteenth notes in the right hand and chords in the left hand. The second system continues the voice part with the lyrics "ten-dre en-fant, sous la dal-le," and the piano accompaniment, which is marked "mp".

**2.4.10 No. 4 *Le clocher chante* (The bell tower sings)**

When the bell tower rang, the people of Valais celebrated and had a party. Every Saturday they drink beer and every Sunday they bring bread or manna to the church. The boys and girls are having a great time.

An interesting accompaniment creates the sound of bell from a tower by using a group of sixteen notes in the right hand that it is repeated throughout the song. The chord progressions use only chords i and iv. This piece is quite tricky for the singers to sing with the accompaniment. The down beat is nearly invisible. The breathe must be well-managed in order to be able to sing the last phrase in one breath.

**Example 16** *Le clocher chante* (The bell tower sings), mm.1-3

Non troppo allegro  $\text{♩} = 84$  *poco f*

Voice

Mieux qu'une tour pro-fa - ne,

Piano

*sf* *r. h.* *f sonoro* *poco f*

*Sost. Ped. throughout*

je me chauf - fe pour mû-rir mon ca-ril - lon.

**2.4.11 No. 5 *Départ* (Departure)**

Barber wanted to write in a new musical language, which led to more interesting harmonies. He did not follow the composition trends he previously used and he began to use some twentieth-century devices. This piece has a pedal point on the note A. It appears in every beat of the song, either in the piano part or in the vocal part. There is a tritone in every measure except the first measure as indicated in the example below, where it is formed with the notes A and D#. The notes F and B appear in the last five measures. An ostinato appears in many places and is comprised of the notes G, G#, Bb, and A. It is transposed at the end (F, Gb, Ab and G). This makes sense because the poem is about a person who travels to another place and Barber accordingly moves the ostinato from G to A. (Ecommons, 2012)

**Example 17** *Départ* (Departure), mm.1-5

The image displays a musical score for the first five measures of the piece "Départ" (Departure). The score is written for Voice and Piano. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked "Molto lento" with a metronome marking of 44. The music begins with a piano introduction in the left hand, marked "p sostenuto" and "con pedale". The right hand of the piano part features a triplet of eighth notes, marked "espr." and "3". The voice part enters in the first measure with the lyrics "Mon a - mi - e, il faut que je". The piano accompaniment continues with a triplet of eighth notes in the right hand, marked "3". The lyrics for the second system are "par - te. Vou - lez - vous voir l'en - droit sur la". The piano accompaniment continues with a triplet of eighth notes in the right hand, marked "3".

## CHAPTER III

### METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

#### 3.1 Performing Information

A total of twenty-two songs: two single pieces and four sets of art songs were selected:

Single songs:

- “Mit Würd’ und Hoheit angetan” from *Die Schöpfung* by Franz Joseph Haydn
- Duet Aria: “Pur ti miro, pur ti godo” from *L’incoronazione di Poppea* by Claudio Monteverdi

Art songs:

- Selections from *Winterreise*, Op.89 No.1 *Gute Nacht*, No.2 *Die Wetterfahne*, No.5 *Der Lindenbaum*, No.8 *Rückblick*, No.15 *Die Krähe*, No.18 *Der stürmische Morgen*, No.24 *Der Leiermann* by Franz Schubert
- *L’ultima Canzone*, *La Serenata*, *Ideale*, and *Non t’amo più* by Paolo Tosti
- *Four Songs*, Op.14 by Roger Quilter
- *Mélodies Passagères*, Op.27 by Samuel Barber

## **3.2 Objectives**

3.2.1 To study and work on different vocal compositions from the Baroque, Classical, Romantic and Twentieth century periods.

3.2.2 To study and understand the meaning of the poems or texts.

3.2.3 To study how to interpret the pieces in different styles of music.

3.2.4 To develop and acquire the technique necessary to perform each piece.

## **3.3 Instrument**

Voice

## **3.4 Process of Preparing the Recital Document**

3.4.1 Choose the repertoire with the advisors

3.4.2 Formulate a research plan for the chosen pieces

3.4.3 Present the plan and research to the advisors

3.4.4 Discuss Recital document with the advisors for final decision and approval

3.4.5 Find research sources for the chosen pieces, including Books, Audio Recordings and the Internet

3.4.6 Write the Recital document, following the plan approved by the advisors and using the research materials found

3.4.7 Edit the Recital document including editing for concepts and correct usage of English

3.4.8 Schedule with the advisors a date for the Oral Defense

3.4.9 Contact the manager of Building A, College of Music, Mahidol University, to reserve a date and time for the oral defense

### **3.5 Process of Preparing the Graduate Recital**

3.5.1 Discuss the repertoire with the private teacher

3.5.2 Select and study the repertoire lists

3.5.3 Final approval of the repertoire

3.5.4 Provide the accompanist with all musical pieces

3.5.5 Set up rehearsals with the accompanist

3.5.6 Collect and study the research materials, data and information for the Graduate Recital Document

3.5.7 Take private lessons for one hour per week

3.5.8 Devise a schedule for individual practice

3.5.9 Practice approximately two hours per day from June 2012 to February 2013

3.5.10 Plan the pieces to study in advance with the private teacher

3.5.11 Confirm the dates and times for the Hearing Examination and Recital with the manager of the Music Building and Music Auditorium (MACM Hall), College of Music, Mahidol University

3.5.12 Present the Hearing Exam

3.5.13 Prepare the Program Notes using summarized information from the Recital Document

3.5.14 Perform the Graduate Voice Recital and submit the Graduate Recital Document with the CD and DVD recordings of the performance.

### 3.6 Preparation Timeline

The practice and study schedule are as follows:

Pieces for Study	2012-2013									
	Jun	Jul	Aug	Sep	Oct	Nov	Dec	Jan	Feb	
1. "Mit Würd' und Hoheit angetan" from <i>Die Schöpfung</i> by Franz Joseph Haydn										→
2. Duet Aria: "Pur ti miro, pur ti godo" from <i>L'incoronazione di Poppea</i> by Claudio Monteverdi										→
3. <i>Winterreise</i> Op.89, No. 1, 2, 5, 8, 15, 18, 24 by Franz Schubert										→
4. <i>L'ultima Canzone, La Serenata, Ideale, and Non t'amo più</i> by Paolo Tosti										→
5. <i>Four Songs</i> , Op.14 by Roger Quilter										→
6. <i>Mélodies Passagères</i> by Samuel Barber										→

### 3.7 Recital Presentation

The Graduate Recital is presented as a formal recital. The audience is provided with program notes before the beginning of the performance. The program is separated into two sections separated by a 15 minute intermission.

### 3.8 Program and Approximate Timing

#### 3.8.1 "Mit Würd' und Hoheit angetan" from *Die Schöpfung*

by Franz Joseph Haydn

approx. 5 minutes

3.8.2 *Winterreise*, Op.89 No.1 *Gute Nacht*, No.2 *Die Wetterfahne*, No.5  
*Der Lindenbaum*, No.8 *Rückblick*, No.15 *Die Krähe*, No.18 *Der*  
*stürmische Morgen*, No.24 *Der Leiermann*

by Franz Schubert

approx. 18 minutes

3.8.3 *L'ultima Canzone*, *La Serenata*, *Ideale*, and *Non t'amo più*

by Paolo Tosti

approx. 15 minutes

### **Intermission**

3.8.4 Duet Aria: "Pur ti miro, pur ti godo" from *L'incoronazione di*

*Poppea* by Claudio Monteverdi

approx. 5 minutes

3.8.5 *Mélodies Passagères*, Op.27

by Samuel Barber

approx. 9 minutes

3.8.6 *Four Songs*, Op.14

by Roger Quilter

approx. 8 minutes

Total approximated time is 60 minutes without intermission.

## CHAPTER IV

### PROGRAM NOTES

#### 4.1 Performers' Biographies

##### **Salith Dechsangworn, Tenor**

Salith began singing as a chorus member with St. John's Choir during high school. At the age of 18, he started taking formal voice lessons with Ajarn Jairat Pitakjaroen. Salith later continued his vocal training at Mahidol University, College of Music, where he completed his Bachelors Degree in Vocal Performance in 2005 under the instruction of Ms. Nancy Tsui-Ping Wei. In 2011, he began study towards a master degree in Vocal Performance under the instruction of Dr. Ramon Montet and Dr. Joseph Rinaldi.

Salith participated in the Pro Musica International Master Classes in Loei with Madame LohSiaw Tuan in 2007, 2008, 2010, and 2011 as well as in Penang Malaysia in 2011 and 2012. He has also performed in masterclasses with Victoria Rappanan from San Francisco USA, Israel Lanzono from Spain, Dr. Ramon Montet and Ligaya Quinto from the Philippines, and Stefan Sanchez.

Salith's singing experiences are greatly varied. He was a member of The Voices and participated in The Choir Olympic 2006 for a choir competition in Xiamen, China. In 2008, Bangkok Opera invited him to sing in a pop opera style concert in Bali, Indonesia. A year later, he was invited to sing as a soloist with Bangkok Music Society in a Christmas Concert. In 2010, he was a member of the band named Viva (Pop Opera Band). He was also selected to play the role Geno in the musical, "Ghost Opera" as part of the Music Business project at Mahidol University College of Music. In 2012, he received the honor to portray the role of "Ferrando" in the opera *Così fan tutte*. In the same year, he had an opportunity to play the role of "Father" in *Boy and a Tiger* at Impact Arena in a production directed by Bruce

Gaston. Currently, Salith is a part-time voice teacher at Mahidol University College of Music.

**Parvati Mani, Pianist**

Parvati Mani was raised in Vienna, Virginia, where she began her piano studies. At fifteen, she moved to Interlochen, MI, to study at the Interlochen Arts Academy with Yoshikazu Nagai. She received her BM degree from the Eastman School of Music, where she studied with Thomas Schumacher. She then received her Master's Degree from the San Francisco Conservatory of Music, studying with Yoshikazu Nagai.

Parvati has received awards including the Beatrice M. Rine Piano Scholarship at the San Francisco Conservatory, the Gordon and Lillian Hardy Scholarship to study at the Aspen Music Festival, and the prestigious Howard Hanson Scholarship for her studies at Eastman. She has participated in numerous summer festivals including the Aspen Music Festival and School in 2009, the Beijing International Music Festival and Academy in 2008, and the Eastern Music Festival in the summers of 2003, 2005, and 2007. She has performed throughout the United States including at the Kennedy Center and the Hungarian Embassy in Washington, D.C. Parvati also enjoys playing chamber music and in other collaborative settings.

Parvati has had lessons and masterclasses with world-renowned artists such as Gabriel Chodos, Philip Kawin, Logan Skelton, Sharon Mann, Mack McCray, and Ann Schein, among others. In chamber music and collaborative music, she has received coachings from artists including Mikhail Kopelman, Oleh Krysa, Jean Barr, Robert Swenson, Mark Sokol, Jennifer Culp, and members of the Ying Quartet.

Parvati has moved to Thailand to join the faculty of Mahidol University's College of Music.

**Ayano Schramm-Kimura, Soprano**

Born in Japan, Ayano Schramm-Kimura was educated at Rugby School, King's College London and ESCP-EAP in the UK and Germany. Currently she is in the Master's Program in Vocal Performance at the College of Music, Mahidol University. She is a lyric soprano.

She has played as the title role in *Dido and Aeneas* in 2012 with the NUNI

Production Bangkok and has learned the role of Dorabella for the *Così fan tutte* production held at Mahidol University. She has sung in various operas such as *Thais* and *La Bohème* as a chorus member. She has also performed in a number of concerts as a soloist including Mozart's Mass in C Major, the Faure Requiem and the Mozart Requiem.

She is currently coached by Dr. Joseph Rinaldi at Mahidol University. She has been also coached by Colleen Ann Jennings, Sheilagh Angpiroj, Lohsiew Tuan, Victoria Rapanan, Pamela Hinchman, Professor Kotoko Saito, and Professor Lukasovsky.

## 4.2 Program Notes

“Mit Würd’ und Hoheit angetan” from *Die Schöpfung* Franz Joseph Haydn  
(1732-1809)

Selections from *Winterreise* Op.89 Franz Schubert (1797-1828)

No. 1 *Gute Nacht*

No. 2 *Die Wetterfahne*

No. 5 *Der Lindenbaum*

No. 8 *Rückblick*

No.15 *Die Krähe*

No.18 *Der stürmische Morgen*

No.24 *Der Leiermann*

Song Selections Paolo Tosti (1846-1916)

*L'ultima Canzone*

*Ideale*

*La Serenata*

*Non t'amo più*

## Intermission

Duet Aria: “Pur ti miro, pur ti godo” Claudio Monteverdi  
From *L'incoronazione di Poppea* (1567-1643)

Ayano Schramm-Kimura, Soprano

*Mélodies Passagères*, Op.27

Samuel Barber (1910-1981)

No. 1 *Puisque tout passe*

No. 2 *Un cygne*

No. 3 *Tombeau dans un parc*

No. 4 *Le clocher chante*

No. 5 *Départ*

*Four Songs*, Op.14

Roger Quilter (1877-1953)

No. 1 *Autumn Evening*

No. 2 *April*

No. 3 *A Last Year's Rose*

No. 4 *Song of the Blackbird*

**Recitative and Aria “Mit Würd’ und Hoheit angetan”,**

**From *Die Schöpfung* (Oratorio)**

**Franz Joseph Haydn**

*Die Schöpfung* was composed for solo soprano, tenor, and bass as well as chorus and orchestra. The story is divided into three parts. Part one tells of how the universe, earth, sea and plants were created. Part two presents how animals, man and women were created. In the final part, Adam and Eve were introduced and together they enjoy Paradise.

*Mit Würd’ und Hoheit angetan* means, “clothed in majesty and dignity”. This aria occurs in the second part. It is in C major and bears an Andante tempo marking. The German text was written by Heinrich Brockes (1680-1747). Uriel describes how God created a man and a woman. This aria is quite challenging for tenor voices because it maintains a high tessitura throughout and the tricky rhythms must be solidly employed without waver. This aria is very suitable for high tenors because the lowest note is the G below middle C.

***Winterreise* Op.89**

**Franz Schubert**

***Gute Nacht*, No.1 (Good Night)**

A man is at a crossroad in the cold winter night. Moonlight shines all across the snowy land. He has decided to leave his beloved's house in the middle of

the night because she has betrayed him and is going to marry another man. He cannot leave during the day because he may not have the strength to leave while she is there and he would lose his mind if he could not escape her torture.

***Die Wetterfahne, No.2 (The weather-vane)***

He left his beloved's house and is now out of the village. He does not know where to go and wants to forget everything about her. The strong wind comes and he tries to get away. When he looks at her house with anger, he says that he should have noticed her betrayal sooner and he begins to follow the weather-vane.

***Der Lindenbaum, No.5 (The linden tree)***

He wants to escape the past when he was with her but everything still haunts him. The man recognizes his surroundings as an old Linden tree where he used to sit, and he momentarily forgets that the winter is cold. His sadness is forgotten and he feels as if he is at home again.

***Rückblick, No.8 (A look back)***

His wandering still continues with pain in his heart. The feeling of the prelude is like that of a storm in g minor. He feels that the ground burns his feet even though he walks on ice and snow. In all of the places he goes, he feels scorn him.

***Die Krähe, No.15 (The crow)***

The crows flies above him in a circle. His head is covered by its shadow as if evil is always following him. He asks them to leave, freeing him from this misery. This piece is written in c minor. Chromatic notes are used as part of the motive gestures of the song. Triplets at the beginning create an image of crows flying in circles overhead, Schubert continues using this rhythm for the piece's duration.

***Der stürmische Morgen, No.18 (The stormy morning)***

Dawn shines with red color in the sky like fire flames. The cold winds waken the wanderer. He tries to fight the growing weakness inside of himself. Schubert set this in d minor. The introduction creates the effect of strong winds or a storm. Sforzando accents wake him from his slumber. He then begins to burst out in

temper. The singer's line is doubled by the pianist in the first seven measures, bringing forth great intensity. Then the piano part enters with dramatic force and contains strong cadences before the second verse begins. Nothing can calm his emotions in the second verse. The rhythms of the song support the emotion well. The music continually builds through use of growing chords, eventually leaving the listener with an atmosphere that is cold and savage.

### ***Der Leiermann, No.24 (The organ-grinder)***

This is the last piece of the entire cycle. The journeyer walks slowly without destination, without goal or purpose, not knowing if he wants to live or die. While wandering the streets, he meets an old man who plays the barrel organ. This piece is in the key of a minor. The accompaniment has a thinner texture – it is as empty as his life. He does not have any place to go or stay. The music is still, motionless. While the left hand piano uses only perfect fifths throughout the whole piece, the right hand alternates with the voice part.

A soft dynamic and legato line indicate his emptiness, which makes the expression of this piece very deep. He realizes that he has no one left and no place to go and he decides to continue his life following the organ grinder.

### **Song selections**

**Paolo Tosti**

#### ***L'ultima Canzone (The last song)***

*L'ultima Canzone* means “the last song”. The story is about a man who is in love a woman named Nina, but he receives the news that Nina is going to marry another man the following day. He cannot think of anything else to do except sing to her. He sings, and no matter what happens, he will always be at her side. He tries to convince her to change her mind and marry him instead. If she does marry him, he promises that she will always hear the song of love and wants her to remember the kisses that they once exchanged.

#### ***Ideale (Ideal)***

Tosti composed *Ideale*, or ideal, in 1882. The text was written by Carmelo Errico (1848-1892). It was taken from the collection “Convolvoli” and it was the most

popular romanze at a time. This piece indicates how special the girl is and the singer asks her to return. His heart is filled with love for her. Even in its darkest place, the light from her never stops shining and every trouble seems to melt away, like a new dawn.

### ***La Serenata (The serenade)***

Night has arrived and the singer is surrounded by the light of the moon. The girl sleeps in her house on the bed, quietly. A lamp is lit. A man under her window wants to kiss her and his song flies to her place. He is so happy when he sings about her that even the moon appears different to him; it shines clearly.

### ***Non t'amo più (I no longer love you)***

This is one of the most famous pieces composed by Tosti. The expressive text was written by Carmelo Errico (1848-1892). *Non t'amo più* was composed in 1884 and the title means "I no longer love you." It is about a hopeless man who has deep pain in his heart. He wants to be apart from his beloved because their relationship cannot move on. Her promises, caresses and kisses are all lies. He used to be madly in love with her but he now knows that the ending is near.

### **Duet Aria: "Pur ti miro, pur ti godo", from *L'incoronazione di Poppea***

**Claudio Monteverdi**

"Pur ti miro, pur ti stringo" is a duet aria between a soprano (Poppea) and a castrato or tenor (Nero). The title of the aria means, "I gaze upon you, I embrace you." In this scene, Nero and Poppea are very happy after all of the troubles they have encountered. The melodic lines are very close to one another and continually overlap, emphasizing each other's happiness. In order to sing this duet well, the energy of both singers has to match one another; this will keep the audience's attention. The form is ABA. The tempo section A starts as Andante. This is followed by the B section, which moves a bit more quickly, and the duet eventually returns to A

***Mélodies Passagères, Op.27*****Samuel Barber*****Puisque tout passe (Since all the things pass)***

The title means “since all the things pass” and the song describes that life must move on. Reliving the past is torturous. The harmony of this piece is very interesting as it progresses, and the overall feeling of the song is almost that there is no end. The vocal line and the accompaniment line move smoothly and both parts work together.

***Un cygne (A swan)***

*Un cygne* talks of a swan that is swimming in a lake. It reflects a beautiful image of happiness and doubt. Barber used complicated rhythms throughout the piece to display the complexity of water and images. For example duple, triple, and quintuple of the beat. He used groups of six triplet eight-notes in the left hand piano which paints the swan swimming in the lake.

The singer should be precise with the rhythm. It will be too difficult for the accompanist to follow the singer if too many liberties are taken. Vocal technique is also challenging because of the big intervals that have to move relatively quickly. The singer must always use good preparation in breath and mind to account for these difficult passages.

***Tombeau dans un parc (Grave in a park)***

The poem talks about a dead child who was buried in a tomb at a park. This piece is different from the other pieces that Barber wrote because it used only whole and half notes in the accompaniment. It also only uses perfect fourths and fifths. It could be imagined as the sound of emptiness and loneliness. An unexpected time signature has a surprising effect to the audience at the end. It changes into 3/2.

***Le clocher chante (The bell tower sings)***

When the bell tower rang, the people of Valais celebrated and had a party. Every Saturday they drink beer and every Sunday they bring bread or manna to the church. The boys and girls are having a great time.

An interesting accompaniment creates the sound of bell from a tower by using a group of sixteen notes in the right hand that it is repeated throughout the song. The chord progressions use only chords i and iv. This piece is quite tricky for the singers to sing with the accompaniment. The down beat is nearly invisible. The breathe must be well-managed in order to be able to sing the last phrase in one breath.

### ***Départ (Departure)***

Barber wanted to write in a new musical language, which lead to more interesting harmonies. He did not follow the composition trends he previously used and he began to use some twentieth-century devices. This piece has a pedal point on the note A. It appears in every beat of the song, either in the piano part or in the vocal part. There is a tritone in every measure except the first measure as indicated in the example below, where it is formed with the notes A and D#. The notes F and B appear in the last five measures. An ostinato appears in many places and is comprised of the notes G, G#, Bb, and A. It is transposed at the end (F, Gb, Ab and G). This makes sense because the poem is about a person who travels to another place and Barber accordingly moves the ostinato from G to A.

### ***Four Songs, Op.14***

**Roger Quilter**

#### ***Autumn Evening***

The song is about a sad person whose beloved has died. He brought her flowers and put them beside her grave. He wishes her to have a deep rest forever.

The words were written by Arthur Maquarie (1874-1955), who graduated from the University of Sydney. He was a freelance writer and English teacher. Syncopation appears in almost every measure of this piece. It creates a feeling of moving or flowing. It starts in b minor but ends in B major. It could be imagined as if he feels his beloved is happy and is in peace. Quilter combined the texts and harmony very well.

#### ***April***

The words to this song were written by William Watson (August 2, 1858 – August 13, 1935) who was an English poet. He was famous during his time. The

cheerful mood of this second song is different from the first song. The poem talks about a man who wants to tell April (his beloved) that he loves her but he hesitates to tell her his true feelings.

### ***A Last Year's Rose***

The story of this song is based on "The Nightingale and the Rose" by Oscar Wilde (1854-1900). It is about a boy who is in love with a girl. She asks the boy to bring her a red rose. If he does, she would dance with him. This is being heard by the things surrounding the boy's house including a nightingale and the trees. The nightingale looks around from tree to tree for the boy's love. It finds a white rose tree, a yellow rose tree, and finally finds a red rose tree but it is dead because it is winter. To be able to get the flowers, the nightingale has to sing the most beautiful song to the tree, but he discovers that this year red rose tree cannot blossom. The only way to have a red rose is to sacrifice its life. However, an unexpected event occurs. When the boy gives the red rose to the girl, she refuses and says that there is someone else who gave her jewels that are more worthy than a red rose. The boy throws it away on the ground and runs away.

### ***Song of the Blackbird***

The last song of this set is about the comparison of a blackbird to a common person. While the nightingale has a lyre of gold and the lark has a very rich clarion call, a blackbird has only a boxwood flute. However, it is the blackbird that is most important. The unique sound of the wood flute is full of passion.

The intervals of this piece consist of perfect fourths, perfect fifths and octaves. Seventh Chords appear in nearly every beat. Quilter began to use chromaticism and this tendency can be observed in the various keys appearing throughout the piece. The key changes to F major at measure sixteen, F# major at measure twenty one, Bb major at measure twenty-four and then back to the key of C major.

### **4.3 Date, Time, and Venue of the Performance**

Date: March 14, 2013

Time: 1:00 pm.

Venue: Music Auditorium (MACM Hall), College of Music Mahidol University, Salaya, Nakhonpathom.

## **CHAPTER V**

### **CONCLUSION AND RECOMMENDATIONS**

#### **5.1 Conclusion**

To be a musician is not an easy job. Although performances are often short, it takes a lot of time to practice and understand the various elements of a musical work: melody, rhythm, texts, musicality, and the composer's original intentions. The professional singer must have discipline in order to let all of those things come out naturally in their performance. So the audience feels as if they are a part of the show and so that they can more fully enjoy the performance. Being intrigued and inspired by the music are some of the most important things for any given performer. These will help the performer carry his energy until the end of the concert.

One of the biggest responsibilities for a singer is to be always healthy. To catch a cold, fever, or soar throat are detrimental symptoms to occur before the concert. Serious problems could occur if a singer performs with a soar throat. The singer should find their own way not to get sick such as stay away from sick people or patients, use a small cloth to cover their mouth to protect from virus, take a vitamin C to help build the immune system and any other prevention a singer might have. In my case, it is quite hard for me to stay healthy always because I easily get soar throats when the weather changes.

A sixty- minute concert is an extremely challenging experience. Mental focus at all times must be present. This is true for singers who must sing for an hour because they could damage their voice easily if they do not sing properly. The quality of sound will not last until the end without proper preparation. A dress rehearsal or run through the program before the concert should occur but not on the same day. It will help the singer to identify the problems before the concert so that the singer could cope with them better. I was fortunate enough to have three run throughs. They helped me to fix some problems that occurred during performing such as breathing

issues, body tension issues relating to acting choices, and having enough rest before beginning another piece. These rehearsals all add confidence in the final performance.

## **5.2 Recommendations**

### **5.2.1 The Program**

- The program should be printed and presented in English and Thai for both the international audience and the Thai audience.
- Ensure that all the details in the program are correct and in order.

### **5.2.2 The Preparation for Performance**

- The singer should set the rehearsal schedule and follow it with discipline.
- All events should be planned and scheduled in consultation with both the advisors and the accompanist.
- All rehearsals and private lessons should be recorded and listened to. This process will help the singer improve more in term of overall performance. Practice should be undertaken every day, especially at the point two weeks before the concert date.
- All problems should be discussed with your private teacher or advisor.
- The singer should be careful about health. The singer should get plenty of sleep, drink plenty of water, exercise regularly, and eat healthy food.
- One or two weeks before the concert, a run-through of the program as it is to be exactly performed on the concert day should be undertaken.
- The singer should maintain a positive and confident attitude, perhaps by doing daily meditation and developing an attitude that strengthens oneself for both the rehearsal stage and the actual performance.

### **5.2.3 Other organizing functions**

- The music auditorium managers should be contacted at least two months before the concert date.
- Ensure that many concert-goes can attend.

- A date and time for the rehearsal and sound check should be determined and arranged.
- Recital posters and post them several weeks before the concert.
- Posters should be designed and disseminated at least two weeks before the concert.
- The officers who arrange that the performance be recorded in DVD or CD format should be contacted at least two weeks in advance, or as much time as is needed.

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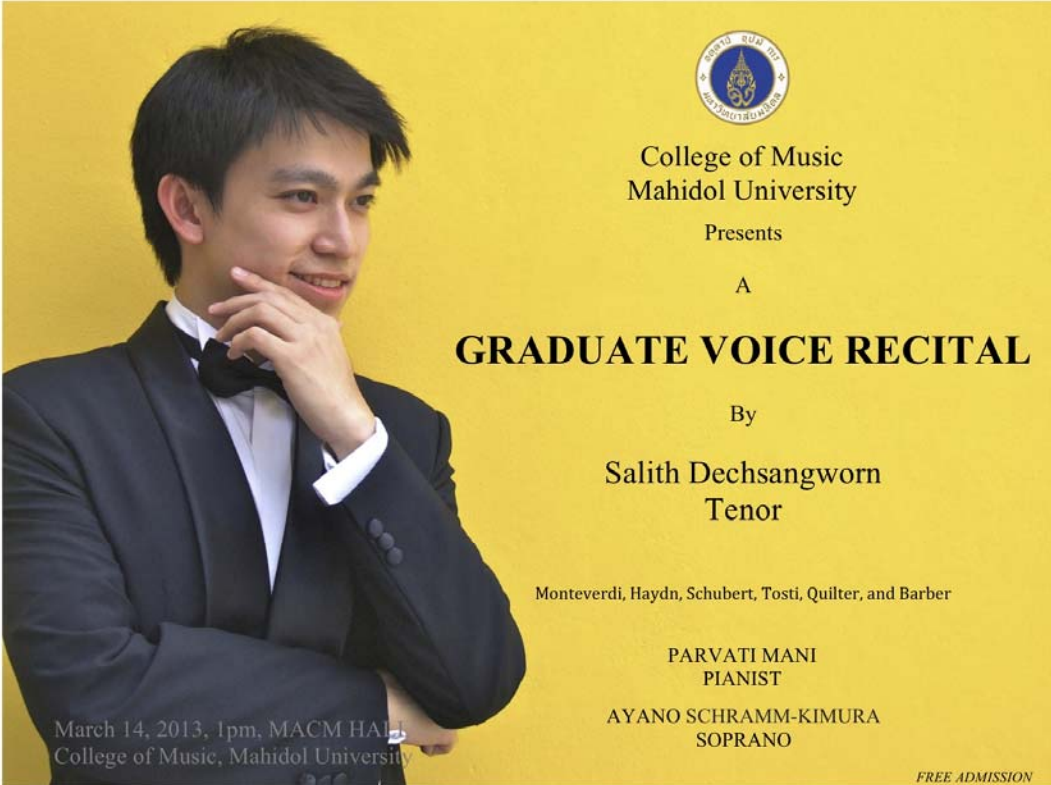
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## **APPENDIX**

## Graduate Voice Recital by Salith Dechsangworn Poster 1





College of Music  
Mahidol University  
Presents  
A  
**GRADUATE VOICE RECITAL**  
By  
Salith Dechsangworn  
Tenor

Monteverdi, Haydn, Schubert, Tosti, Quilter, and Barber

PARVATI MANI  
PIANIST

AYANO SCHRAMM-KIMURA  
SOPRANO

March 14, 2013, 1pm, MACM HALL  
College of Music, Mahidol University

FREE ADMISSION

## Graduate Voice Recital by Salith Dechsangworn Poster 2



College of Music  
Mahidol University

Presents

A

**GRADUATE VOICE RECITAL**

By

Salith Dechsangworn  
Tenor

Monteverdi, Haydn, Schubert, Tosti, Quilter, and Barber

PARVATI MANI  
PIANIST

AYANO SCHRAMM-KIMURA  
SOPRANO

March 14, 2013, 1pm, MACM HALL  
College of Music, Mahidol University

FREE ADMISSION

## **Graduate Voice Recital by Salith Dechsangworn, Tenor Audio CD**

<b>“Mit Würd’ und Hoheit angetan”</b> from <i>Die Schöpfung</i> Track 1	Franz Joseph Haydn (1732-1809)
<b>Winterreise Op.89, No. 1, 2, 5, 8, 15, 18, 24</b> Track 2-8	Franz Schubert (1797-1828)
<b>L’ultima Canzone, Ideale, La Serenata, and Non t’amo più</b> Track 9-12	Paolo Tosti (1846-1916)
<b>Duet Aria: “Pur ti miro, pur ti godo”</b> from <i>L’incoronazione di Poppea</i> Track 13	Claudio Monteverdi (1567-1643)
<b>Mélodies Passagères, Op.27</b> Track 14-18	Samuel Barber (1910-1981)
<b>Four Songs, Op.14</b> Track 19-22	Roger Quilter (1877-1953)

**Graduate Voice Recital by Salith Dechsangworn, Tenor Audio DVD**

## **BIOGRAPHY**

<b>NAME</b>	Mr. Salith Dechsangworn
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