

GRADUATE VOICE RECITAL

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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 are (1) to organise a professional voice recital from planning to execution, and (2) to execute a memorable performance that displays proficient vocalism, individual music interpretation, and expression. The musical selections included in this program were selected from the Baroque, Classical, Romantic, and long Twentieth Century periods, with an emphasis on modern art song.

The Graduate Voice Recital was given at the Music Auditorium, College of Music, Mahidol University, on August 18, 2014 at 1:00 pm. The program consisted of the following aria/songs:

1. Aria: “Ei, wie schmeckt der Coffee süsse” from *Schweigt stille, plaudert nicht (Coffee Cantata)* by Johann Sebastian Bach
2. Hymns: “Stabat Mater Dolorosa,” “Cujus Animam,” and “Quae Moerebat” from *Stabat Mater* by Luigi Boccherini
3. Canzonetti: “La Promessa” and “L’Invito” from *Soirées Musicales* by Gioachino Rossini
4. Mélodies: “Le Paon” and “Le Cygne” from *Les Histoires Naturelles* by Maurice Ravel
5. Songs: *Four Songs, Op. 13* by Samuel Barber
6. Lieder: *Sieben Frühe Lieder* by Alban Berg

The recital lasted approximately 60 minutes without intermission.

KEY WORDS: GRADUATE VOICE RECITAL / AYANO KIMURA SCHRAMM/
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CONTENTS

	Page
ACKNOWLEDGEMENTS	iii
ABSTRACT	iv
CHAPTER I INTRODUCTION	1
1.1 Importance and Background of the Graduate Recital	1
1.2 Objectives	2
1.3 Scope	2
1.4 Expectations	3
1.5 Conceptual Framework	3
CHAPTER II LITERATURE REVIEW	4
2.1 Baroque Period (1600-1750)	4
2.2 Classical Period (1750-1820)	13
2.3 Romantic Period (1820-1900)	21
2.4 Long Twentieth Century Period (1880-Present)	30
CHAPTER III METHODOLOGY OF PRESENTING THE GRADUATE RECITAL	85
3.1 Program	85
3.2 Objectives	85
3.3 Instruments	86
3.4 Process of Preparing the Recital Document	86
3.5 Process of Preparing the Graduate Recital	86
3.6 Preparation Timeline	88
3.7 Recital Presentation	89
3.8 Program and Approximate Timing	89

CONTENTS (cont.)

	Page
CHAPTER IV PROGRAM NOTES	90
4.1 Performers	90
4.2 Program Notes	97
4.3 Date, Time, and Venue of the Performance	122
CHAPTER V CONCLUSION AND RECOMMENDATIONS	123
5.1 Conclusion	123
5.2 Recommendations	125
BIBLIOGRAPHY	129
APPENDIX	138
BIOGRAPHY	142

CHAPTER I

INTRODUCTION

1.1 Importance and Background of the Graduate Recital

What do musicians do? They play music. What is music? It is ultimately some sound, but one, which can touch the souls of others. Music has the ability to entertain others. What makes singing more meaningful than other form of musical performance? Singers can use words to express more detailed emotions or describes the scenes, with the language people can understand. Sometimes singing can be combined with acting in order to create visual entertainment, as well as the audible entertainment.

So what is required to become a successful *classical* singer? In order to meet the expectations of the audience, who are often more cultivated in musical taste, there are a number of things to be accomplished. Obviously, singers require solid vocal technique to create good sound, but what makes this sound into real music is singers' individual willingness to express their music in their own ways: to add their soul. There are many factors, which can influence this ability: understanding of music theory, knowledge in music history and foreign languages (especially in dictions) and general musical skills to state the most obvious. However, the refinement is only made when the singer is able to interpret the text elaborately.

What does it take to organize and perform in a Master Recital? The most challenging part is to make the right selection of music for the recital. The recital should be unique to the Performer, and it should have personal meaning. For this particular Master Recital, a number of songs were considered and studied in detail, in parallel to daily vocalising exercises and weekly voice lessons. Sometimes it took several weeks before deciding whether the song was suitable for the Performer. The Performer believes that the program contains an interesting variety of music from different periods of time, with various nationalistic and musical characteristics, therefore entertaining.

As far as practicing the actual performance of the musical pieces, the Performer participated in a weekly studio performance class, voice department recital and a series of masterclasses. The execution of “performance” in front of the audience can be only improved by continual performance in front of them. Facial expressions, postures, hand gestures all contribute to the delivery of the inner emotion of the Performer to the audience.

1.2 Objectives

The Performer selects vocal compositions from different periods of time, namely Baroque, Classical, Romantic and long Twentieth Century in at least four different languages, which include English, German, Italian and French. The Performer studies the literature and historical background of the vocal compositions in order to prepare for professional performance of those musical pieces with sound vocal technique.

1.3 Scope

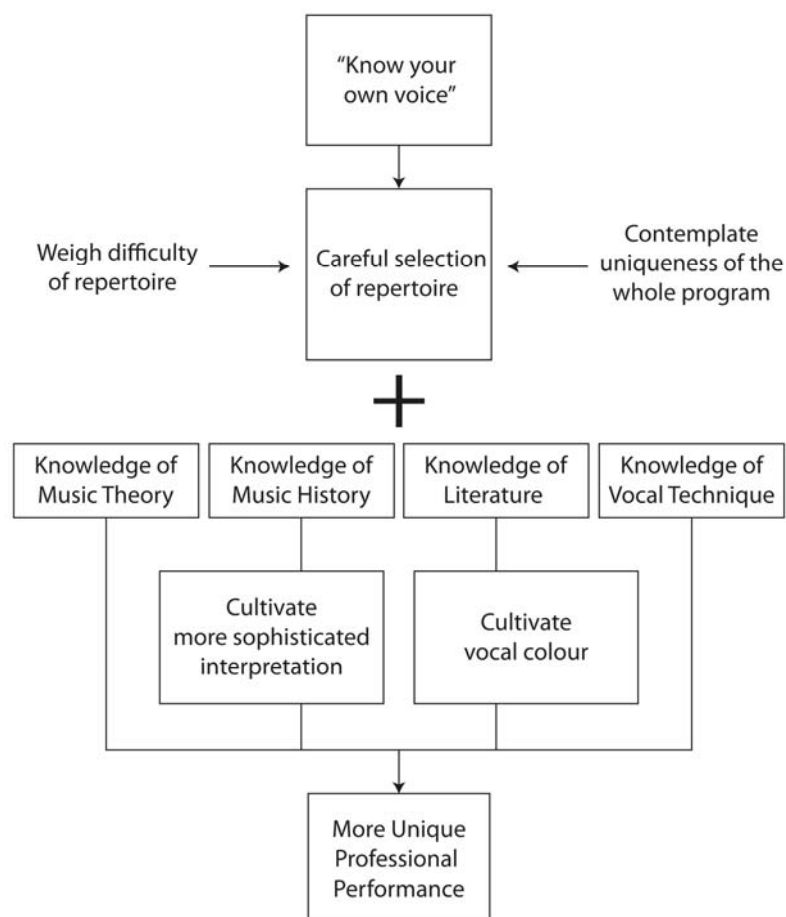
The recital document shall discuss composers’ biographical information, and descriptive information about the pieces. The Performer shall prepare program notes with backgrounds of each vocal composition in the program, which is listed below:

1. Aria: “Ei, wie schmeckt der Coffee süsse” from *Schweigt stille, plaudert nicht/Coffee Cantata* by J. S. Bach
2. Hymns: “Stabat Mater Dolorosa,” “Cujus Animam,” and “Quae Moerebat” from *Stabat Mater* by Luigi Boccherini
3. Canzonetti: “La Promessa” and “L’Invito” from *Soirées Musicales* by Gioachino Rossini.
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5. Songs: *Four Songs, Op. 13* by Samuel Barber
6. Lieder: *Sieben Frühe Lieder* by Alban Berg

1.4 Expectations

The Performer is required to understand vocal compositions from Baroque, Classical, Romantic and long Twentieth Century periods and to acquire the ability to deliver professional performance. She is also expected to understand the process of organizing a recital, and compiling a recital document. Additionally, the Performer shall also understand the proportion of choosing suitable repertoire for the recital, and provide sufficient information to those who may be interested in studying the pieces in the future.

1.5 Conceptual Framework



CHAPTER II

LITERATURE REVIEW

“The human voice is really the foundation of all music; and whatever the development of the musical art, however bold the composer's combinations, however brilliant the virtuoso's execution, in the end they must always return to the standard set by vocal music.” - Richard Wagner (Malesky, 2010).

For this voice recital, the Performer selected a series of works from the following musical periods:

- Baroque Period (1600-1750)
- Classical Period (1750-1820)
- Romantic Period (1820-1900)
- Long Twentieth Century Period (1900-Present)

However, the main focus is put on art songs from the long Twentieth Century period from France (Ravel), the United States (Barber) and Austria (Berg) to demonstrate contrasting musical styles of different countries.

2.1 Baroque Period (1600-1750)

The arts, such as paintings, architecture and music, of this period, are characterised by “theatricalism” of grandiose concepts, and by a rather heavy elaboration of design and magnificence of effect. Such Baroque spirit arose from the Catholic Counter Reformation, which attempted to re-establish the ruling authority of the Church and make a remarkable impression.

The Baroque period was regarded as an age of discovery. People believed in the power of music to influence the listener. They pursued a musical equivalent for each state of feeling and this passion led to a musical rhetoric – “doctrine of affections.” The willingness to express emotion in music, combined with music’s

inherent ability to touch the human soul, elevated music to be the most popular fine arts amongst the nobility and the middle-class.

In general, the Baroque spirit manifested in grandiose productions and spectacular music. Secular music became more significant than sacred music during this time since the music was influenced by non-ecclesiastical bodies. Instead of the Church, the upper classes supported the development of music.

As far as the tonality is concerned, the old church modes were replaced by major and minor keys. More attention was given to chord progressions and structure. Chromaticism contributed to the expansion of the harmonies employed in the Baroque. The importance of the vertical approach to music is reflected on the figured bass. Overall, Baroque music was more complicated than that from earlier periods.

Despite the fact that instrumental music gained significant popularity, vocal music continued to refine itself, and it flourished in new forms such as the aria, arioso, and accompanied solo song. Recitative was also invented as a style of dramatic declamation. Three much larger forms for vocal music also came into existence, and they used those newly discovered ideas: recitative for dramatic declamation, arias and ariosos for accompanied solo songs, chorus and orchestra (for example, in opera, cantata and oratorio).

2.1.1 Aria “Ei, wie schmeckt der Coffee süsse” from *Schweigt stille, plaudert nicht (Coffee Cantata)* by Johann Sebastian Bach

The Performer selected this light-hearted aria “Ei, wie schmeckt der Coffee süsse” from a well-known *Coffee Cantata (Schweigt stille, plaudert nicht, BWV 211)* by Johann Sebastian Bach (1685-1750). Although it is categorised as a cantata, it is humorous and makes it a perfect piece to be introduced as the opening piece of the recital. It is performed with a flute obbligato and keyboard: in this recital, it will be performed with a pianoforte, not a harpsichord.

J.S. Bach was one of the most renowned German composers and organists from the late Baroque period. He was born in a large musical family in Eisenach, in 1685. He received early training in the violin and organ from his father and his older brother, Johann Christoph. At the age of 15, he became a paid chorister at St.

Michael's church in Lüneburg, followed by various other positions as violinist and organist.

In 1717, he became Kapellmeister ("Director of Music") to the Prince of Cöthen. Prince Leopold was a keen amateur musician, who played the viola da gamba, and he maintained a fine orchestra of around 18 members for his own entertainment and the esteem of his court. Bach wrote many of his great instrumental works specifically for these musicians.

From 1723 until his death, J.S. Bach was Cantor ("singing master") at St. Thomas' Church in Leipzig. This church had a well-established and quite elaborate instrumental and choral tradition; in his first few years there he wrote an astounding number of new cantatas for use in the church services, sometimes as frequently as one each week. In 1729, he became the Director of the Collegium Musicum, and his output of sacred music declined. His eyesight deteriorated in the final years of his life, and he died in Leipzig in 1750, at the age of 65.

J.S. Bach was a supreme master of counterpoint, and a lot of his music is highly complex. Throughout his life, he was appreciated more for his brilliant organ playing and improvisatory skill than for his compositions. By the end of his life, his much was regarded as old-fashioned, as a simpler, more superficially elegant (*galant*) style was in vogue.

J.S. Bach's vocal and choral music includes:

- *St. Matthew Passion* and *St. John Passion*
- *Mass in B Minor*
- *Magnificat*
- *Christmas Oratorio*
- Over 200 church cantatas, including *Lobe den Herrn, meine Seele, Ein feste Burg ist unser Gott*, and *Wachet auf, ruft uns die Stimme*
- Over 20 secular cantatas, including the *Wedding*, *Peasant*, and *Coffee Cantatas*.

J.S. Bach's compositions for keyboard instruments include:

- Six Partitas, six "French" Suites, and six "English" Suites.
- Seven Toccatas

- Fifteen Inventions and fifteen Sinfonias
- *Goldberg Variations*
- Italian Concerto
- *The Well-tempered Clavier* (48 preludes and fugues in two books)
- Shorter works such as preludes and dances
- More than 250 works for organ, including chorale preludes, trio sonatas, solo concertos and toccatas (e.g. Toccata and Fugue in D minor).

J.S. Bach's instrumental and orchestral music includes:

- Six "Brandenburg" concertos
- Concertos for one, two, three or four harpsichords
- Two violin concertos
- A concerto for two violins
- Four orchestral suites
- Six suites for cello
- Six sonatas and partitas for violin (i.e. three of each)
- Six sonatas for violin and harpsichord
- Three sonatas for viola da gamba and harpsichord
- The Musical Offering

An Index to J.S. Bach's works, *Bach Werke-Verzeichnis* (BWV), was made by the German musicologist Wolfgang Schmieder in 1950. The BWV number identifies the pieces and these works are grouped thematically. The second edition of the music of J.S. Bach is called the *Neue Bach-Ausgabe* (NBA), published by Bärenreiter. The following musicologists contributed to the project: Friedrich Blume, Max Schneider, Friedrich Smend and Heinrich Bessler.

Music from the late Baroque period (1600 – 1750) is often elaborate and complex. Characteristics of J.S. Bach's compositions include:

- Counterpoint (two or more equally important voices heard simultaneously)
- Ornamentation and embellishment (e.g. trills), particularly at the cadence points.

- Imitation and sequence
- Modulations to closely related keys (typically up or down a 5th)
- Monothematic style (one main theme per movement)
- Long phrases
- Steady rhythmic pulse
- Hemiola rhythm before some important cadence points

A cantata is a narrative work for one or more singers. Cantatas may be sacred or secular in nature, resembling small-scale operas or oratorios. Important Baroque composers of cantatas include Giacomo Carissimi (1605-1674), Domenico Scarlatti (1685-1757), Heinrich Schütz (1585-1672), Georg Philipp Telemann (1681-1767), Johann Sebastian Bach (1685-1750) and George Frideric Handel (1685-1759). Later composers of cantatas include Mendelssohn, Elgar, Britten and Stravinsky. J.S. Bach composed more than 200 sacred cantatas and more than 20 secular cantatas.

Many of these secular cantatas are, in effect, small comic operettas. They were for the Collegium Musicum at Leipzig, where there were staged performances with male singers singing the female roles. The best-known 'comic' cantatas are *Wedding Cantata* (1723), *Aeolus Appeased* (1725), *Phoebus and Pan* (1729), and the *Peasant Cantata* (1742). Each work had a particular theme, and it was used as the nicknames of the works.

It is worth mentioning that J.S. Bach wrote every genre of music but opera. During the 17th and 18th centuries, composers only wrote the music what was demanded by their employers. Bach only worked for the Church, who only wanted sacred compositions such as church cantatas, motets, and passions. Prior to the Reformation, the lavish idea of opera was considered frivolous if not sinful. Therefore cantatas and oratorios without costumes, sets and any other spectacular ideas, were more appropriate for the society than opera. Despite its category, *Coffee Cantata* is like a miniature operetta. Nowadays it is more common to perform this piece with full costumes. In 1925, the British National Opera Company even produced the operetta *Coffee and Cupid*, based on this work (Terry, 1964).

Coffee Cantata is the best-known secular cantata of J.S. Bach. It is for soprano, tenor and bass, accompanied by flute, strings and continuo. It is commonly

known as the *Coffee Cantata*. It was composed between late 1734 and early 1735, and was first performed by the Collegium Musicum of Leipzig. This group, consisting mostly of amateur musicians, was founded by Georg Philipp Telemann in 1702. Bach became the musical director in 1729. The Collegium gave public performances on Friday evenings at Gottfried Zimmermann's Coffee House. However, it is suggested that the cantata be played domestically in Bach's household. "Lieschen" was, in fact, the name of Bach's daughter's pet and it has been documented that Bach added his own humorous *dénoûement* to Picander's original libretto (Terry, 1964).

The work is scored for three vocal soloists in the roles of the Narrator (tenor), Schlendrian ("Mr. Routine") and his coffee-addicted daughter Lieschen (soprano). The plot is about a feud between the father (Schlendrian) and the daughter (Lieschen). Schlendrian disapproves Lieschen's strong addiction to coffee, and he attempts to punish her. She reluctantly gives in when her chances for marriages were threatened. However, she eventually manages to convince him that drinking coffee is harmless.

How Bach came to write *Coffee Cantata* is not clearly documented, but he clearly had fun satirising both coffee lovers and old-fashioned critics, who especially had a problem seeing women drinking coffee during this period.

Coffee was first served sometime after 1665 by the Turkish ambassador who visited Emperor Leopold I in Vienna. It soon became a popular drink in the society, replacing that of alcoholic beverages, and this sobering drink accompanied the advance of the Age of Reason, the evolution of middle-class culture, and the dominance of the bourgeois work ethic. There was some earnest debate regarding the medical and social consequences of drinking coffee by scholars such as Daniel Duncan, on the established gender bias in the society. During this time, gender debates were common, questioning women's societal roles. As the image of women as coffee drinkers evoked the image of women engaged in intellectual activities, the society was charged with antagonism about the role of women in cultural life.

Christian Friedrich Henrici (known by the pseudonym *Picander*) had already satirized women who drank coffee in his comedy *Die Weiberprobe oder die Untreue der Ehe-Frauen* (*The Women's Test, or the Infidelity of Wives*; 1725). "Women who drink coffee are a little out of conventional control, a little too

independent. Henrici's texts ally him with popular misogynist views about women in general and, given conventions of the time, about intellectual women in particular" (Baron, 2006).

"Ei, wie schmeckt der Coffee süsse" is Lieschen's first aria in the *Coffee Cantata*. She sings of the virtues of coffee: its sweetness is preferable to kisses and wine. In contrast to the pedantic manner of her father in the preceding aria, Lieschen is characterized with energy and vivacity.

The aria is in B minor, in ritornello form with an overriding ternary (ABA) structure. The conspicuous use of 3-bar phrases conveys Lieschen's vivacious and strong-willed character, as well as the most hyperactive energy of one who loves her coffee.

Text by Friedrich Henrici (Picander) (1700-1764)

Ei! wie schmeckt der Coffee süsse,
 Lieblicher als tausend Küsse,
 Milder als Muskatwein.
 Coffee, Coffee muss ich haben,
 Und wenn jemand mich will laben,
 Ach, so schenkt mir Coffee ein!

English Translation by Francis Browne

Ah! How sweet coffee tastes,
 Lovelier than a thousand kisses,
 smoother than muscatel wine.
 Coffee, I must have coffee,
 and if anyone wants to give me a treat,
 ah! Just give me some coffee!

Part	Bar	Analysis & Commentary
A	1-9	Orchestral ritornello, Part I, beginning in B minor. The melody, which is played by the flute, is in 3-bar phrases, anticipating the

		vocal melody. The second phrase (Bars 4-6) is a slightly embellished repeat of the first phrase. The third phrase (Bars 7-9) is in D major (the relative major key), ending with a V-I cadence in Bars 8-9. In addition to the asymmetric 3-bar phrasing, there are further playful rhythmic ambiguities, with an implied hemiola in Bars 1-2, 4-5, and 7-8; this will become more apparent when the voice enters.
	10-21	Orchestral ritornello, Part II. The flute part is mostly in semiquaver triplets. There is a sequence in Bars 10-13, moving from D major via E minor (Bars 11-12) back to B minor. There are continuing suggestions of hemiola in Bars 17-18 and 19-20, leading to a V-I cadence in Bars 20-21.
	22-30	<i>“Ei! Wie schmeckt der Coffee süsse”</i> (“oh how sweet coffee tastes”). The voice enters, beginning in the same way as Part I of the ritornello. The flute continues in a similar manner to Part II. The first two vocal phrases are identical. The text makes the hemiola rhythm more apparent; the textual emphasis is on the second syllable of Bars 23 and 26, rather than the first. The shape melodic line, in particular the placement higher pitched notes, also contributes to the hemiola. The third phrase (Bars 28-30) is in D major, and is set in a lower pitch register.
	31-38	Reiterating the preceding text, using a sequence that moves from D major via E minor (Bars 34-37) back to B minor, following a similar harmonic path to Bars 10-13 but over a longer time frame. The vocal line contains longer note values now, in 4-bar phrases, while the triplets continue in the flute. There are suspensions at the beginning of Bars 34 and 38, to emphasise the words <i>“Coffee”</i> and <i>“süsse”</i>; the latter resolves to the dominant 7th of B minor.
	39-51	A variation of the main theme in B minor, returning to 3-bar phrases in Bars 39-44 (recalling Bars 22-27).

		Bars 45-51 are in F# minor (the dominant key), in 4-bar phrases. Like Bars 28-30, which also referred to coffee being sweeter than muscatel wine, they are set in a lower pitch register. The melody in Bars 45-48 has a similar contour to the main theme (i.e. Bars 22-24), transposed down a 4th. Hemiola rhythm in Bars 48-49 leads to a V-I cadence in Bars 50-51.
B	52-61	Orchestral ritornello, Parts I and II, transposed to F# minor and slightly abridged.
	62-76	Lieschen sings that she must have coffee, and that if anyone wants to refresh her they should bring her coffee. This passage is in 4-bar phrases, beginning in D major. It modulates via B minor (Bars 66-67) to A major. Hemiola rhythm in Bars 74-75 leads to a V-I cadence in Bars 75-76.
	76-84	Orchestral ritornello, Part II, A major.
	85-105	Continuing in a similar manner to Bars 62-76, beginning in B minor. There is a brief return to D major in Bars 87-88. Diminished 7th or secondary dominant 7th harmony (Bars 93-94) and rising sequences with syncopated rhythms (Bars 98-101) highlight Lieschen's craving. Bars 96-105 modulate via A major (Bars 96-97) to E minor (the subdominant key). The passage ends with a V-I cadence in Bars 104-105, again preceded by an implied hemiola in Bars 103-104.
A	106-114	Orchestral ritornello, Part I, beginning and ending in B minor. The second phrase is transposed to E minor, while the third phrase is transposed to B minor.
	115-131	<i>"Ei! Wie schmeckt der Coffee süsse,"</i> very similar to Bars 22-38.
	132-138	Continuing in B minor, using suspensions and trills to emphasise the word <i>"süsse."</i>
	139-151	Final statement of the main theme by the voice. There is a brief return to E minor in Bars 144-146, but the passage otherwise

		remains in B minor. The pitch rises quickly in Bars 146-148 then gradually descends, leading to a V-i cadence in Bars 150-151.
	152- 172	Orchestral ritornello, the same as Bars 1-21. These bars are written as a <i>da capo</i> in some editions.

2.2 Classical Period (1750-1820)

In general, music during this period can be described as objective, emotionally restrained, polished, and refined. Melody is simpler and phrases are shorter. Baroque polyphony was obsolete. The homophonic style became more prominent, and the Alberti bass became popular for accompaniment. Triadic harmony was employed to create more clarity.

The piano started to replace older keyboard instruments such as harpsichord and clavichords. It has a greater sonority, and it was preferred by many composers.

By far the most important genre in the Classical chamber music was a string quartet, which consists of two violins, a viola and a cello. It evolved from the string fantasy ensemble (Renaissance) and the trio sonata (Baroque). Luigi Boccherini was one of the principal composers of this genre alongside of Haydn, Mozart and Beethoven.

2.2.1 Selected hymns “Stabat Mater Dolorosa,” “Cujus Animam” and “Quae Moerebat” from *Stabat Mater* by Luigi Boccherini

The Performer selected the first three hymns of *Stabat Mater* by Luigi Boccherini to represent works from the Classical period. His *Stabat Mater* is one of the most remarkable sacred works of this period, yet seldom performed. The Performer would like to take this opportunity to present this beautiful piece of music, which would surely touch the soul of the audience. Only the first three hymns will be performed due to the time limitation.

Luigi Boccherini (1743-1805) was an Italian cellist and composer from the Classical period. He was born into a musical family in Lucca in 1743; his father was a

singer and double-bass player. Boccherini received a thorough musical education in Lucca and also briefly studied with the composer and cellist Giovanni Battista Costanzi in Rome. He made his debut as a cellist at the age of 13.

Finding little interest for purely instrumental music in Italy, Boccherini toured throughout Europe as a cellist. He also began to achieve recognition as a composer; the six string quartets Op. 1 were published in 1767. He held court positions in Vienna and Madrid. The final years of his life were spent in illness and financial hardship, and he died in Madrid in 1805, at the age of 62.

Boccherini was primarily a composer of instrumental music. His works have been catalogued by the French musicologist Yves Gérard (indicated by a “G” number). His major works include:

- More than 20 symphonies
- Eleven cello concertos
- More than 90 string quartets, more than 120 string quintets (mostly _scored for two cellos rather than two violas), and approximately 18 flute quintets
- More than 100 sonatas for one or more string instruments
- Sacred music such as a *Stabat Mater* and two oratorios

Stabat Mater (Latin for “The Mother Stood”) is a thirteenth century poem, which has been set by many composers, including Josquin des Prez (1450-1521), Giovanni Pierluigi Palestrina (1525-1594), Orlande de Lassus (1532-1594) and Domenico Scarlatti (1685-1757), and Giovanni Battista Pergolesi (1710-1736), Joseph Haydn (1732-1809), Gioachino Rossini (1792-1868), Antonín Leopold Dvořák (1841-1904), Giuseppe Verdi (1813-1901), Karol Szymanowski (1882-1937), Francis Poulenc (1899-1963) and Arvo Pärt (1935-). It is variously attributed to Gregory I, Bernard of Clairvaux, Pope Innocent III, St. Bonaventura Jacopone da Todi, Pope John XXII, Pope Gregory XI, and others (Trinity Communications, 2014). It was the liturgical sequence for the Seven Sorrows of the Virgin.

Boccherini’s *Stabat Mater* was composed in 1781, and it must have held a particular personal significance. *Stabat Mater* is the only vocal work composed while he was at the service of Infante Don Louis in Las Arenas, Spain. The second version was published in 1801, with two sopranos and one tenor. Boccherini was profoundly Catholic, and it has been suggested that the works be written for his wife, Clementina

Pelliccia, a soprano (Cruz-Uribe, 2006). Boccherini also recorded in his catalogue as “data à Luciano Bonaparte” (given to Lucien Bonaparte); he also only recorded the *Stabat Mater* as specifically “dedicato al Cittadino Bonaparte” (dedicated to Citizen Bonaparte). It has been argued by Jaime Tortella that Boccherini’s openly republican dedication of the 1801 *Stabat Mater* constitutes a political statement, which supported the French revolution. Therefore, his *Stabat Mater* is connected to his more typical chamber music compositions and also the deeply personal aspects of his life, namely family, religion and politics.

Sacred vocal music of the eighteenth century tended to be conservative in style, retaining some Baroque elements such as counterpoint, imitation, ornamentation, and ritornelli. Classic characteristics of Boccherini’s *Stabat Mater* include: 1). balanced phrases, often four or eight bars in length, 2). modulations to closely related keys, typically up or down a 5th, and 3). predominantly diatonic harmony, with moments of chromaticism used for expressive effect.

It is worth mentioning the use of ornamentation in *Stabat Mater* by Boccherini. The acciaccatura in the Classical period is most commonly played before the beat and the main note has the emphasis, not the acciaccatura note (Hugh, 1911). The appoggiatura, on the other hand, put the emphasis on the grace note. However, often the distinction between appoggiatura and acciaccatura is blurred and it is up to the performers to decide the duration of the note and when that note is played.

In order to analyse the patterns, various recordings by singers such as Susan Gritton, Sophie Karthäuser, Daniela Longhi, Agnes Mellon, Agnieszka Tomaszewska and Eva Dřízgová were compared. It is concluded that none of the artists follow the scores exactly as written, although Sophie Karthäuser is the only artist who sang most of the ornamentations and kept the durations of the notes accurately as written. Agnes Mellon and Agnieszka Tomaszewska, on the other hand, treated most of the acciaccatura as appoggiatura, hence mitigating the tension of the melodic line, which was clearly not intended by the composer.

Having studied these recordings, the Performer firmly believes that Boccherini’s score must be followed as accurately as possible. Boccherini meant what he wrote and the Performer sees absolutely no reason to make any changes to his original composition. Boccherini’s notation is very precise, and it does not seem to

give much room for additional interpretation from the performer. He clearly differentiates the use of these two grace notes in his score, and especially in pieces such as *Cujus Animam*, where dotted notes are frequently used to depict the sorrow of the Mother in complex rhythm. The Performer was also advised by an Israeli conductor Shalev Ad-El to sing this piece *comme scritto* (as written).

Text by Jacopone da Todi (1230?-1306)

Stabat Mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius.

Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

Quae moerebat, et dolebat,
Et tremebat cum videbat
Nati poenas inclyti

English Translation by Robert King

The Mother was standing sorrowfully
Next to the cross, tearful
As her Son was hanging.

Whose soul, groaning,
Sad and sorrowful,
The sword has pierced through.
Oh, how miserable and afflicted
Was that blessed
Mother of an only Son.

She lamented and grieved,
The Holy Mother, when she saw
The pains of her glorious Son.

“Stabat Mater dolorosa” is in F minor, in ternary (ABA) form, with an introduction and coda.

Part	Bar	Analysis
Intro	1-9	Orchestral introduction, F minor, using a ritornello, which will recur throughout the movement. The opening 4-bar phrase outlines an i-ii ^{o7} -V ⁷ -i chord progression. The soft dynamic level, constant quaver pulse and use of diminished 7 th harmony (Bar 2, and briefly in Bar 1) set a mood of solemn pathos. The 4 th bar initiates a sequence, using a circle of 5 th harmonic progression (indicated by the bass notes: F-B $\flat$ -E $\flat$ -A $\flat$ -D $\flat$). The dominant chord returns in Bar 8, decorated with suspensions (F and A $\flat$, resolving to E $\sharp$ and G), and there is a dominant pedal in the bass in Bars 8-9).
A	10-17	The voice enters in F minor. The text speaks of Mary weeping beside the cross. The first four bars of the orchestral ritornello return in Bars 10-13, and slightly varied in Bars 14-17. The vocal melody often has a descending contour, expressing grief, particularly for the word “ <i>dolorosa</i> ” (sorrowing or grieving), which is set melismatically in Bar 12. There is a falling 5 th motif in Bars 10 and 14. Suspensions in the vocal and upper string lines at the beginning of Bar 13 also contribute to the feeling of pathos.
B	18-29	Episode, mostly in A $\flat$ major (the relative major key). The modulation to A $\flat$ major is strengthened by a brief suggestion of its dominant key, E $\flat$ major, in Bars 20-21. Bars 21-25 mostly use dominant and tonic harmony, with a dominant pedal in the bass. The passage ends with a V ⁷ -I cadence in Bars 28-29.

		Suspensions continue in the accompaniment (e.g. the beginning of Bars 22, 23, 24, and 25), and there are frequent appoggiaturas (written using grace notes) in the vocal line, particularly from Bar 26, for expressive emphasis.
	29-37	A repeat of Bars 21-29, now beginning in A $\flat$ minor and returning to A $\flat$ major from Bar 34.
A	38-39	Interlude, returning to F minor, using tonic and dominant harmony.
	40-48	Similar to Bars 10-17, but now using the harmonic scheme of the ritornello (Bars 1-9) in its entirety. There is a new repeated motif in the vocal line in Bars 46-48, above a dominant pedal.
	49-52	Continuing in F minor, with appoggiaturas and frequent semitone movement in the vocal line, expressing grief: small intervals tend to be associated with sadness. There is a V-VI cadence in Bar 50 and a V-i cadence in Bar 52.
Coda	53-61	The same as Bars 1-8, followed by an additional bar of dominant harmony.

“Cujus animam” is in F minor, in rounded binary form. Section A ends in the relative major key. The opening theme returns, with some alternations, midway through Section B.

Part	Bar	Analysis
A	1-8	F minor – the text speaks of a sword passing through Mary’s weeping soul. The recurring melodic motif of this movement is a rising then falling pitch inflection (Bars 1-3), suggesting a thrusting sword. Bars 3-8 contain a sequence (slightly embellished in Bar 3), above a chromatically-descending bass, with dialogue between the voice and upper strings. It is challenging for the performer to keep the precise durations of each note, paying attention to appoggiatura and acciaccatura.
	9-16	A $\flat$ major (the relative major key), using the rising and falling pitch

		motif from Bars 2-3, but with a more tender feel, reflecting Mary's compassion. The inner voice of the accompaniment has continuous semiquavers, often repeating the dominant note, in Bars 9-13. The passage ends with a V-I cadence in Bars 15-16, using a similar melodic embellishment to Bar 3 in Bar 15.
	17-24	A $\flat$ minor – continually returning to the dominant chord, alternating with diminished 7 th harmony.
	25-32	A $\flat$ major – somewhat similar to Bars 9-16.
	38-39	Orchestral closing theme, A $\flat$ major.
B	41-48	The opening theme returns in A $\flat$ major, modulating to B $\flat$ minor (the subdominant key) from Bars 43. Bars 45-48 are a transposition of Bars 21-24.
	49-56	Continuing mostly in B $\flat$ minor, coming to rest on the dominant chord in Bars 52 and 56. Diminished 7 th and secondary dominant 7 th chords in Bars 49-50 bring a passing suggestion of E $\flat$ minor. The recurring motif returns in Bars 53-54.
	57-64	The opening theme returns in F minor, the same as Bars 1-8.
	65-72	Remaining in F minor. Bars 65-68 recall Bars 17-20, and Bars 69-72 are a transposition of Bars 29-32.
	72-80	Orchestral closing theme, F minor, ending with a V-i cadence in Bars 79-80.
Coda	80-84	Coda (Adagio), containing the third verse of the poem (“<i>O quam tristis</i>”), which reflects on Mary's sadness and affliction. It is set in a quasi-recitative style (i.e. syllabic vocal setting, with minimal accompaniment). The climactic pitch is used for the word “<i>tristis</i>” (“sad”), after which the melody forlornly descends in pitch, sometimes using semitones. Diminished 7th harmony in Bars 81-83 (B$\sharp$-D$\sharp$-F-A$\flat$ or E$\sharp$-G-B$\flat$-D$\flat$) also contributes to the somber mood. The movement ends on the dominant chord in Bar 84.

“Quae moerebat” is in C minor, in rounded binary form. Section ends in the relative major key. The opening theme returns, with some alterations, midway through Section B.

Part	Bar	Analysis
A	1-18	Orchestral introduction, C minor. Using a ritornello, which will recur throughout the movement. There are two main parts, each using a semiquaver triplet motif. <u>Part I</u> (Bar 1-8) contains a pair of balanced 4-bar phrases, often with a dominant pedal in the bass, ending with a V-i cadence in Bars 7-8. <u>Part II</u> (Bars 9-18) also mostly contains 4-bar phrases ending with a 2-bar codetta and a V-i cadence in Bars 17-18. There is a dominant pedal in the bass in Bars 9-11, and the harmony moves in a circle of 5 th in Bars 11-15. Syncopation and semitone movement in the melody and bass can be heard in Bars 13-16.
	19-26	The voice enters, following the outline of Part I of the ritornello, which returns in the orchestra. The text refers to Mary’s mourning, grieving and trembling. The semi-quaver triplets in the orchestra depict her trembling. Suspensions and appoggiaturas in the vocal line add expressive emphasis and pathos.
	27-34	E♭ major (the relative major key), with melismatic semiquaver runs in the vocal line. The passage contains a pair of balanced 4-bar phrases, ending with a V-I cadence in Bars 33-34.
	35-42	B♭ minor, with a tonic pedal in the bass. The melody continually descends from the tonic to the dominant note, decorated with suspensions (written as grace notes) for expressive emphasis.
	43-50	E♭ major, the same as Bars 27-34.
B	51-58	Orchestra interlude, using a sequence in F minor (Bars 51-54) then G minor (55-58). The semiquaver triplet motif is still prominent. The passage ends with a <i>Picardie</i> chord (i.e. a G major chord) in Bar 58, which, being chord V of C minor, effects an immediate

		return to the original key.
	59-66	The opening theme returns in C minor, similar to Bars 19-26, though both phrases are now almost identical.
	67-78	F minor (the subdominant key), using similar rhythmic motifs to Bars 35-42. Bars 75-78 return to C minor.
	79-82	Orchestral interlude, using the triplet motif, based entirely on tonic and dominant harmony, with a dominant pedal in the bass.
	83-94	Remaining in C minor, somewhat resembling Bars 45-50. The orchestra continues in a similar manner to the previous interlude in Bars 83-86. There is a V-VI (i.e. interrupted) cadence in Bars 89-90, and a V-i cadence in Bars 93-94.
	94-104	Orchestral postlude, using Part II of the ritornello, very similar to Bars 8-18.

2.3 Romantic Period (1820-1900)

During this period, composers were emancipated from the rules and structures set in the Classical period. They expanded their harmonic language to express their emotions and create their individual styles.

The melody became warmer with personal feeling, and it is less regular in phrasing. Chromaticism was used more frequently, and more expanded harmonies such as seventh, ninth and altered chords were employed. Modulations were used for creating effects, rather than being used as means to move between different keys. Despite the fact that tonality remained strong, composers enjoyed the use of tonal obscurity, and fluid modulations were often used to express more sensual emotions. Towards the end of the Romantic period, composers went beyond the conventional tonal concepts.

2.3.1 Canzonetti: “La Promessa” & “L’Invito” from *Soirées Musicales* by Gioachino Rossini

The Performer chose these two beautiful canzonetti by Gioachino Rossini (1792-1868) to represent the Romantic period. They incorporate Rossini’s truly Italian spirit: they are playful and vivacious, full of wonderful emotions.

Rossini was an Italian composer of the early Romantic period. He was born into a family of musicians in Pesaro, in 1792. They moved to Bologna when Rossini was ten. He had experience as a singer and started to compose at early age. He worked as maestro al cembalo with theatre orchestras. He studied voice, cello, piano and counterpoint at the Bologna Conservatory.

At the age of 18, he composed his first opera, *La cambiale di matrimonio* (The Marriage Contract), which was a modest success. He composed prolifically in his twenties, achieving recognition with *Tancredi*, an opera seria, and *L’italiana in Algeri*, an opera buffa, both produced in Venice in 1813. He then moved to Naples in 1815, composing a string of successful operas such as *Otello*, *Mosè in Egitto*, *Il Barbiere di Siviglia* and *La Cenerentola*. He quickly established his reputation throughout Europe, and he soon established his fame as the greatest Italian composer of his time.

Having visited Vienna, Paris and London in the 1820s, he finally settled in Paris in 1824. He made French versions of several of his Italian operas, and wrote new works such as *Le Comte Ory*, *Semiramide* and the grand opera *Guillame Tell*, which was his final opera. *Soirées Musicales* was written in his retirement, together with other compositions such as *Stabat Mater* in the 1830s and 1840s. He moved back to Italy in 1837 but returned to Paris in 1855 and composed the *Péchés de vieillesse* and the *Petite messe solennelle*. He died in Paris in 1868 at the age of 76.

Rossini’s compositions include:

- 39 operas, including *Tancredi*, *L’Italiana in Algeri*, *Otello*, *Mosè in Egitto*, *Il Barbiere di Siviglia*, *La Cenerentola*, and *Guillame Tell*.
- Sacred music including *Messa di Gloria*, *Stabat Mater*, and *Petite messe solennelle*.
- Songs, including *Soirées Musicales*.
- *Péchés de vieillesse* (“Sins of old age”), a collection of vocal and instrumental pieces.

- Instrumental music, including six sonatas for strings and three sinfonias.

Rossini's vocal works belong to the *bel canto* tradition, which emphasised beauty of the voice, with smooth, flowing phrases and high technical demands, but with straightforward and conventional harmonies. *Bel canto* characteristics of this song include:

- Passionate and overtly emotive disposition
- Lyrical melodies, mostly in 4-bar phrases
- Straightforward harmonies, principally dominant-tonic; other chords are often used in circle of 5th progressions, with some use of 7th chords and chromaticism for colour.
- Expressive dissonance (for example, appoggiaturas and accented passing notes)
- Some wide melodic leaps
- Wide dynamic range
- Rhythmic flexibility, with the interplay between 6/8 and 3/4 rhythmic grouping, as well as the usage of *rubato* at the Performer's discretion.
- Simple accompaniment style, using arpeggios or repeated chords.

Soirées Musicales ("Musical Evenings") is a collection of eight ariettas and four duets. They were composed between 1830 and 1835, during his retirement from operatic composition. The texts are set by Pietro Metastasio (1698-1782) and Count Carlo Pepoli (1796-1881). Metastasio was the pre-eminent librettist of the *opera seria* tradition; his texts were used by numerous eighteenth century opera composers such as Antonio Caldara (1670-1736), George Frideric Handel (1685-1759), Christoph Willibald Gluck (1714-1787) and Wolfgang Amadeus Mozart (1756-1791). Pepoli was a politician and poet and wrote the libretto for Bellini's *I Puritani*. All these pieces are "*salon music*," beautifully written with utmost elegance, yet some irony and sarcasm of Rossini can be heard throughout the passage.

"La Promessa" ("The Promise") is a playful song in which the lover swears eternal love, which begins as a gentle Barcarolle and develops into a more

passionate middle section (Stokes, 2008). Its text comes from Metastasio's libretto to the opera *Siroe, re di Persia* ("Siroe, King of Persia"), which had been set by Vinci, Vivaldi, Hasse and Handel. Siroe, the eldest son of King Cosroe of Persia, is in love with Princess Emira, whose father had been killed by Cosroe. "Ch'io mai vi possa lasciar d'amare" was originally Emira's aria in Act III when, after a series of plots twist involving disguises and assassination attempts, Siroe and Emira are finally united.

Text by Pietro Metastasio (1698-1782)

Ch'io mai vi possa lasciar d'amare,
 No, nol credete, pupille care,
 Ne men per gioco v'ingannerò.
 Voi foste e siete le mie faville,
 E voi sarete, care pupille,
 Il mio bel foco finch'io vivrò.

English Translation by Roland Smithers

That I could ever stop loving you?
 No, don't believe it, apple of my eye!
 Not even as a joke would I deceive you.
 You alone make my eyes flash,
 And you, apple of my eye,
 Will burn in my heart as long as I live!

Rossini set the text as a *canzonetta*, i.e. a short solo song, independent from the original operatic context. "La Promessa" is in A $\flat$ major, in ternary (ABA) form with a coda.

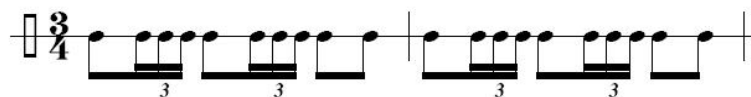
Part	Bar	Analysis & Commentary
Intro	1-11	Introduction. It is in A $\flat$ major, using tonic and dominant 7 th harmony over a tonic pedal, with continuous quaver broken chords in the accompaniment. The melody, in upper treble register, consists

		of rising detached scales and descending 2-note slurs; the first note of the slur is often dissonant (i.e. an <i>appoggiatura</i>), and is sometimes syncopated (e.g. Bars 7-8).
A	12-27	“<i>Ch’io mai vi possa lasciar d’amare</i>” in A$\flat$ major. Emira tells Siroe to never believe that she could stop loving him. There are four 4-bar phrases. The first phrase is all in A major, coming to rest on the dominant 7th in Bar 15. The second phrase begins in a similar way to the first, but modulates to C minor in Bars 18-19, to give warmth to the endearment “<i>pupille care</i>” (“dear eyes”). The third phrase (Bars 20-23) contains a sequence, continuing a circle of 5th progression that began in Bar 18 (indicated by the bass notes: G-C-B$\flat$-E$\flat$-A$\flat$), leading back to A$\flat$ major. The final phrase begins as a variation of the first phrase, all in quavers until the V⁷-I cadence in Bars 26-27. The melody is in a <i>bel canto</i> operatic style, with a flowing feel, using scale and broken chord figures decorated with grace notes and occasional wide leaps. Appoggiaturas and accented passing notes are used for expressive emphasis, particularly the first note of Bar 14, which recalls Bar 8 of the introduction, and the first note of Bar 15, where the stronger dissonance adds fervor to the declaration of “<i>amare</i>” (“love”).
	28-35	The introductory theme returns in the piano, with the voice sometimes joining in, repeating the previous text. The repetition of the word “ <i>no</i> ” is in simple triple rhythm, rather than compound duple, for added emphasis. The vocal melody in Bars 34-35 recalls the final phrase of the previous passage (Bars 24-27), in condensed form.
	35-39	Interlude, using the arpeggiated figure from Bars 9-10 of the introduction as a sequence. Diminished 7 th harmony in Bar 36

		brings a passing suggestion of C minor. Bars 38-39 modulate to E $\flat$ major.
B	40-55	Episode, beginning in E$\flat$ major, the dominant key. This passage also consists of four 4-bar phrases, initially in 2-bar subphrases that use a motif from Bars 20-21. The accompaniment now contains repeated chords in quavers. There are more minor chords in this passage than in the main theme. In the opening phrase (Bars 40-43), the tonic and dominant chords are linked by a series of minor triads in a circle of 5th (I then vi-ii-V⁷). Bars 45-55 are in C minor. Descending 2-note slurs remain an important feature of the vocal line. Sometimes these contain wider leaps now (e.g. Bars 41-43) in a sighing gesture. Those that move by step usually begin with an appoggiatura for expressive emphasis (e.g. Bars 45-47). The climax of the passage, in pitch and volume, comes with Emira's declaration in Bars 48-49 that Siroe is "<i>il mio bel foco</i>" ("my beautiful fire"). The harmony becomes more intense and turbulent with the change to minor tonality from Bar 44. Neapolitan 6th ($\flat$II⁶ in Bar 49 and Bar 51, decorated with its dominant 7th in Bar 50) and diminished 7th (Bar 52) chords leads to a cadential 6/4 in Bar 53, then to a V⁷-i cadential resolution in Bars 54-55. The volume drops in Bars 52-55, as the previous text is reiterated.
	55-64	Interlude. The vocal line continually returns to C, reiterating the text "<i>sinch'io vivrò</i>" ("as long as I live") softly, like a reverie. C is also used as a pedal point in the bass, though it acts more like a dominant of F minor than a tonic of C minor here. The piano treble contains the arpeggiated semiquavers from the end of the introduction. The mood suddenly changes in Bar 59, becoming louder and more resolute. The melody becomes higher in pitch, ascending by

		semitones in a series of emphatically detached syllables. A diminished 7 th chord in Bar 59 leads briefly to E $\flat$ major in Bar 60, followed by a circle of 5 th progression leading back to A $\flat$ major: III ⁷ -VI-II ⁷ -V ⁷ . The voice sustains a high F from Bar 61 in a broad sighing gesture, unaccompanied.
A	65-88	The main theme returns in A $\flat$ major, the same as Bars 12-35.
Coda	88-108	Emira repeats that even as a joke she would never deceive Siroe about her love. Bars 88-92 and 92-96 begin with sequences, containing passing suggestions of F minor and D $\flat$ major, leading to a reiteration of the V ⁷ -I cadence in Bars 91-92 and 95-96. The vocal line moves by step at first, then contains wider leaps and syncopated accents. Bars 96-106 use mostly tonic and dominant 7 th harmony, with a tonic pedal in the bass. The piano uses the semiquaver arpeggios from the end of the introduction, and the voice has lyrical countermelody, initially based around the dominant note. The tonic chord is arpeggiated and repeated by the piano in the last three bars.

“L’Invito” (“The Invitation”) is a delightful, vivacious *bolero*, in which Eloisa tells her lover Ruggiero that she cannot live without him. It is the first of four songs in *Soirées Musicales* to a poem by Count Pepoli. *Bolero* is a Spanish dance in triple time, characterised by the rhythm (now familiar from the well-known orchestral piece by Ravel).



(Roody, 2009)

The song is in A minor, in rondo (ABACA) form. There is a recurring refrain in the piano part, using the bolero rhythm, imitating the strumming, plucking and slapping of Spanish guitar playing.

Text by Conte Carlo Pepoli (1796-1881)

Vieni, o Ruggiero,
 la tua Eloisa
 da te divisa
 non puo restar:
 alle mie lacrime
 già rispondevi,
 vieni, ricevi il mio pregar.

Vieni, o bell'angelo,
 vien, mio diletto,
 sopra il mio petto
 vieni a posar!
 Senti se palpita,
 se amor t'invita...
 vieni, mia vita,
 vieni, fammi spirar ...

English Translation by Roland Smithers

Come Ruggiero, your Eloisa
 Just can't stand being apart from you:
 You've already soothed my tears before,
 Come and grant my request.
 Come beautiful angel, come, my delight,
 Come and rest here on my bosom!
 Feel my heart throb, my love invite you...
 Come, O my life, make me die!

Part	Bar	Analysis & Commentary
A	1-7	Refrain, A minor, soft but energetic, using tonic and dominant 7 th harmony in the <i>bolero</i> rhythm. The chord and arpeggio figuration

		suggests the strumming, plucking and slapping of Spanish guitar playing.
	8-24	Main theme, A minor, mostly in 4-bar phrases, and mostly using tonic or dominant 7th harmony. Eloisa makes an amorous invitation to Ruggiero. The first phrase is all in A minor, ending with an iv⁷-V cadence in Bars 10-11. The melody is strong and assertive, based around the dominant and tonic notes and mostly moving by step, with some syncopated accents. The accompaniment contains more subdued quaver chords, though the triplets from the refrain briefly return at the end of the first phrase (Bar 11). The second phrase becomes more declamatory and expansive, with wider melodic leaps and some chromatic harmony (a German augmented 6th chord at the end of Bar 13), leading to C major (the relative major key) from Bar 14. Pitch and volume reach a climax in Bar 14, as Eloisa declares that she cannot be separated from Ruggiero. The repetition of the word “no” or “non” forms a mini-cadenza, extending the 4-bar phrase structure by one bar, before resolving to a V7-I cadence in C major in Bars 15-16. The third phrase (Bars 16-20) continues in C major, in a calmer and more tender manner, with imitative counterpoint between the piano treble and the voice. The harmony consists of tonic, dominant 7th (or 9th) and passing diminished 7th chords. The final phrase returns via D minor (Bars 21-22) to A minor. The melody contains many leaps and syncopated accents, particularly to emphasise the invitation “<i>vieni</i>” (“come”). The passage ends with a forthright V⁷-i cadence in Bars 23-24.
	24-30	Refrain, A minor, the same as Bars 1-7.
B	31-38	A brief episode in F major. This passage has a calmer feel, with longer note values in the vocal line (especially for the word “ <i>vieni</i> ”) and continuous quaver chords in the accompaniment. The first 4-bar

		phrase is based around the primary triads (I, IV, V ⁷), with a tonic pedal in the bass. The melody has a warmer feel than before, as Eloisa calls Ruggiero her “ <i>bell’angelo</i> ” (“beautiful angel”)
A	39-61	The main theme and refrain return in A minor, the same as Bars 8-30, but with different text, with continuing references to Eloisa’s “ <i>palpita</i> ” (“throbbing heart”).
C	62-69	Another brief episode, similar in style and using the same text as the first episode, but no in A major (the tonic major key). There is a brief modulation to E major (the dominant of A major/minor) in Bars 68-69, before the return of the bolero triplets leads back to A minor.
A	70-92	The main theme and refrain return in A minor, the same as Bars 39-61.

2.4 Long Twentieth Century (1880-Present)

The arts during this period are so diverse; it is almost impossible to outline exactly what the characteristics are. There is no revolutionary change, but a series of unconnected events. However, it is true to say, that music has never been so individualistic.

There are certain trends, which were important during these periods. Post-Wagnerian style continued and revealed itself as neo-romanticism, which has been characterised as being heavily emotional, having huge orchestras, greatly extended symphonic lengths, more complex harmonic idiom and orchestration. Composers known for this category of music include Gustav Mahler (1860-1911), Richard Strauss (1864-1949), Jean Sibelius (1865-1957) and Anton Bruckner (1824-1896).

On the contrary, a group of French painters such as Claude Monet (1840-1926), Édouard Manet (1832-1883), Edgar Degas (1834-1917), Pierre-Auguste Renoir (1841-1919) and Camille Pissarro (1830-1903) developed a new style called *Impressionism*, which focused on creating atmospheric impressions of light and colour. Claude Debussy (1862-1918) incorporated this movement into music, providing interpretation of external things with pure tones. In addition, composers

such as Maurice Ravel (1875-1937), Albert Roussel (1869-1937), Frederick Delius (1862-1934), Isaac Albéniz (1860-1909), Ottorino Respighi (1879-1936), Alexander Scriabin (1872-1915), and Charles Tomlinson Griffes (1884-1920) composed in this style.

Composers such as Arnold Schoenberg (1874-1951), Anton Webern (1883-1945), and Alban Berg (1885-1935) from Austria, developed music of ‘expressionism,’ expressing the inner-self at all costs. Therefore, expressionistic music is described to be subjective, dissonant and atonal.

There was also movement to continue the old classical tradition from the 18th century, which was called “neoclassicism.” Although the music followed the traditions of the Classical period, the music became somewhat more abstract. Composers such as Ferruccio Busoni (1866-1924), Paul Hindemith (1895-1963) and Igor Stravinsky (1882-1971) are famous in this category.

2.4.1 Mélodie: “Le Paon” & “Le Cygne” from *Les Histoires Naturelles* by Maurice Ravel

Mélodies by Maurice Ravel (1875-1937) captured the heart of the Performer from the first time she heard them in concert. Ravel set the poems as spoken rather than sung: he completely broke the convention of traditional French mélodies. Words matter as much as music, and his music is simply mesmerising. As a mezzo-soprano Magdalena Kožená wrote in her CD album: “With him [Ravel] every note is in place: none of them is superfluous, none is missing. It’s incredible. At the same time, Ravel likes playing with the notes, with each phrase, with each musical brush stroke.”

Maurice Ravel was a French composer, who was the most prominent figures associated with Impressionist music along with Claude Debussy. He was born in Ciboure in 1875 and grew up in Paris. His mother’s Basque-Spanish heritage gave a strong influence on Ravel’s music. He studied at the Paris Conservatoire, where his teachers included Gabriel Fauré (1845-1924). Despite his numerous attempts, he never won the prestigious *Prix de Rome*, as he was considered too radical by the conservatives including Director Théodore Dubois.

Ravel taught students such as Ralph Vaughan Williams (1872-1958) occasionally, but most of his working life was devoted to composing. During the First World War, he served as a driver: the personal impact of the war was compounded by the death of his beloved mother in 1917. In 1920, as the pre-eminent French composer, Ravel was offered the *Légion d'honneur*, which he refused to accept. In 1932, his car accident caused severe injury and he suffered from ataxia and aphasia in his final years. He died in Paris after unsuccessful brain surgery in 1937 at the age of 62.

Ravel's early works, such as *Jeux d'eau* and *Miroirs*, combine Lisztian virtuosity with new sonorities and lush, impressionistic harmonies. His later works such as *Le tombeau de Couperin* and *Valse nobles et sentimentales* became leaner in style. Some of his compositions show an interest in jazz music. He was also a master of orchestral colour, and his orchestration of Modest Petrovich Mussorgsky's *Pictures at an Exhibition* has become even better known than the original piano version.

Overall, Ravel only composed 39 *mélodies*, of which 11 are based on folksongs and traditional songs. They include:

- *Deux Épigrammes de Clément Marot* (for voice and piano, 1869-1899)
- *Shéhérazade* (for voice and piano or orchestra, 1903)
- *Cinq Mélodies Populaires Grecques* (for voice and piano, 1904-1906)
- *Les Histoires Naturelles* (for voice and piano, 1906)
- *Trois poèmes de Stéphane Mallarmé* (for voice and piano or ensemble, 1913)
- *Deux mélodies hébraïques* (for voice and piano or orchestra, 1914)
- *Chansons madécasses* (for voice and piano or ensemble, 1926)
- *Don Quichotte à Dulcinée* (for voice and piano or orchestra, 1932-1933)

His other major works include:

- Operas (e.g. *L'heure espagnole* and *L'enfant et les sortilèges*)
- Ballets (e.g. *Ma mère l'oye*, *Daphnis et Chloé* and *Boléro*).
- Orchestral music (e.g. *Rapsodie espagnole*).
- Piano Concerto in G major and Piano Concerto for the left hand

- Chamber music (e.g. a string quartet, a piano trio and *Introduction et allegro* for harp, flute, clarinet and string quartet).
- Piano solos, including *Pavane for a dead Princess*, *Jeux d'eau*, *Sonatine*, *Miroirs*, *Gaspard de la nuit*, *Valses nobles et sentimentales* and *Le Tombeau de Couperin*.

Les Histoires Naturelles (“Natural Histories”) is a song cycle of five songs, composed in 1906 with poems by Jules Renard. These songs are not connected nor unified, rather; it is a set of completely individual “tableaux” about different creatures. However, there are some associations between some poems, such as “Le Paon” and “Le Cygne:” both feature sarcasm and tragedy, and contain elements of the juxtaposition of deception and reality. Both poems present the protagonists (the peacock and swan), and the narrators, the outside observers. In “Le Paon,” the narrator is fully aware of the reality, whilst in “Le Cygne,” he becomes aware of the deception at the end of the poem.

Ravel wrote: “The direct, clear language, the profound and latent poetry of *Les Histoires Naturelles* has long tempted me, even the text itself demands from me a particular kind of declamation, closely linked to the inflexions of the French language.” He talks of the declamation, which is unique in French language. “It involves daring elisions of the final weak syllables [ə] which must be observed. But one must make no mistake: if these melodies are, in Ravel’s mind, a study of French declamation, they must be *sung*, not spoken. The contrast with some sentences which really are ‘near-speech’ then become striking (Bernac, 1970).”

[Pierre Bernac’s](#) Bernac’s *The Interpretation of French Song* provides many useful tips as to how to sing Ravel’s *mélodies*. He was fortunate to work with Ravel personally; therefore his advice is extremely valuable for any singers for delivering authentic music in the style Ravel originally intended. First, he advises the singer to find the appropriate colour and expression from the piano part, which sets the scene. The music must be performed with the most minute musical precision, unlike singing the Romantic Lieder. Unless it is specifically written on the score, there can be no *rubato* or tempo alterations. Despite the humorous and ironical texts, the Performer shall not exaggerate the effect. The humour must remain dry.

“Le Paon” (“The Peacock”) conveys the strutting gait and sense of pride, yet the pitiable self-delusion of the magnificent peacock. It is about a peacock that seems to hope, to get married *today*. It is quite obvious that his wishes are in vain, but the peacock refuses to admit the reality. He was waiting for his bride the day before, too: but the bride never arrived. The poem represents illusion by the bird while the narrator presents reality. It was dedicated to a singer, Jane Bathori. She replaced another singer who was going to sing Ravel’s “Asie” from *Shéhérazade* only a few hours before the performance. Since then, she became a favourite singer for Ravel, and sang a number of first performances of his music. It is no wonder that Ravel decided to dedicate this first song of *Les Histoires Naturelles* to her (Bathori, 1998).

The voice and piano often seem to operate independently, with the pianist depicting the vain (in both senses of the word) ceremonies of the peacock while the singer takes the role of an outside observer. The song is in F major, in a free formal structure with some ternary (ABA) characteristics.

Text by Jules Renard (1864-1910)

Il va sûrement se marier aujourd'hui.

Ce devait être pour hier.

En habit de gala, il était prêt.

Il n'attendait que sa fiancée.

Elle n'est pas venue.

Elle ne peut tarder.

Glorieux, il se promène avec une allure de prince indien et porte sur lui les riches présents d'usage.

L'amour avive l'éclat de ses couleurs et son aigrette tremble comme une lyre.

La fiancée n'arrive pas.

Il monte au haut du toit et regarde du côté du soleil.

Il jette son cri diabolique:

Léon ! Léon !

C'est ainsi qu'il appelle sa fiancée.

Il ne voit rien venir et personne ne répond.

Les volailles habituées ne lèvent même point la tête.

Elles sont lasses de l'admirer.
Il redescend dans la cour, si sûr d'être beau qu'il est incapable de rancune.
Son mariage sera pour demain.
Et, ne sachant que faire du reste de la journée, il se dirige vers le perron.
Il gravit les marches, comme des marches de temple,
d'un pas officiel.
Il relève sa robe à queue toute lourde des yeux qui n'ont pu se détacher d'elle.
Il répète encore une fois la cérémonie.

English Translation by Pierre Bernac

He will certainly be married today.
It should have been yesterday.
In his gala attire he was ready.
He was only waiting for his fiancée.
She has not come.
She cannot be long.
Magnificent, he walks with the demeanour of an Indian prince bearing about him the customary rich gifts.
Love enhances the brilliance of his colours and his crest trembles like a lyre.
The fiancée does not come.
He mounts to the top of the roof and looks towards the sun.
He utters his fiendish cry: Léon! Léon!
It is thus that he calls his fiancée.
He sees nothing coming and no one replies.
The fowls who are accustomed to him never even raise their heads.
They are tired of admiring him.
He descends again to the courtyard, so sure of his beauty that he is incapable of resentment.
His marriage will take place tomorrow.
And not knowing what to do for the rest of the day, he turns towards the flight of steps.
He ascends as though they were the steps of a temple, with an official tread.

He spreads open his tail, heavy with all the eyes that could not leave it.

Once more he repeats the ceremony.

Part	Bar	Analysis & Commentary
Intro	1-8	<i>Sans hâte et noblement</i> (with no haste and when nobility), ♩ = 56. Introduction in F major. Dotted rhythms of the piano convey a sense of nobility, while the constancy of the pulse and the broadly ascending bass line allude to the peacock's strolling or climbing gait, as will be frequently referenced in the text (e.g. <i>promène, monte, gravit</i>). The singer has sufficient time to visualise this image and it is up to her imagination that suggests to her the humorous and poetic remarks of the peacock. Bernac insists that the singer must only give the impression, not of being the peacock himself. This provides tension and the intensity in this music. The harmony is diatonic but somewhat dissonant, mostly using 7th and 9th chords. The tonic 9th chord is used in the first bar, with the 9th in the upper voice, immediately conveying both the pride and the pain of the peacock. Bars 2-6 are mostly based on chord ii⁹, which leads to the dominant in Bar 7, heard as a bare 5th (C-G). Parallel 5th throughout Bars 7-8 continue the stark harmonic feel, and the 3rd of the dominant chord never arrives. The dotted rhythms cease in Bars 6-7, apart from the fitful repetition of the dominant note in Bars 7-8, preparing for the resumption of the futile promenade.
A	8-15	The voice enters, solemnly. The opening phrase begins on the dominant note and ends on the tonic. Although they remain in agreement harmonically, the vocal melody often seems to exist independently of the piano part, particularly in its rhythm, where the use of triplets, short repeated notes and syncopation sets it apart from the piano's more regular, stately gestures. The promenade

		motif returns in the piano in Bar 9. The singer observes and comments on the actions of the peacock. The melody contains recurring motifs such as repeated notes and rising 4th, which are used quasi-sequentially in Bars 8, 9-10 and 10-11. The contour of the vocal line (a broad <i>mf</i> is important) gradually rises to a peak at “<i>gala</i>,” Bar 11, as the peacock expectantly awaits his fiancée, then falls again, to get the contrast of <i>p</i> on “<i>il n’attendait que sa fiancée</i>”; and again <i>mf</i> very legato on “<i>Elle n’est pas venue</i>”, without any diminuendo; then <i>subito p</i> on the confident “<i>Elle ne peut tarder</i>” (Bar 13). There is a modulation to C major (the dominant key) in Bars 10-15. The vocal melody ends on the new tonic note in Bar 13, though there is no harmonic closure. Bars 11-14 are mostly based on chord ii⁹, becoming II⁹ in Bars 14-15.
	16-20	“<i>Glorieux</i>” is set with the most climactic pitch of the song thus far, approached by a rising octave, as the singer observes the peacock’s undeniable visual splendour. This phrase must be sung <i>mf</i> broad and legato. The piano remains <i>p</i>, but plays with a <i>subito</i> crescendo in Bar 20. This passage is in A major, though with some ambiguity. The tonic and dominant notes are clearly defined in the vocal melody and in the bass, but the 3rd, 6th and 7th scale degrees are sometimes minor, particularly in the bass, which continually steps from tonic to dominant and back again, without a leading note to give it direction. The harmonic ambiguity reflects the discrepancy between the peacock’s perceptions and the lonely reality of its situation. The use of a whole-tone-influenced tonic chord (A-C#-D#-E#-F*) throughout this passage, particularly in Bar 20, heightens this effect. The whole-tone scale plays a very important role throughout the song; apart from the brief first modulation to the dominant key, all other modulations are to keys from the whole-tone scale F-G-A-[B]-

		D$\flat$-E$\flat$. The vocal line continues to have more rhythmic spontaneity than the piano, with frequent triplets and some syncopation. Promenade motifs continue in the piano.
B	21-27	The central passage of the song explores a wider emotional range. Renard's texts anthropomorphise their subjects, and though Ravel's setting recognises the irony of the poem, it also allows the listener to feel some sympathy for the peacock. The key shifts to E$\flat$ major (another of the keys from the whole-tone scale mentioned above), with tonic or dominant notes prominent in the bass. Both melody and harmony are inflected by the whole-tone scale at times (hence the use of G$\sharp$ and A$\sharp$). The melody makes more frequent use of larger intervals now, including perfect and diminished 5th, and has a more expressive character. Promenade motifs continue in the piano. The announcement that the peacock's fiancée did not arrive (Bars 26 – "<i>La fiancée n'arrive pas</i>") is set in a matter-of-fact manner, and what Ravel did is ingenious: he insisted on avoiding singing [ə] after the words "fiancée" and "n'arrive," which shorted the sentence to "<i>La fiancé' n'arriv' pas</i>," he has managed to undercut the peacock's pomposity. It must be in strong contrast to the previous phrase, "<i>L'amour avive...</i>," which is to be sung under the exaggerated lyricism, indicated by <i>p</i> "<i>très expressif</i>." The melody is symmetrical rising in pitch then ending back where it started, a recurring feature of the song. The harmony is entirely whole-tone based in this bar (apart from the E$\sharp$ passing note).
	28-42	This passage is in E$\flat$ major, though the tonic chord is rarely used. Volume and pitch steadily rise above a dominant pedal in Bars 28-30. The similar contrast should be made between "<i>Il monte au haut du toit...</i>," and "<i>C'est ainsi qu'il appelle sa fiancée</i>." Bars 31-32 become extremely agitated as the peacock bewails his abandonment.

		Pitch and volume reach their climax in Bar 32, and the harmony is at its most dissonant in this bar. The vocal melody in the bars that follow contains several symmetrical or near-symmetrical phrases (Bars 33, 35, 37-38 and 41-42). The key of E$\flat$ major is gradually re-established, and there is a tonic pedal in the bass in Bars 38-41, but a strong whole-tone influence persists. Bernac again emphasises not to sing the final [ə] even on “<i>tête</i>,” (“head”) and the C and the F should be sung on [ε] with a <i>portamento</i>. In Bar 40, the word “<i>rancune</i>” (“resentment”), B flat and F should be sung on [y]. The declaration that the wedding will take place tomorrow (“<i>Son mariage sera pour demain</i>” - Bar 41) uses the whole-tone scale, to emphasise the irony, thereby it should be affirmed rather <i>marcato</i>. The use of this scale again highlights the discrepancy between perception and reality.
A	42-43	The end of the introductory theme returns (a transposition of Bars 7-8 up a semitone).
	44-49	The peacock, unable to think of anything better to do, resumes his proud strutting. The singer should sing these phrases with a certain pomposity. This passage recalls Bars 8-15, but now in G major.
	50-58	On Bar 50, following a diminuendo of the piano, the singer is “stunned” with the shivering of its feathers as the peacock spreads out its beautiful tail (“<i>Il relève sa robe à queue toute lourde des yeux qui n'ont pu se détacher d'elle</i>,”). This phrase must be intensely poetic. This closing passage forms an extended $\flat\text{III}^{13}$-I cadential progression in F major, as indicated by the bass notes. The $\flat\text{III}^{13}$-I chord is initially heard as a dominant of D$\flat$ major, with F (the 13th of the chord, and the keynote of the song) accented in the upper

		voice. It resolves to the tonic chord of F major, without a 3rd, in Bar 55. Bars 55-57 recall Bars 7-8. The vocal melody begins and ends on the tonic, in another quasi-symmetrical pattern. The fast repeated dominant notes in the piano, which continue even after the low tonic note has sounded, suggest that the peacock's folly will continue endlessly.
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Le Paon by Jules Renard
(Pronunciation Guide by Pierre Bernac)

Il va sûrement se marier aujourd'hui.
Ce devait être pour hier.
En habit de gala, il était prêt.

Il n'attendait que sa fiancée.
Elle n'est pas venue.
Elle ne peut tarder.

Glorieux, | il se promène avec
une allure de prince indien
et porte sur lui les riches présents d'usage.

L'amour avive l'éclat de ses couleurs
et son aigrette tremble comme une lyre.

La fiancée n'arrive pas.

Il monte au haut du toit
et regarde du côté du soleil.

Il jette son cri diabolique : Léon ! Léon !

C'est ainsi qu'il appelle sa fiancée.
Il ne voit rien venir | et personne ne répond.
Les volailles habituées ne lèvent même point la tête.
Elles sont lassées de l'admirer.
Il redescend dans la cour,
si sûr d'être beau qu'il est incapable de rancune.

Son mariage sera pour demain.

Et, ne sachant que faire du reste de la journée,
il se dirige vers le perron.
Il gravit les marches,
comme des marches de temple,
d'un pas | officiel.

Il relève sa robe à
queue toute lourde des yeux
qui n'ont pu se détacher d'elle.

Il répète encore une fois la cérémonie.

- | | |
|---|--|
| | Break or no liaison |
| / | Consonant which should not be pronounced |
| ~ | Liaison or elision |

(Bernac, 1970)

“Le Cygne” (“The Swan”) depicts the grace and apparent nobility of a swan gliding on the water. In the beginning, the poet and the musician seem to provide a sincere description of the swan. It is only in the last four bars of the song, they mock their own sensitivity (Bernac, 1970). The narrator reports what seems to happen with the swan: he observes that the swan attempts to catch the reflections of clouds on the water endlessly, and he will eventually die by repeating these actions.

Ravel dedicated this song to Misia Godebska, who was a legendary figure of the French art scene in Paris. During that time, she was merely a talented pianist, until she married Thadée Natanson, the editor of the journal *La Revue blanche*. She also had a long lasting friendship with Sergi Diaghilev in supporting the productions for the Ballets Russes. Roger Nichols wrote in the program note of *Songs by Ravel*, by Hyperion Records the following: “... it could be that Ravel saw her as the swan, gliding smoothly through society with her eye fixed on the main chance (Nichols, 2009).” However, if this is the case, the end remarks about the real nature of the swan are not very nice compliments for a woman of such caliber.

The song is in B major, in a free formal structure with some ternary (ABA) characteristics.

Text by Jules Renard (1864-1910)

Il glisse sur le bassin, comme un traîneau blanc,
de nuage en nuage.

Car il n'a faim que des nuages floconneux qu'il voit naître, bouger, et se perdre dans
l'eau.

C'est l'un d'eux qu'il désire.

Il le vise du bec, et il plonge tout à coup son col vêtu de neige.

Puis, tel un bras de femme sort d'une manche, il retire.

Il n'a rien.

Il regarde : les nuages effarouchés ont disparu.

Il ne reste qu'un instant désabusé, car les nuages tardent peu à revenir, et,
là-bas, où meurent les ondulations de l'eau, en voici un qui se reforme.

Doucement, sur son léger coussin de plumes, le cygne rame et s'approche...

Il s'épuise à pêcher de vains reflets, et peut-être qu'il mourra, victime de cette illusion,

avant d'attraper un seul morceau de nuage.

Mais qu'est-ce que je dis?

Chaque fois qu'il plonge, il fouille du bec la vase nourrissante et ramène un ver.

Il engraisse comme une oie.

English translation by Pierre Bernac

He glides on the lake, like a white sleigh, from one cloud to another.

For the only hunger he feels is for the fleecy clouds that he sees appearing, moving, and vanishing in the water.

It is one of these that he wants.

He takes aim with his beak, and suddenly plunges his snowy neck into the water.

Then, like a woman's arm emerging from a sleeve, he draws it back.

He has caught nothing.

He looks: the startled clouds have disappeared.

He is disillusioned only for a moment, for the clouds are not slow to return, and yonder, where the undulations of the water are dying away, there is one which is re-forming.

Softly, upon a light cushion of feathers, the swan paddles and draws near.

He is exhausted by fishing for empty reflections and perhaps he will die a victim of this illusion, without having caught a single piece of cloud.

But what am I saying?

Each time he plunges in, he burrows in the nourishing mud and brings out a worm.

He is growing as fat as a goose.

Part	Bar	Analysis & Commentary
A	1-12	“Le Cygne” is a very lyrical mélodie. Bernac suggests the tempo of ♩ = 56 (“<i>Lent</i>”). The piano part is marked “very gentle and enveloped in pedal” and should be as fluid as possible. The voice must be delivered in legato (e.g. therefore the final [ə] of the word “<i>glisse</i>” should be sung). The opening section of the song is in B major. The delicate

		arpeggios in the piano suggest the ripples and reflections in the water. The referential sonority creates a pentatonic sonic quality, but by omitting the root of the chord in the bass (tonic B). It seems that D$\sharp$ is the lowest note. The vocal line glides smoothly, like the swan itself, mostly using longer note values: triplets are used from Bar 8 to further distinguish the vocal rhythm from the accompaniment. “<i>C’est l’un d’eux qu’il desire</i>” should be <i>a tempo</i>. “<i>Il le vise du bec</i>” must be delivered precisely in rhythm and diction. This is where the root position tonic harmony coincides with the plunging of the swan’s head into the water in Bar 11; although this depicts a sudden gesture, it is treated quite subtly by Ravel, with a descending <i>portamento</i> octave in the voice and an immediate drop in volume in the piano. The underlying harmony changes slowly (as indicated by the lower bass notes: VI in Bars 5-7, V⁷ in Bars 8-10, I in Bars 11-12), although there are surface fluctuations; this contributes to the sense of calm and the seemingly effortless gliding of the swan. Symmetry is sometimes used in this song to represent reflections, including the vocal line in Bars 3-5 and many of the piano arpeggios. The interval of a 4th is frequently heard in the vocal line. The first interval is a rising 4th, which is a very common way to begin a song, but less common is the concluding falling 4th in Bars 11-12 (another example of symmetry in the song).
	12-18	This passage begins in E$\flat$ major, without fully arriving in that key, since the tonic chord is not used. Bars 13-15 are based on an unresolved dominant 11th chord. This chord was approached by semitone movement in the bass in Bars 11-12, and by enharmonically reinterpreting G$\sharp$ and A$\flat$. The vocal melody moves in an elegant curve in Bars 13-14, like “the swan’s neck exiting from the water” or “a woman’s arm

		withdrawing from a sleeve” (“<i>Puis, tel un bras de femme sort d’une manche, il le retire</i>”). The arpeggio figures cease in the piano in Bars 15-18, replaced by short splashes (detached chords) or silence, since the water has been disturbed and the reflections have vanished. The vocal line is also more fragmentary in these bars. Symmetry is still somewhat evident in the vocal line: “<i>Il regarde</i>” (“He looks”) is almost the inversion of “<i>Il n’a rien</i>” (“He has nothing”), and the longer phrase in Bars 16-17 (“<i>les nuages effarouchés ont disparu</i>” - “the startled clouds have disappeared”) has a quasi-symmetrical shape.
B	19-25	This is a very slow episode, about twice as slow as the <i>tempo primo</i>, and both voice and piano parts must be sung or played legato. The gradual reformation of the reflections on the surface on the water is depicted by a series of descending triads in parallel motion in the piano, alternating between minor and major. The piano and vocal lines both suggest small circular ripples are forming on the water. This passage begins notionally in E minor, commencing with the tonic triad in the piano, but all 12 chromatic pitches are used, resulting in some surface confusion, suggesting the elusiveness of the reflections in the gently rippling water. Once again, the bass line clarifies and gives direction to the harmony, moving in a circle of 5th in Bars 19-23 (E-A-D-G), these notes are often prominent in the vocal line as well. The interval of a 4th remains important in the vocal melody, and often creates a sense of symmetry; for instance, the first phrase ends with a rising 4th to E (Bars 19-20), while the second phrase ends with a falling 4th to E (Bars 20-21). The final phrase ends with a pair of interlocking 4th (C#-G#- then A#-E# in Bar 23). Bars 23-25 (excluding the first chord of the piano part) are based on the <i>octatonic</i> scale, an 8-note scale of alternating semitones and

		tones: G-G#-A#-B-C#-D-E-E#, which accounts for their mysterious sonority. The chord in Bar 25 leads by semitone step back to the opening chord of the song.
A	26-35	The opening arpeggio figuration returns in B major, as the swan appears to glide towards a newly-formed reflection. Bars 26-29 are similar to Bars 2-5, with the vocal lines slightly varied at first. The harmony is altered from Bar 29, initiating a new circle of 5th progression (indicated by the bass notes: E#-A#-D#-G#). The passage comes to rest on the dominant 9th of C# in Bar 34, as the narrator becomes convinced that the swan is doomed to fail in its noble task of catching clouds. The sentence “<i>Il se’épuise à pêcher de vains reflets, et peut-être qu’il mourra victim de cette illusion,</i>” must be sung in a very expressive manner, and towards the end, a big <i>ritenuto</i> must be established. Bar 33 must be delivered very slowly and with a <i>rallentando</i> on “<i>avant d’attraper un seul morceau de nuage.</i>”
	35-39	There is a sudden shift of texture and tonality to the remote key of C (with another semitone shift in the bass line in Bars 34-35), as the narrator realises the swan’s intentions are far more pragmatic and utilitarian than had previously appeared (i.e. it is catching worms, not clouds), and mocks his too imaginative vision. The swan’s plunging is no longer viewed as elegant. The vocal line undulates more widely in pitch, sung almost <i>parlando</i>, and the piano has detached dissonant chords. The key of B major abruptly returns in Bar 38, and the bass line moves from dominant to tonic in Bars 38-39, although the final cadence is by no means conventional. The melody ends with another pair of interlocked 4th.

Le Cygne by Jules Renard
(Pronunciation Guide by Pierre Bernac)

Il glisse sur le bassin,
comme un traîneau blanc,
de nuage en nuage.
Car il n'a faim que des nuages floconneux
qu'il voit naître, | bouger, | et se perdre dans l'eau.

C'est l'un d'eux qu'il désire.
Il le vise du bec,
et il plonge tout à coup son col vêtu de neige.

Puis, | tel un bras de femme sort d'une manche, il retire.

Il n'a rien.

Il regarde : les nuages effarouchés | ont disparu.

Il ne reste qu'un instant désabusé,
car les nuages tardent peu à revenir, et,
là-bas, où meurent les ondulations de l'eau,
en voici un qui se reforme.

Doucement, sur son léger coussin de plumes,
le cygne rame et s'approche...
Il s'épuise à pêcher de vains reflets,
et peut-être qu'il mourra, victime de cette illusion,
avant d'attraper un seul morceau de nuage.

Mais qu'est-ce que j'ai dit ?
Chaque fois qu'il plonge, il fouille du bec
la vase nourrissante | et ramène un ver.

Il engraisse comme une oie.

- | | |
|---|--|
| — | Consonant which should be pronounced |
| | Break or no liaison |
| / | Consonant which should not be pronounced |
| ~ | Liaison or elision |

(Bernac, 1970)

2.4.2 Four Songs, Op. 13 by Samuel Barber

Samuel Barber (1910-1981) is one of the great American composers of the long Twentieth Century period. He is known for his sophisticated tonal style, which was yet accessible to many. His *Adagio for Strings* became one of the most recognised classical pieces of the period. He was awarded Pulitzer Prizes for his opera *Vanessa*

and for his piano concerto twice. He was also a life-long partner of Gian Carlo Menotti (1911-2007), who was another renowned Italian-American composer and librettist.

He was born in West Chester, Pennsylvania, in 1910. His mother came from a large musical family: his aunt was the renowned contralto, Louise Homer, who was married to a composer Sidney Homer. He was musically extremely talented; he triple majored in voice, piano and composition at the Curtis Institute of Music.

After the graduation, he continued his studies in Rome, where he met Arturo Toscanini (1867-1957), who programmed Barber's *Adagio for Strings* and *First Essay* with the NBC Symphony Orchestra, which brought him international recognition and many commissions. He also taught composition at Curtis from 1939 – 1942, and served in World War II. He died in New York in 1981 at the age of 70.

Barber's music is often commonly categorised as “neo-Romantic” and his style has a strong sense of lyricism. His style evolved with complexity throughout his career but lyricism was something he never lost. His late songs became simpler again. His choice of texts is rather cosmopolitan, which outnumbered American settings.

Having a background as a lyric-Baritone helped him in writing sympathetic music for the voice. However, some songs require operatic vocalism, which were performed by famous artists such as Eleanor Steber and Leontyne Price. His piano writing often requires virtuosic techniques. Sometimes he chose complex, irregular rhythms in his fast-moving songs. Highly chromatic melodies are his signature style; yet, the music is accessible, and inherently tonal.

Barber's vocal compositions include:

- The operas: *Vanessa*, *A hand of bridge* and *Antony and Cleopatra*
- *Dover Beach* for Baritone and string quartet
- *Knoxville: Summer of 1915* for soprano and orchestra
- Song cycles, including *Hermit Songs* and *Despite and Still*
- Choral music, including *Prayers of Kierkegaard*

His best-known songs include “Sure On This Shining Night,” “The Monk And His Cat” and “Solitary Hotel.”

His other compositions include:

- The ballets *Medea* and *Souvenirs*
- Orchestral music, including two symphonies, three Essays, and concertos (one each for violin, cello and piano).
- Chamber music, including a cello sonata and a string quartet
- Piano music, including *Excursions*, *Souvenirs*, *Nocturne*, *Ballade* and a sonata

Four Songs, Op. 13 were written between 1937-1940 and consist of various poets and themes with no strong musical or textual connections with each other. However, these subjects had significant meaning in Barber's life (Vilamil, 2004). The songs were first performed on 4th April 1941 by Barbara Troxell, accompanied by Eugene Bossart at the Curtis Institute of Music. Three days later in New York, "A Nun Takes the Veil" was performed by Povla Frijch at Town Hall. In 1942, Marian Anderson sang both "Nocturne" and "A Nun Takes the Veil" in her tour (Heyman, 1994).

Their stylistic characteristics include:

- Lyrical melodies
- Rhythmic flexibility, using syncopation and changes of meter
- Expressive dissonance
- Chordal or broken chord accompaniments

"A Nun Takes The Veil" (Op. 13, No. 1) is a setting of a text by Gerard Manley Hopkins (1844-1889), an English poet from the Victorian era, whose poems were published after his death. He was also a priest who renounced poetry for his religious vocation for most of his life. It deals with the longing for solitude in nature that was an important subject for Barber personally. In fact, the original poetry is called "Heaven Haven: A Nun Takes the Veil" – Barber reversed the title. Hopkins' use of "sprung rhythm" (a variable number of unstressed syllables in a line, designed to imitate speech rhythms in artful ways) posed a challenge to Barber, but he met the dare in this song. As the song was composed in 1937, it was dedicated to a cellist Rohini Coomara, which was also a Hopkins enthusiast. The fluid lyrical recitative is

accompanied by rolled, pure chords in the piano by harp-like sweeping gestures. The heavenly realms are depicted by unique harmonic progressions. The two stanzas are set in binary form.

Text by Gerald Manley Hopkins (1844-1889)

I have desired to go
Where springs not fail,
To fields where flies no sharp and sided hail
And a few lilies blow.

And I have asked to be
Where no storms come,
Where the green swell is in the havens dumb,
And out of the swing of the sea.

Part	Bar	Analysis & Commentary
A	1	Introduction, using a D major chord as a harp-like arpeggio. This chord is the dominant of G minor. While it is not unusual to hear the dominant chord in an introduction, the striking feature is the way in which this chord frames the song, returning at the start of Stanza 2 and in the final bar.
	2-9	Stanza 1, notionally in G minor. The appearance of Eb in Bar 2 and F# in Bar 4 suggests that the introductory chord was a dominant rather than a tonic, even though the tonic chord of G minor is not used (except as a 7th chord in Bar 8). Barber arranged the text into two more-or-less equal phrases of four bars. Each phrase ends with a falling 3rd (Bars 4-5 and 8-9), to emphasise the musical symmetry. The melody begins on the dominant note, and has a sense of serenity and steadfast resolve, using repeated notes and longer sustained notes within a narrow pitch range. The first two bars span only a

		semitone, with the range expanding by a tone in both directions by the end of the first phrase. Arpeggiated chords continue in the accompaniment throughout the first phase. The harmony is mostly triadic in the first phrase, again emphasising the nun's resolve. Bars 4-6 contain a series of major triads, settling on chord $\flat$II in Bar 5, the end of the first phrase. The rhythmic momentum increases in Bars 6-7 (these bars contain the same number of syllables as the entire first phrase). The pitch becomes a little lower towards the end of the second phrase, reaching the lower tonic (the lowest note of the song) in Bar 7. Minor chords return in Bars 7-8, and some 7th chords are used (the tonic 7th in Bar 8, and an inversion of a half-diminished 7th chord, A-C-E$\flat$-G, in Bar 9). These chords betray a sense of doubt, fear and frailty, and convey the nun's humanness.
	10-12	Interlude, beginning with a transposition of the melody from Bars 8-9 down a 4th to D minor (the dominant key). The dominant chord of D minor is arpeggiated in Bar 12.
B	12-22	Stanza 2. There is an anacrusis now, since the first words are unstressed, but the first phrase is otherwise mostly unchanged. The pitch becomes higher and the volume louder at the start of the second phrase, reaching the upper tonic (the climactic note of the song) in Bar 17. These bars suggest G minor more strongly than anything previously, using chords iv and V. There is a rest in the vocal line in Bar 19, and the piano part moves softly to the tonic chord in 2nd inversion, suggesting G minor cadential harmony. However, the song ends with the same chord progression as Bars 8-9, followed by a final arpeggiated dominant, making a type of Phrygian cadence in Bars 21-22 (this cadence is usually iv⁶-V). The final chord has the 3rd (F) in the upper voice, unlike the opening chord, which had the root in the upper voice; this emphasises the

		lack of resolution or closure, particularly since F is the leading tone of G minor.
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“The Secrets Of The Old” is a setting of a text by the Irish poet William Butler Yeats (1865-1939) and composed in 1938. The poem is included in his verse collection titled *The Tower*. The use of additive meters with irregular or asymmetrical beat groupings and capricious modulations convey both the feistiness and the frailty of the three old women, whose friendship is perpetuated by sharing their secrets in their youth. This piece is the only one in the song cycle with dry humour and it is not so clear why this song was chosen to be included. The piano chords create continuously changing rhythm in a hasty manner, like looking back the time and memory. It appears that the old woman does not give away any secrets, but they are probably known to others.

Text by William Butler Yeats (1865 - 1939)

I have old women's secrets now
 That had those of the young;
 Madge tells me what I dared not think
 When my blood was strong,
 And what had drowned a lover once
 Sounds like an old song.

Though Marg'ry is stricken dumb
 If thrown in Madge's way,
 We three make up a solitude;
 For none alive today
 Can know the stories that we know
 Or say the things we say:
 How such a man pleased women most
 Of all that are gone,

How such a pair loved many years

And such a pair but one,
 Stories of the bed of straw
 Or the bed of down.

The three stanzas are set in ternary form. The tonality changes frequently and sometimes unpredictably, mirroring the twists and tangents of the women's thoughts. It begins as if in E $\flat$ major (as implied by the key signature), but ends in C major.

Part	Bar	Analysis & Commentary
Intro	1-2	Introduction. Using chord iii of E $\flat$ major, which acts as a substitute for the dominant chord. A constant quaver pulse with an irregular beat grouping is established.
A	2-18	Stanza 1, beginning in E$\flat$ major. The melody and bass line continually return to the tonic note in Bars 3-5. The use of the raised 4th (A) in Bar 4 indicates the <i>Lydian</i> mode; the slight awkwardness of the vocal line here, and the dissonance with the bass, suggests the quavering of an old woman's voice. The rhythm is feisty, nonetheless, and there is a sense of jovial energy. Bars 6-7 modulate to B$\flat$ major (the dominant of E$\flat$ major), and the first phrase ends with a V-I cadence in Bars 6-7. The second phrase (Bars 8-12) is all in E$\flat$ major, now without the raised 4th. It begins with minor triads (iii and vi) in Bars 8-10, and ends with a ii-V cadence in Bars 11-12. The third phrase (Bars 13-18) is very similar to the first, and seems to be modulating to B$\flat$ major again in Bar 17; however, chord V of B$\flat$ major is treated as IV of C major, and the stanza ends with an unexpected V-I cadence in C major in Bars 17-18.
B	19-39	Stanza 2, beginning as a transposition of Bars 3-5 up a 4th to A$\flat$ Lydian. Bars 26-27 again modulate without warning to C major, becoming C minor in Bar 28.

		Bars 29-39 form the central thought of the song, and contain the greatest harmonic and rhythmic stability. Although additive meter is still used, the meter does not change at all, and the rhythm of the vocal line is ♩ throughout. The key is C minor, with small modal variations (Aeolian in Bars 29-31, Dorian in Bars 32-35). The passage comes to rest on the dominant chord in Bars 38-39.
C	40-58	Stanza 3, very similar to Stanza 1, with small rhythmic alternations. The tonic chord of C major is repeated by the piano in the last three bars, becoming higher and softer.

“Sure On This Shining Night” is a setting of a poem by the American poet James Agee (1909-1955) and composed in 1938. The poem was published untitled in his collection, *Permit Me Voyage* (1934). The song asserts health and healing: Agee’s troubled life is well-reflected in the poetry, being a solitary wanderer. The musical style resembles that of Schumann and Brahms as he utilised a long, lyrical melodic line, two-voice canonic imitation and pulsating chordal accompaniment. A musicologist Barbara Heyman sees similarities between “Sure On This Shining Night” and Schumann’s “Ich grolle nicht” or “Liebestreu.” The song is the most popular one of the cycle, as the soprano Martina Arroyo included the song in the repertoire for her European tours (Heyman, 1994). Later on, Barber made choral arrangements of both “A Nun Takes The Veil” and “Sure On This Shining Night” approximately 30 years after their composition.

Text by James Agee (1909 - 1955)

Sure on this shining night
 Of star made shadows round,
 Kindness must watch for me
 This side the ground.
 The late year lies down the north.
 All is healed, all is health.
 High summer holds the earth.
 Hearts all whole.

Sure on this shining night I weep for wonder wand'ring far alone
Of shadows on the stars.

The three stanzas are set in ternary (ABA) form. The tonality is unequivocally B flat major, unlike the other three songs of *Op. 13*, which are more ambiguous.

Part	Bar	Analysis & Commentary
Intro	1	Introduction, using the tonic triad of B♭ major, with the 3 rd of the chord in the upper voice. After the initial arpeggio, the chord is repeated, in a constant quaver pulse that will continue until the coda.
A	2-9	Stanza 1, B♭ major. The melody is in long, lyrical phrases, moving entirely by 2nd and 3rd, and gradually descending in pitch. It is imitated by the piano one bar later and a 4th higher, with occasional moments of tender dissonance. The harmony is entirely diatonic (i.e. without accidentals), and the meter remains constant until the final bar. The melody virtually consists of two 4-bar phrases, though syncopation in Bar 5 and the change of meter in Bar 9 subtly subvert this, preventing a square feel to the phrasing. The second phrase begins as a transposition of the first down a 3rd, bringing a suggestion of G minor (the relative minor key) that is reinforced by the iv-i progression in Bars 8-9, though there is no real sense of tonal closure.
B	10-16	Stanza 2 commences in D minor, with the melody returning to the original starting note (now heard as the root of chord i). The harmony initially moves in a reverse circle of 5th that began in Bar 8 (as indicated by the bass notes: C-G-D-A-E). There is a gradual increase in volume and pitch in this passage. Bars 13-16 have a sense of affirmation, using long, high notes, set

		to a strong ii-V-i chord progression. The melody continues to move entirely by 2nd and 3rd. Imitation between voice and piano is used only occasionally now (Bar 12). The piano generally has more densely textured repeated chords than previously.
	17-20	Stanza 2 continues with a sudden drop in volume and an immediate return to the opening B$\flat$ major triad in the piano part (though note yet fully returning to B$\flat$ major). The melody in Bar 17 recalls Bar 11. The piano part in Bar 18 contains a new countermelody, incorporating a suspension (D resolving to C); this theme will return in the coda. The melody ends with a falling 5th (the first time an interval bigger than a 3rd has been used melodically in the song).
A	21-30	Stanza 3, B$\flat$ major, similar to Stanza 1, but with the original melody now in the piano, and the canonic imitation in the voice. The bass line is deeper, and the texture a little denser than before. The ending is elongated and re-harmonised. <i>Hemiola</i> rhythm is used in Bars 28-29. The melody ends with a falling 4th to the median, and there is a IV-I cadence in B$\flat$ major in Bars 29-30.
Coda	30-34	Coda, B$\flat$ major, using the motif from Bars 17-18, and again (an octave lower and slightly re-harmonised) in Bars 32-33. The song ends softly and serenely on the tonic triad, with the 5th of the chord in the upper voice, in Bar 34.

“Nocturne” is a setting of a richly romantic love poem by the American poet Frederic Prokosch (1906-1989) and was composed in 1940. The poem was part of the collection entitled *The Carnival*. It has been documented that Barber was not very keen about the text, but “the music just popped out for it” (Heyman, 1994). Susan Youens wrote: “The persona of “Nocturne” signs of utmost sensuality against a backdrop of falsehood, lies and the cosmic sweep of night. From post-coital ripples to more intense waves of passion, this is the most sophisticated song of desire, cloaked in some of Barber’s richest, most Romantic harmonies.”

The four stanzas are set in an ABAB structure. The luminous harmonies, sweeping melodic lines and lush broken chord accompaniment textures suggest the late Romantic style of Mahler and Richard Strauss. There is much harmonic ambiguity, including an extensive use of chromaticism and the free interchange between major and minor modes, as if the music floats in the mysterious dreamland between waking and sleeping.

Text by Frederic Prokosch (1906 – 1989)

Close my darling both your eyes,
 Let your arms lie still at last.
 Calm the lake of falsehood lies
 And the wind of lust has passed,
 Waves across these hopeless sands
 Fill my heart and end my day,
 Underneath your moving hands
 All my aching flows away.

Even the human pyramids
 Blaze with such a longing now:
 Close, my love, your trembling lids,
 Let the midnight heal your brow,
 Northward flames Orion's horn,
 Westward th' Egyptian light.
 None to watch us, none to warn
 But the blind eternal night.

Part	Bar	Analysis
Intro	1-2	Introduction, in broken chord texture, using 9 th chords (D [♯] -F [♯] [♯] -A [♯] -C [♯] -E [♯] , C [♯] -E [♯] -G [♯] -B-D [♯]), voiced so as to often feature a falling 4 th . There is no clear tonal centre yet, although Bar 2 moves toward F [♯] major.

A	3-7	Stanza 1 commences, notionally in F# major (as implied by the key signature). The sense of restlessness implied by the text is matched by the unsettled harmony and use of free chromaticism. There are many 7th and 9th chords, harmonically unrelated to F# major (including the first chord, an inversion of bIII⁹). The first pure triad, heard at the end of Bar 3, is an F# major chord, which provides a clue to the underlying tonality. When the text mentions stillness “at last,” the harmony similarly achieves a sense of clarity, coming to rest on the dominant chord of F# in Bar 7, decorated with a 4-3 suspension (F# resolving to E#) in the piano. The preceding chord in Bar 6 forms a slightly altered “Phrygian” cadence (usually iv⁶-V), implying F# minor; throughout the song, the major and minor modes are freely interchanged. The melody begins with a broken chord (falling 4th then rising 6th), and contains several recurring intervallic motifs, particularly falling semitones and falling minor 3rd. The right hand of the accompaniment is set in a similar pitch register to the vocal line, wrapping around it like a delicate mist, sometimes lower in pitch and sometimes higher. The triplets in the accompaniment give it rhythmic independence from the vocal line.
	8-13	Stanza 1 continues as a transposition of Bars 3-6 up a major 3rd, now ending with a V-i cadence in B minor in Bars 11-12. The short piano interlude in Bars 12-13 alludes to the broken chord motif from Bar 3.
B	14-23	Stanza 2, continuing notionally in F# major. The melody sometimes uses similar motifs to Stanza 1, particularly the falling semitone and falling minor 3rd; Bars 14-15 closely resemble Bar 5. The accompaniment also continues in similar fashion at first. The melody becomes more expansive in Bars 16-19, and the duration of the bar is sometimes lengthened. The harmony often moves in circle of 5th progressions (ii⁰-V⁷ in

		Bars 14-15, ii⁶-V⁷ in Bar 16, vi-II in Bars 18-19), as if striving to reach the tonic chord [of F[♯]]. The first phrase ends with an interrupted (V⁷-vi) cadence in Bars 16-17. The melody ends leading note to tonic in Bar 21, but without the dominant-tonic harmony needed for tonal closure. The short piano interlude in Bars 22-23 uses the melodic motif from Bar 4.
A	24-28	Stanza 3 commences, similar to Bars 3-7, with small rhythmic changes to the vocal line, and a more delicate, shimmering accompaniment style, mostly in treble register.
	29-33	Stanza 3 continues as a transposition of Bars 24-27 up a perfect 4 th (or down a perfect 5 th in the piano part), becoming louder and fuller in texture. It now ends with a iv-V cadence in F [♯] minor in Bars 32-33.
B	34-41	Stanza 4 commences as a transposition of Bars 14-19 up a tone, written in A [♭] major (the enharmonic equivalent of G [♯] major) from Bar 36. Bar 38 contains the climactic pitch of the song, and the rhythm is even more expansive than before in Bars 38-41.
	42-45	Stanza 4 concludes, returning to the same pitch as Bars 20-21, but with more elongated rhythm. Most crucially, the final note is raised by a semitone, to form a V ⁷ -VI interrupted cadence in Bars 44-45, making a radiant ending that suggests the eternal night.
Coda	46-49	Coda, beginning in the same way as the introduction, then ending on a D [♯] major chord in Bars 48-49 (VI of F [♯] major, unresolved yet by no means unsatisfying).

2.4.3 *Sieben Frühe Lieder by Alban Berg*

Alban Berg (1885-1935) was a twentieth century Austrian composer, who was born in Vienna in 1885. He learnt piano from his governess, and began composing Lieder without any formal training. He then met Arnold Schoenberg in 1904, who gave young Berg enormous influence. His compositional style underwent various changes during his pupillage to Schoenberg, from late romantic to expressionist to

serial. Schoenberg, Berg, and Webern became the representative figures of the “Second Viennese School.”

Berg lived in a circle of cultural elites in Vienna during the *fin de siècle* period, whose friends included Alexander von Zemlinsky (musician), Franz Schreker (musician), Gustav Klimt (painter), Karl Kraus (writer), Adolf Loos (architects) and Peter Altenberg (poet). He married Helene Nahowski, daughter of a wealthy family, despite her family’s disapproval. She provided great inspiration to Berg to write music, and it was she who prepared his music for publication.

During the First World War, Berg served in the Austrian Army, and this is when he started composing his opera *Wozzeck*. In 1925, it was successfully premiered by Erich Kleiber in Berlin. *Wozzeck* is considered to be the most important work of the century. Consequently Berg completed his second opera *Lulu*, and it was successfully premiered in Zurich in 1937 after his death. During the 1930s, with the rise of the national socialists, Berg’s works were no longer performed in Germany. He died in Vienna in 1935, at the age of 50.

His compositions for voice include:

- *Wozzeck* and *Lulu* (operas)
- *Der Wein* (concert aria)
- *Sieben Frühe Lieder*
- *Vier Lieder Op. 2*
- *Fünf Orchesterlieder Op. 4*

His other major works include:

- Orchestral music, including a chamber concerto and a violin concerto
- *Lyric Suite* for string quartet
- Other chamber music, including a string quartet
- Piano music, including a sonata.

Between 1905 and 1908, Berg composed over 86 songs. In 1928, he selected these seven songs to publish them as a song cycle, *Sieben Frühe Lieder* (“Seven Early Songs”). It was dedicated to his wife Helene. The songs are settings of various late Romantic poets. The Performer received numerous valuable tips for musical interpretation in the masterclass of Professor Lukasovsky from Hochschule

für Musik und darstellende Kunst in Wien in March 2014, which shall be discussed in Analysis & Commentary sections in each sub-section. To sum up his general commentary:

- The songs are in the Romantic, Italian style; this means the Performer must follow the Italian singing tradition – the melodic line to be sung excessively *legato*.
- However, the Performer should ensure that the consonants are to be sung at the pitch together with a vowel without dragging the sound, as often heard in Italian songs.
- *Portamento* is also not appropriate for these songs. If necessary, as little as possible.
- The Performer must respect the right balance between *rubato* and *accelerando* to achieve the maximum dynamic of the music. The Performer was advised to discard the tempo and dynamics markings on the score. For example, the *Langsam* tempo marking of “Traumgekrönt,” is impossible to follow, if the first phrase is to be sung in one phrase.

Many recordings follow the markings of the published scores, but for this performance, the Performer shall follow Professor Lukasovsky’s advice and make her own unique interpretation of the music, often ignoring the markings.

“Nacht” (“Night”) is a setting of a poem by the poet Carl Hauptmann (1858-1921). The rhyming scheme of the poem implies four stanzas, and their setting reveals Berg’s love of symmetrical structures. There is a tonal centre of E.

The whole tone scale plays a prominent role in this song, depicting the mysterious quality of the night. Due to the equal spacing of all of the notes in the scale, there can be no true leading note, and the absence of perfect 4th and 5th in the scale means that there can be no true dominant. Theoretically, any note of the whole-tone scale can be considered to be the tonic, though it is clear in this song (from the bass notes and the opening phrase) that E is the tonic note. Unlike major and minor scales, only two unique transpositions of the whole tone scale are possible: E-F#-G#-Bb-C-D and F-G-A-B-C#-D#.

Text by Carl Ferdinand Max Hauptmann (1858-1921)

Dämmern Wolken über Nacht und Tal,
Nebel schweben, Wasser rauschen sacht.
Nun entschleiert sich's mit einemmal:
O gib Acht! Gib Acht!
Weites Wunderland ist aufgetan.
Silbern ragen Berge, traumhaft groß,
Stille Pfade silberlicht talan Aus verborg'nem Schoß;
Und die hehre Welt so traumhaft rein.
Stummer Buchenbaum am Wege steht Schattenschwarz,
ein Hauch vom fernen Hain Einsam leise weht.
Und aus tiefen Grundes Dürsterheit
Blinken Lichter auf in stummer Nacht.
Trinke Seele! Trinke Einsamkeit!
O gib Acht! Gib Acht!

English Translation by Emily Ezust

The clouds embrown the night and valley;
The mists float above, the water rushing gently.
Now all at once they unveil themselves:
O listen! Pay heed!
A broad land of wonder has opened up.
Silver mountains rise up, fantastically huge,
Quiet paths lit with silver lead
Toward the valley from some hidden place;
And the noble world is so dreamily pure.
A mute beech stands by the path, black with shadows;
A breeze from a distant, lonely grove wafts gently by.
And from the deep darkness of the valley flash lights in the silent night.
Drink, my soul! Drink in this solitude!
O listen! Pay heed!

Part	Bar	Analysis & Commentary
A	1-5	Stanza 1 begins, mostly using the whole tone scale E-F$\sharp$-G$\sharp$-B$\flat$-C-D, except for Bar 4 and the second half of Bar 5, which use the alternative whole tone scale. The keynote, E is established by the bass note in Bars 1 and 3, and is heard at the beginning and the end of the first vocal phrase. Falling major 3^{nds} recur frequently in the melodic line. The opening motif consists of two interlocking augmented triads. The soft treble chords in the piano, mostly superimposed augmented triads, depict the “<i>Neben schweben</i>” (“hovering mists”), while semiquavers in Bars 5-6 suggest the “<i>Wasser rauschen</i>” (“rushing water”).
	6-8	Stanza 1 continues in E minor. The “<i>entscheliert</i>” (“unveiling”) of the mists is depicted by the move to diatonic harmony. Bars 6 and 7, each uses a ii⁷-V⁷ progression in E minor. The vocal melody ends dominant to tonic in Bar 8, and the tonic note is heard in the bass, but the tonic chord is not used. Instead, there is a return to whole tone harmony in the piano, and the opening vocal theme returns in the bass (<i>marc.</i>). There is a graduate increase in pitch and volume, and a broadening of the tempo, leading to Stanza 2 without breathing (a quick breath should be taken after the first “<i>O gib acht!</i>”).
B	9-15	Stanza 2, beginning loudly and high in pitch. The text refers to a wonderland with huge mountains, and the contours of the vocal line reflect this, with its steep descents and ascents. Bars 9-10 are in D major, beginning on the dominant chord (with added 6th in the vocal line) and ending on the tonic chord. The vocal line often moves by perfect 4th in these bars. The use of chords foreign to D major at the end of Bar 9 and the start of Bar 10 convey the sense of wonderment in the scene. The whole tone scale reasserts itself from Bar 11; the vocal line in

		Bars 11-13 is mostly based on rising whole tone scales, with occasional contradictory notes (D$\sharp$ in Bar 12, B$\flat$ in Bar 13). The melody reaches its climactic pitch in Bar 14 (“<i>tal-an</i>”). Movement by falling 5th in the bass (F-B$\flat$-E$\flat$) in Bars 11-12 gives some direction to the harmony, but the stanza ends with ambiguous tonality in Bars 14-15.
C	15-25	Stanza 3. The setting often recalls that of Stanza 2. Bars 16-17 use a similar melodic contour and harmonic scheme to Bars 9-10, in D major. The key drops a semitone to D$\flat$ major in Bar 18. The steep pitch ascents in this stanza evoke the majestically silent “<i>Buchenbaum</i>” (“beech tree”). Bars 19-20 resemble Bars 11-12, transposed up a 4th or down a 5th, and with the voice and piano reversing roles (i.e. the vocal part from Bars 11-12 is now heard a 4th higher in the piano treble in Bars 19-20). The whole tone scale predominates in these bars, except for the bass line, which again moves by 5th (B$\flat$-E$\flat$-A$\flat$). Bars 21-22 continue the whole tone influence. The vocal and bass line move entirely by 4th or 5th in Bars 23-24, moving into F minor, with a V⁷-i cadential progression in Bars 23-24. The reference to the wafting breeze is depicted in the orchestral version by a descending chromatic scale played by the flute using flutter tonguing in Bars 24-25.
D	26-30	Stanza 4 commences in a very similar way to Stanza 1, with a tonal centre of E, entirely based on one or other of the whole tone scales. The original melody line is now heard in the piano treble. The pitch contour of the vocal line is sometimes the inversion of the original melody. “<i>Lichter</i>” (“lights”) in Bar 29 are not really lights, but ghost-light, which can mislead you to strange places. The Performer must ensure that the atmosphere of this stanza is mysterious, and depict some fear of being in the dark.

	31-35	“<i>Trinke Seele! Trinke Einsamkeit!</i> (“Drink my soul, Drink of solitude!”) therefore must be sung as if the Performer has succumbed to what is in front of her – <i>die Nacht</i> (“Night”). “<i>O gib acht!</i>” (“O Listen! Pay heed!”) must be sung with certain determination and persuasion, by articulating each words. Stanza 4 concludes, nominally in the key of E (as indicated by dominant-tonic movement in the bass in Bars 34-35), but with considerable tonal ambiguity. Some of the perfect 4th motifs from Stanzas 2 and 3 also return here, particularly the upper voice in the piano part (<i>poco f</i>) in Bars 33-34, which is a rhythmically altered transposition of the vocal line from Bars 9-10. The whole tone influence returns in Bar 35.
Post.	36-38	Postlude, entirely based on the whole tone scale E-F#-G#-Bb-C-D. The opening vocal motif is heard in soft double octaves in Bar 36. Bars 37-38 resemble a <i>retrograde</i> of Bar 1. The song ends with a very soft augmented triad, with E in the bass.

“Schilflied” (“Song Amongst The Reeds”) is a setting of a poem by the Austrian poet Nikolaus Lenau (1802 – 1850). The three stanzas are set in through-composed form, in F minor. Although there is extensive chromaticism, the main keys are clearly defined by traditional cadences.

Text by Nikolaus Lenau (1802 – 1850)

Auf geheimem Waldespfade

Schleich' ich gern im Abendschein

An das öde Schilfgestade,

Mädchen, und gedenke dein!

Wenn sich dann der Busch verdüstert,

Rauscht das Rohr geheimnisvoll,

Und es klaget und es flüstert,

Daß ich weinen, weinen soll.
 Und ich mein', ich höre wehen
 Leise deiner Stimme Klang,
 Und im Weiher untergehen
 | Deinen lieblichen Gesang.

English Translation by Emily Ezust

Along a secret forest path
 I like to creep in the evening light;
 I go to the desolate, reedy banks,
 And think, my maiden, of you!

As the bushes grow dark,
 The reeds hiss mysteriously,
 And lament and whisper,
 And thus I have to weep and weep.

And I think that I hear wafting
 The gentle sound of your voice,
 And down into the pond sinks
 Your lovely song.

Part	Bar	Analysis & Commentary
A	1-9	Stanza 1, beginning in F minor. Both melody and accompaniment begin on the tonic note. The bass line descends by semitones for the first four bars. The melody is diatonic until the end of Bar 4. The remote key of D major is briefly tonicised in Bars 4-5, using a V⁷-I progression, with a suspension on the tonic chord in the melody line (E, resolving to D). The use of this remote key depicts the “<i>Abendschein</i>” (“evening light”). The soft dynamic levels, frequent semitone movements and

		recurring ♯♯ motif convey the motion of creeping steps in secret forest paths. Bars 6-9 modulate to A♭ major (the relative major key). Bars 6-8 each begin with a suspension or accented passing note in the melody, for expressive emphasis. The bass line continues to move mostly by step, leading to a V⁷-I cadence in Bars 8-9. The dominant 7th chord is decorated with a suspension in the piano (A♭, resolving to G), and is preceded by an inversion of its dominant 7th (II⁷) at the start of Bar 8, making a very clearly defined cadential progression. The melody ends with a high repeated note, as the poet thinks of his beloved. Before singing “<i>Mädchen</i>” (“Sweet girl”), the Performer shall only take a tiny sigh-like breath, then after that, take enough time and a large breath before singing “<i>und gedenke dein</i>” (“and think of you”) expressively.
B	10-18	Stanza 2, beginning in A♭ major. Both melody and accompaniment begin on the tonic note, but the melody moves mostly by semitones now, and the harmonies become more nebulous, to depict the “<i>verdüstert</i>” (“overshadowed”) and the mysterious rustling of the reeds. Here, after singing “<i>verdüstert</i>,” the Performer takes enough time and breath before singing “<i>rauscht das Rohr</i>” with a strong alveolar trill on “<i>rauscht</i>,” which resembles the hissing sound of the reeds. The last word of the phrase “<i>geheimnisvoll</i>” should be cut earlier in order to get enough breath for the next phrase. Some of the chords suggest a whole-tone scale influence, such as the French 6th at the end of Bar 10 (B♭♭-D♭-E♭-G) and the altered dominant 7th at the end of Bar 11 (E♭-G-B♭-D♭). The tonic chord of A♭ major is still heard at the beginning of Bar 13, decorated with an appoggiatura (D resolving to C), but it is immediately followed by the most harmonically remote chord (a tritone away), at the mentioning of “<i>geheimnisvoll</i>” (“mysteriously”).

		Bars 14-18 gradually return to F minor. The melody begins in a similar way to Bars 1-3, but with a little more chromaticism: it is not until Bar 17 that the key of F minor is clearly revealed, with dominant-tonic harmony and diatonic melody. The stanza ends with a II^7-V cadence in Bar 18.
	19-29	Stanza 2 is mostly in F minor. The melody alternates between supertonic and tonic notes at first, with semitone movements continuing in the accompaniment. The soft tremolo chords and <i>espress.</i> motif in the accompaniment describe the quiet sounds of the girl's voice blowing in the breeze. The pitch and volume of the vocal line rise then falls in Bars 21-24, as the girl's song is carried by the breeze then settles in the water. The Performer must make sure that the melody is sung in tempo despite some accents marked on Gs ("mein", "hö-", "we-"). The harmony in Bars 23-25 moves into remote key areas, with an implied circle of 5th progression (A-D-G, indicated by the bass notes in Bars 23-24, then C-F-B$\flat$ in Bar 25). A Neapolitan 6th chord (bII^6, B$\flat$-D$\flat$-G$\flat$) in Bar 26 leads to a V^7-VI cadence in Bars 26-27. The Performer should take a soft breath between "<i>lieblichen</i>" and "<i>Gesang</i>." The melody ends on the tonic note (though not harmonised with the tonic chord at first), and the piano imitates the voice in Bar 27. The tonic chord arrives in Bar 28, with a <i>tierce de Picardie</i>.

"Die Nachtigall" ("Nightingale") is a setting of a poem by the German writer Theodor Storm (1817 – 1888). It is often said that musicologists find the influence of Johannes Brahms and Hugo Wolf in Berg's early compositions. However, Berg's "Nachtigall" is certainly more modern, adding more foreign sounds to the chords and shifting the melodic phrases. At the end of the third stanza, Berg added a functionless final phrase, adopted from Wagner: he expanded the melodic phrase in an imitative way (Bruhn, 1998).

It should be noted that Berg changed some of the text in the second stanza. “*Sie war doch sonst ein wildes Kind*” (“she used to be a wild child”) to “*Sie war doch sonst ein wildes Blut*” (“she used to be a wild blood”) in order to rhyme with “*Sommerhut*” (“summer hut”) und “*der Sonne Glut*” (“blazing heat of the sun”).

The three stanzas are set in ternary (ABA) form, in D major. It is one of the most lyrical songs of the cycle.

Text by Theodor Strom (1817 – 1888)

Das macht, es hat die Nachtigall
Die ganze Nacht gesungen;
Da sind von ihrem süßen Schall,
Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blue,
Nun geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.

English Translation by Emily Ezust

It happened because the nightingale
Sang the whole night long;
From her sweet call,
From the echo and re-echo,
Roses have sprung up.

She was but recently a wild blossom,
And now she walks, deep in thought;
She carries her summer hat in her hand,
Enduring quietly the heat of the sun,
Knowing not what to begin.

Part	Bar	Analysis & Commentary
A	1-15	Stanza 1, beginning in D major. The melody begins on the tonic note, and moves in graceful arcs, in a romantic suggestion of a birdcall (but not imitating the nightingale's sound). It contains large rising intervals (up to a 7th), anacrusic turns, and smaller descending intervals. The first four bars use only tonic and diminished 7th harmony, with a slow rate of harmonic change. Hemiola rhythm is used in Bars 2-3. The accompaniment is in constant quavers, using flowing broken chords that are gently syncopated. The overall effect is calm and tender. The melody contains appoggiaturas or accented passing notes at the beginning of Bars 5 and 6, for expressive emphasis. It moves quasi-sequentially in Bars 7-11, to depict the "<i>Hall und Widerhall</i>" echoes and re-echoes of the bird's song. "<i>Das macht</i>" should be sung equally, without stretching the vowel "a" in "<i>ma<u>ch</u>t</i>." In Bars 5-6, "<i>gesungen</i>" ("he sang") should be sung fully, with a slowed down tempo. From Bar 7, the tempo should accelerate gradually, but taking a big, but calm breath between "<i>Schall</i>" and "<i>da sind in Hall und</i>" in Bar 9. In Bar 10, the Performer must ensure to reach the top G with the consonant "W" together with the vowel "i" without any lagging. Then it should be pushed through until reaching the high A. Now enjoy singing the words "<i>die Rosen aufgesprungen</i>" ("bears a thousand roses").
B	16-26	Stanza 2, beginning in F# minor. The first 4-bar phrase begins on the tonic chord and ends on the dominant 7th in Bar 19. The melody is diatonic, but there is some chromatic movement in the accompaniment, which is in a soft, syncopated chordal style. The piano imitates the voice in inversion in Bar 17. This Stanza must be sung as calmly as possible, with a slight accent

		on the word “<i>wildes</i>” (“wild”). Pitch and volume gradually rise in Bars 20-25. This passage begins in F# major/minor, and passes through A major/minor in Bars 21-23, with frequent chromatic movement in the accompaniment. In Bars 24-25, the key returns to D major, and are a slightly varied transposition of Bars 18-19 down a 3rd or up a 6th. This phrase must be sung in absolute <i>legato</i> and every note must be connected with full breath energy. Double consonants “mm” in <i>Sommer</i> and “nn” in <i>Sonne</i> must be however emphasised.
A	27-40	Stanza 3, beginning and ending in D major. The text is the same as Stanza 1, and the musical setting is almost identical: the most significant differences occur at the final cadence. The melody now ends on the tonic note in Bar 40. The tonic chord is preceded not by the dominant 7th, but by a radiant form of (bVI)⁷ with a whole-tone scale influence (Bb-D-Eb-F#-Ab) in Bar 39.
Coda	40-44	Coda. The tonic chord in Bar 40 contains a suspended E, so full tonal closure is delayed. The accompanying quaver motif from Stanza 1 is used in imitative counterpoint, harmonised with chords IV or II^{o7}. The tonic chord returns in the last two bars, initially decorated with suspensions.

“Traumgekrönt” (“Crowned in a Dream”) is a setting of a poem by the Austrian lyric poet Rainer Maria Rilke (1875 – 1926). The poem consists of a single stanza with two distinct but similar sections. It is in a balanced binary form; the last two lines of the second Stanza repeat the music accompanying the last two lines of the first stanza, complements both images of the narrator’s beloved approaching him (Adams, 2008). Berg’s setting is in G minor although the tonic chord is rarely used. It is this harmonic ambiguity, which creates a dream-like state.

This song was written for Berg’s wife Helene just after he met her in 1907. It is similar to “Nacht,” it follows the poetry by cohering firmly around two motifs.

Text by Rainer Maria Rilke (1875 – 1926)

Das war der Tag der weißen Chrysanthemen,
 Mir bangte fast vor seiner Pracht...
 Und dann, dann kamst du mir die Seele nehmen
 Tief in der Nacht.

Mir war so bang, und du kamst lieb und leise,
 Ich hatte grad im Traum an dich gedacht.
 Du kamst, und leis' wie eine Märchenweise
 Erklang die Nacht.

English Translation by Emily Ezust

That was the day of the white chrysanthemums,
 I was almost intimidated by its glory...
 And then, then you came to take my soul
 Deep in the night.

I was so worried, and you came so lovingly and quietly,
 I had just thought of you in a dream.
 You came, and softly the night resounded
 Like a fairy tale song.

Part	Bar	Analysis & Commentary
A	1-8	Section I commences in G minor, although the tonic chord is continually avoided. The song begins with a motif in the piano that will recur almost constantly throughout the song (<i>espr.</i>); it consists of a falling 2nd, rising 5th and falling 2nd, forming a circular pattern that depicts a miniature crown. The melody begins on the dominant note, and initially rises by step, using the lowered 7th note (F$\sharp$). When the tonic note is first heard (Bar 2) it is dissonant with the accompaniment.

		The harmony begins rather ambiguously with a French 6th chord (C$\flat$-E$\flat$-F-A$\sharp$), establishing a dream-like state, before resolving to chord VI in Bar 2, and finally settling on the dominant 7th chord at the end of Bar 3. The upper voice of the piano imitates the vocal line in Bars 2-3. The dominant 7th remains unresolved. The first sentence “<i>Das war der Tag der weißen Chrysantemen, mir bangte fast vor seiner Pracht...</i>” probably depicts the remembrance of the wedding day of the two lovers. White chrysanthemums are everywhere, blessing two lovers of this special occasion. In this particular song, the Performer discards the tempo suggestion of <i>Langsam</i>, especially for the first 8 bars, as it would be more poetic to sing the whole phrase without any interruption in <i>legato</i>. Pitch, tempo, and volume all increase in Bars 4-5 leading to the word “<i>Pracht</i>” (“splendour”). The tonality moves towards F minor in these bars, but ambiguity persists. The bass line descends by semitones in Bars 4-7, and the piano again imitates the vocal line in Bars 6-7. The passage ends on an inversion of another French 6th chord (B$\flat$-D-E$\sharp$-G$\sharp$) at the start of Bar 8.
B	8-14	Section II continues. The change that is implied in the text, “<i>Und dann</i>” (“and then”) is reflected in the use of relatively straightforward F major triads in Bar 8, resolving the French 6th chord. The original vocal line is now heard in the upper voice of the piano. The crown motif is heard in diminution (i.e. semiquavers instead of quavers), with some variation in the size of the rising interval, entirely diatonic at first. The vocal line has a new melody. There is some vacillation between F major and F minor in Bars 9-10. Further ambiguity arises in Bar 10, with a strong whole-tone presence at the end of the bar (E$\flat$-F-G-A$\sharp$-B$\sharp$) when the text mentions “<i>nehmen</i>” (“taking,” referring to

		taking the soul deep into the night). The original vocal melody returns in the bass in Bars 11-12. The new vocal melody falls by semitones in Bars 12-13, highlighting the contrast between “<i>Pracht</i>” (ascending leaps) and “<i>Nacht</i>” (descending steps). An inversion of another augmented 6th chord (F-A-D$\sharp$) at the end of Bar 12 leads to the very remote tonality of E major to convey the night. The Performer must ensure to take sufficient time to take a good breath before singing “<i>tief in der Nacht</i>” (“deep in the night”). The cadential progression is reiterated in the short interlude of Bars 13-14. The augmented 6th chord is spelt as F-A-E$\flat$; its similarity to the French 6th chord that began the song (C$\flat$-E$\flat$-F-A) enables a seamless return to the opening material.
	15-21	Section II commences in G minor. The original vocal melody is now in the piano (right hand in Bar 15, imitated by the left hand in Bar 16, each marked <i>espr.</i>). The voice now begins with the crown motif <i>in tempo</i>, which initially expresses fear (“<i>Mir war so bang</i>”), but it disperses itself as the feeling of love fills the soul. The piano part in Bars 17-21 is mostly the same as Bars 3-7. The vocal line is partly the same, but the pitch now descends in Bars 19-21.
	22-27	Section II continues, beginning in a very similar way to Bars 8-12. This phrase should be sung with more <i>legato</i>. <i>Accelerando</i> should already start on Bar 22 with “<i>und leis’ wie eine Märchen.</i>” The vocal line is slightly altered in Bars 24-25. The Performer should take a good breath before singing “<i>erklang</i>” so that no more breath has to be taken until the song ends. It returns to the original pitch in Bar 26; the second half of this bar now has unambiguous dominant (of G minor) harmony in the piano part. The vocal melody ends with a rising 7th to the upper tonic note in Bar 27, although it is harmonised with an inversion of chord iv, making an interrupted cadence.

Post.	27-30	Postlude. The crown motif continues in semiquavers, then longer note values in Bar 29. The original vocal melody is heard in inversion (<i>espr.</i>) in the tenor voice in Bar 28. The tonic chord finally arrives with <i>tierce de Picardie</i> (i.e. a G major chord) in Bars 29-30. The night is now cherished, rather than feared.
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“Im Zimmer” (“Indoors”) is a setting of a poem by the German naturalist poet Johannes Schlaf (1862-1941). It was composed the earliest of the seven songs by a year or more, and is the shortest of all. The poem consists of a single stanza, with an aabbccddc rhyming scheme. Berg’s setting is in B flat major, and has a symmetrical structure, using a process of continual variation.

Text by Johannes Schlaf (1862-1941)

Herbstsonnenschein.

Der liebe Abend blickt so still herein.

Ein Feuerlein rot Knistert im Ofenloch und loht.

So, mein Kopf auf deinen Knie'n,

So ist mir gut.

Wenn mein Auge so in deinem ruht,

Wie leise die Minuten zieh'n.

English Translation by Emily Ezust

Autumn sunlight.

The lovely evening peers so quietly in.

A little red fire crackles in the stove and flares up.

And with my head upon your knee,

I am contented.

When my eyes rest in yours,

how gently do the minutes pass!

Part	Bar	Analysis & Commentary
A	1-4	First phrase, B$\flat$ major, depicting the last rays of sunlight on an autumn evening. The Performer must make sure that the image is in her head before beginning to sing the song in an effortless manner; she must feel very relaxed, fully enjoying the moment of beautiful autumn evening. The first quaver must be sung in <i>rubato</i> in order to pronounce the word “Herbst-” (“autumn”) fully. It should not be hurried. The mood is established by the relaxed tempo, soft dynamic levels and flowing rhythms. The accompaniment is entirely legato and in the treble register, floating above or gently surrounding the vocal line. The anacrusis contains a rising minor 3rd, leading to the tonic on the first strong beat. The piano imitates the anacrusis motif in Bars 1-2, with gradually increasing interval size. The harmony contains many 7th chords (e.g. I$\flat$7 and ii$\flat$7 in Bar 2), creating a warm glow. Every chord in this phrase is heard in an inversion; the absence of any root position chords depicts the twilight haze. Bars 3-4 use inversions of tonic and dominant 7th chords, clarifying the key while retaining some ambiguity. The tonic chord is decorated with suspensions in the piano part (G$\flat$ in Bar 3, which initially forms an augmented triad, and C in Bar 4). The melody rapidly descends in pitch in Bar 3, and comes to rest on the dominant note in Bar 4.
B	5-11	Second phrase. The change of tempo and meter depict the crackling (“knistert”) of a little fire (“Feuerlein”). The melody contains some wider leaps now, including the tritone A$\flat$-D in Bars 5-6. There are, however, some clear similarities between the two phrases: the second phrase also starts with a rising minor 3rd and ends with a falling major 2nd, and the “Der liebe Abend” pitch motif is transposed down a 5th for “im Offenloch und.” The accompaniment consists mostly of detached quavers; their pitch

		contour sometimes recalls the quaver motif of the opening bars, but with a more brittle feel. There are passing suggestions of C minor (Bars 5-6) and A$\flat$ major (Bars 7-8), followed by a diminished 7th chord in Bar 9. These bars are a reinterpretation of the harmonic progression from Bars 1-2 with a less languid feel: Bars 5-6 uses D-F-A$\flat$ (but not B$\flat$) from Bar 1, Bars 7-8 use E$\flat$-G-B$\flat$-D$\flat$ from the start of Bar 2, and Bar 9 uses C-E$\flat$-G$\flat$ (but not B$\flat$) from the end of Bar 2. There is a literal return of the harmonic progression from Bars 1-2 in Bars 10-11, and the melody comes to rest on the tonic note.
C	12-17	Third phrase. The melody again begins with a rising 3rd (now major), ends with a falling 2nd, and contains another transposition of the “<i>Der liebe Abend</i>” motif in Bar 13. The melody reaches its climactic pitch in Bars 13 and 15, as the poet rests his head on his lover’s knee and gazes into her eyes. The accompaniment is fuller now, using both treble and bass registers. The Performer must sing this line “<i>Mein Kopf auf deinen Knie’n, so ist mir gut</i>” with <i>legato</i>, and with a feeling of stretching his body above her knees. “<i>So ist mir gut</i>” (“that is good”) must be sung in <i>rubato</i> as he is fully enjoying this moment. The quaver accompaniment motif sometimes recalls the previous passage in its pitch contour (Bars 7 and 13, for example, are very similar), but has a smoother and more romantic feel now. There is a countermelody in the bass in Bars 14-15 that anticipates the vocal motif of Bar 16. The harmony is rich and chromatic in Bars 12-13, without completely leaving the realm of B$\flat$ major. Both of these bars end with diminished 7th harmony. Bars 14-17 outline a circle of 5th progression, ii⁷/II⁷-V⁷-I⁷-IV⁷, with a return of the harmonic progression from Bars 1-2 in Bars 16-17. The melody again comes to rest on the tonic note, with a sense of

		deep contentment.
D	17-21	Fourth phrase is very similar to Bars 2-4, with the melody ending on the dominant note, followed by a concluding V⁷-I progression. The Performer must sing this last phrase as calmly as possible (“<i>wie leise die Minuten ziehen</i>”). The dominant 7th chord is still used in inversion, but the final tonic chord is, for the first time in the song, in root position. The root of the chord is heard in the deep bass register. The 5th of the chord is heard in the upper voice. In this performance, the pianist would play the celesta part from the orchestral version in the upper treble register, which Berg intended to illustrate the passing of the minutes in the last line. The Performer thinks that it gives the additional charm to this little beautiful song.

“Liebesode” (“Lovers’ Ode”) is a setting of a text by the German poet Otto Erich Hartleben (1864-1905); Hartleben is probably best known for his translation of *Pierrot Lunaire*, which was used by Schoenberg. This song was written in 1906, allegedly before he met his wife Helene. It is probably the most erotic, sensual song of all the seven songs. The imagery, which is associated with the summer wind and the scent of the roses, symbolises the lovers’ unity bound by nature. The text of “Liebesode” contains two stanzas, and Berg’s setting is through-composed form, in F sharp minor.

Text by Otto Erich Hartleben (1864 – 1905)

Im Arm der Liebe schliefen wir selig ein,
 Am offenen Fenster lauschte der Sommerwind,
 Und unsrer Atemzüge Frieden
 Trug er hinaus in die helle Mondnacht.

Und aus dem Garten tastete zagend sich
 Ein Rosenduft an unserer Liebe Bett
 Und gab uns wundervolle Träume,
 Träume des Rausches -- so reich an Sehnsucht!

English Translation by Emily Ezust

In the arms of love we fell blissfully asleep;
 At the open window the summer wind listened
 And carried the peacefulness of our breath
 Out into the bright, moonlit night.

And out of the garden, feeling its way randomly,
 The scent of roses came to our bed of love
 And gave us wonderful dreams,
 Dreams of intoxication, rich with yearning.

Part	Bar	Analysis & Commentary
A	1-4	Stanza 1 commences in F# minor. The opening phrase describes two lovers sleeping blissfully in each other's arms. The initial vocal motif, a rising minor 6th then falling 3rd, inevitably suggests the opening of Wagner's <i>Tristan und Isolde</i>. Apart from the C# in Bar 1, the melody is entirely diatonic, coming to rest on the dominant note in Bars 3-4. The phrase must be sung in one breath, as smoothly as possible. In many recordings, singers adhere to the tempo marking similar to ♩ = 46 and start singing the phrase, but this forces them to take a breath before "<i>schlafen</i>," which somewhat destroys the <i>legato</i> line of the phrase. The Performer believes that the introductory phrase of this song must be sung faster in one line, without any interruption. Therefore, in order to maintain the fluidity of the music, the Performer opts to disregard the tempo marking of the song, <i>Sehr langsam</i> (very slowly). The harmony begins ambiguously, using a chord from the whole-tone scale (D#-F-G#-C#) that resolves to a diminished 7th (D#-E#-G#-B) in Bar 1. Greater harmonic clarity is provided in Bars 2-4, using a V⁷-i

		progression in F# minor. Each chord is decorated with suspensions or appoggiaturas (F# and D# resolving to E# and C# respectively in Bar 2; G#, Bb and D# resolving to F#, A and C# in Bars 3-4). The recurring motif in the piano treble in the first three bars is based on the opening vocal motif, with the first interval inverted. It begins at a higher pitch than the voice, and gradually moves lower, wrapping itself around the vocal line, as if the two melodies are embracing.
	5-12	Stanza 1 continues. The soft rising arpeggios in the piano bass depict the summer breeze gently carrying the lovers' breath out into the moonlit air. Bars 5-8 move into C major (which, being a tritone away from F# minor, is the remotest possible key). The vocal line recalls the opening pitch contour in Bars 5-6 and 7-8. The recurring ♭ ♮ ♭ ♮ motif continues in the piano treble, sometimes beginning with a tritone; the second note is always an appoggiatura, resolving upwards by a semitone. Bars 9-12 are very similar to Bars 1-4. The vocal line contains an additional descent in Bars 11-12, before returning to the dominant note. The rising arpeggios continue in the piano bass.
B	13-24	Stanza 2. The rising arpeggios continue in almost every bar in the piano bass. The recurring motif continues in most bars in the piano treble, but with the first interval now ascending rather than descending. The summer breeze now carries in the scent of roses from the garden. The vocal line begins with a rising octave, then slowly descends in pitch throughout Bars 14-17, like a slow exhalation of breath, with gradually increasing volume. The harmony consists mostly of minor chords at first, notionally in C# minor. The arrival of a major chord in Bar 17, and the return to rising pitch in the vocal line strongly emphasises the word "<i>Liebe</i>"

		(love). Before singing “<i>und gab uns</i>” in Bar 17 with slight <i>rubato</i>, the Performer must take a good breath while the accompaniment waits. From Bar 18 onwards, the tempo accelerates a little, volume in <i>crescendo</i>, and reaches the quasi-climax in Bar 20 “<i>Träume des Rausches</i>” (dreaming of intoxication). The alveolar trill, the “rolled R” in “<i>Träume</i>” and “<i>Rausches</i>” should be emphasised. Now enjoy the rest on Bar 22 before singing the final phrase “<i>so reich an Sehnsucht.</i>” Bars 17-21 are in A minor (beginning on chord VI). The pitch and volume steadily increase in both the voice and the piano. Bars 19-21 are a variation of the opening bar (an extension of the E-C-B motif in the voice), leading to a return of Bars 2-4 in Bars 22-24, now much louder and with the piano accompaniment. The text speaks of dreams filled with longing (“<i>Sehnsucht</i>”), and numerous appoggiaturas and suspensions in the harmony were the primary means of conveying a sense of longing in the music of late Romantic period.
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“Sommertage” (“Summer Day”) is a setting of a text by the German poet Paul Hohenberg (1885-1956). It is said to be the most prophetic of the mature Berg. It is in through-composed form in C minor. The harmony is sometimes ambiguous, occasionally approaching atonality. The motivic techniques used, including inversion and retrograde, foreshadow serial procedures.

Text by Paul Hohenberg (1885-1956)

Nun ziehen Tage über die Welt,
 Gesandt aus blauer Ewigkeit,
 Im Sommerwind verweht die Zeit.
 Nun windet nächstens der Herr
 Sternenkranze mit seliger Hand
 Über Wander- und Wunderland.

O Herz, was kann in diesen Tagen
 Dein hellstes Wanderlied denn sagen
 Von deiner tiefen, tiefen Lust:
 Im Wiesensang verstummt die Brust,
 Nun schweigt das Wort, wo Bild um Bild
 Zu dir zieht und dich ganz erfüllt.

English Translation by Emily Ezust

Now the days drag through the world,
 Sent forth from blue eternity;
 Time dissipates in the summer wind.
 Now at night the Lord weaves
 With blessed hand wreaths of stars
 Above the wandering wonderland.

In these days, o my heart, what can
 Your brightest wanderer's song then say
 About your deep, deep pleasure?
 In meadow-song the heart falls silent;
 Now there are no words, and image upon image
 Visits you and fills you entirely.

Part	Bar	Analysis & Commentary
Intro.	1-3	Introduction, C minor, featuring the main motif of the song: a rising semitone then rising perfect 4th. The motif is heard three times in succession in the anacrusis and the first bar (F[♯]-G-C, C-D[♭]-G[♭] and G[♭]-G[♮]-C), and also in <i>retrograde inversion</i> in Bars 1-2 (C-F-F[♯]). The bass begins on the raised 4th, and descends chromatically in Bar 1, but the tonic and dominant notes are nonetheless prominent. The key is confirmed by a V⁷-i progression in Bars 2-

		3; the tonic chord is decorated with an <i>appoggiatura</i> (D, resolving to C).
A	3-10	The voice enters with the main motif over tonic harmony (F$\sharp$-G-C), followed immediately by its inversion (C-C$\flat$-G$\flat$, i.e. a falling semitone than falling perfect 4th). Rising and falling 4th continue to feature prominently in the remaining bars of the vocal line. The semitone-4th motif is used constantly in the bass from the end of Bar 4. Another recurring motif is a descending arpeggio in quavers, in the treble of the piano. The passage begins in C minor, and moves through E minor (Bars 4-6) and F minor (Bars 6-8) to G major. At times, the tonality is highly ambiguous.
	10-18	The vocal melody from Bars 3-5 is now heard in the piano treble in G major (Bars 10-12) and B major (Bars 12-13 with slightly varied pitch contour). The voice has a new counter-melody; it anticipates the piano melody in Bar 12. The Performer should enjoy the breathing on the rest before singing the phrase “<i>Nun windet nächstens...</i>” and the accompanist must wait for the Performer. In Bars 14-17 the pitch of the vocal line rises quasi-sequentially, based on a variation of the main motif, with a corresponding increase in volume and tempo. These bars gradually return to C minor, settling on the tonic chord in Bar 18, decorated with a suspension (F) in the vocal lines and some chromatic neighbour notes (B$\natural$ and F$\sharp$) in the bass.
Inter.	19-20	Interlude, beginning with the arpeggio motif from Bar 5 on a half-diminished 7 th chord, and moving towards G minor in Bar 20. The piano part must be played very expressively.
B	21-27	The main melody is again in the piano treble (<i>poco espr.</i>), a semitone higher than originally. The voice has a new melody, higher in pitch than the piano. The tonality is very obscure at first,

		but Bars 24-27 settle in A minor, with much <i>rubato</i> , as the text speaks of “ <i>tieffen Lust</i> ” (“deep pleasure”). This is where the Performer must take a very good breath and start singing the sensual melody. There should not be any <i>portamento</i> when singing “ <i>tieffen</i> .” The main motif returns in the bass in Bar 25, and the passage ends ambiguously on a half-diminished 7 th chord (B-D-F-A) in Bar 27.
	28-34	The main melody is heard in both voice and piano in Bars 28-30, a tone higher than originally. The Performer must make sure that the first line “ <i>Im Wiesensang verstummt die Brust</i> ” must be sung in tempo, but with <i>legato</i> , connecting each tone. Cut the word “ <i>Brust</i> ” rather shortly, so that a good breath can be inhaled before singing the phrase “ <i>nun schweigt das Wort, wo Bild um Bild zu dir zieht</i> ” in one breath. Pitch, volume and tempo again increase in Bars 30-31, with the main motif repeated in the bass. The key of C minor returns in Bar 32 and Bars 33-34 are in C major (the tonic major key).

CHAPTER III

METHODOLOGY OF PRESENTING THE GRADUATE RECITAL

3.1 Program

The following vocal compositions were selected for the performance.

- Cantata/Aria: “Ei, wie schmeckt der Coffee süsse” from *Schweigt stille, plaudert nicht (Coffee Cantata)* by Johann Sebastian Bach
 - Hymns: “Stabat Mater Dolorosa,” “Cujus Animam” and “Quam Moerebat” from *Stabat Mater* by Luigi Boccherini
 - Canzonetti: “La Promessa” and “L’Invito” from *Soirées Musicales* by Gioachino Rossini
 - Mélodies: “Le Paon” and “Le Cygne” from *Les Histoires Naturelles* by Maurice Ravel
 - Art Songs: *Four Songs Op. 13* by Samuel Barber
 - Lieder: *Sieben Frühe Lieder* by Alban Berg

3.2 Objectives

The main objective of the Graduate Recital is to professionally perform a selection of vocal compositions from the Baroque, Classical Romantic and long Twentieth century periods. In order to achieve this, the Performer conducted a thorough research of each vocal composition to understand the music and poetry, so that it can be correctly interpreted. Furthermore, the Performer was required to cultivate her vocal technique in order to sing the selected repertoire without any physical difficulties, hence focusing more on musical and poetry interpretation.

3.3 Instruments

The Performer is a vocalist, and all performances except Boccherini's *Stabat Mater* were accompanied by the piano. Bach's cantata includes a flute obbligato. Boccherini's *Stabat Mater* was performed with a string quintet (two violins, one viola, 2 cellos).

3.4 Process of Preparing the Recital Document

Choosing the right set of repertoire is the most crucial initial step in preparing a successful recital. The program must be entertaining to the audience, yet it must not be vocally harmful, as it is for an hour. It also needs to fulfill the academic requirement to sing all four musical periods in at least four different languages, namely English, French, German and Italian. More details are discussed in the following chapter.

Once the program was set, the Performer made a research plan, which was consequently approved by the advisors. The Performer conducted research for each vocal composition from a variety of sources, such as internet, audio recordings and books.

The next step was to prepare for the Recital Document Proposal Defense. The Performer was responsible for setting up the Proposal Defense in front of two thesis advisors. During the Proposal Defense, the Performer was expected to provide a 30-minute presentation with PowerPoint, where she explained the ground concept of the Master Recital. The proposal document contained a title page, 600-word abstract, introduction, literature review, methodology of presenting the graduate recital and bibliography, to which she received the first official feedback from the advisors how she can improve her draft of the Recital Document.

3.5 Process of Preparing the Graduate Recital

This starts with selecting and arranging a set of vocal compositions, which were appropriate for the graduate recital. Selection criteria included: 1). compatibility

of vocal compositions 2). suitability of music to the Performer 3). vocal technique of the Performer 4) academic requirements, i.e. covering Baroque, Classical, Romantic and long Twentieth century periods, and four languages, which are Italian, German, French and English. The Performer put more emphasis on compositions from the long Twentieth Century period from three different countries. It was also important for the Performer to choose a unique set of repertoire, which is not often performed in Thailand. With an exception of Bach and Rossini, the rest of the repertoire is hardly performed (or even never been performed in Thailand).

The Performer's choice of compositions was based on her personal preference and advice given by her vocal coaches, and the repertoire were practiced over some weeks in order to test whether they would be perfectly suited to her voice, and to the rest of the program. The biggest change of repertoire happened when the Performer changed her *fach* from soprano to mezzo soprano. Additionally, the last vocal coach, Dr. Nicholas Provenzale strongly recommended to choose art songs for this recital.

Once it was approved, the Performer prepared all the musical scores for the accompanist and ensemble partners and set up a series of rehearsals.

A weekly voice coaching was also arranged in order to study the music in detail. It is up to the Performer to decide how much coaching is necessary to assist her in preparing the music. In the meanwhile, the Performer collected all the important information in order to compile a Recital Document.

Before the Master Recital, the Performer needed to prepare the program notes using the information from the Recital Documents, participants biography and also disseminate posters to advertise the Recital. The Performer also created her own Facebook page (www.facebook.com/ayano.schramm.kimura) in order to provide the most up-to-date information about the recital, and more interesting information about the vocal compositions she would be performing.

Finally, after the Recital was given, the Performer was required to submit the Graduate Recital Document with the CD and DVD recordings of the performance.

There were few issues, which are worth noting. First of all, booking suitable venues for the recital proved to be challenging. For this Master Recital, two venues had to be booked in advance: for the Hearing Examination and Master Recital.

The Music Auditorium is the best venue available at the College of Music, but its availability is limited especially in the afternoon. The Performer was in the waiting list for 5 weeks until she got the Auditorium available at 1pm, which is the perfect time for vocal performance. In the meanwhile, the Performer reserved alternative venues for the worst-case scenario. Another issue was to secure the suitable piano accompanist and ensemble partners. The Performer was very lucky to have found another capable piano accompanist, who was available for both performance dates, as the original accompanist became suddenly unavailable. The Performer strongly advises anyone who plans a concert to have a contingency plan, in case other participants become suddenly unavailable for the performance.

3.6 Preparation Timeline

The practice and study schedule are as follows:

	7/13	8/13	9/13	10/13	11/13	12/13	1/14	2/14	3/14	4/14	5/14	6/14	7/14
Bach	n/a	n/a		x						Rehearsals in general			
Boccherini	n/a	n/a	x	x									
Rossini	n/a	n/a	x	x	x								
Barber	n/a	n/a		x	x	x							
Ravel	n/a	n/a			x	x	x						
Berg	n/a	n/a					x	x	x				

The Performer replaced many arias and songs during June – December 2013 for various reasons. Some selected songs did not suit her vocal range perfectly, having practiced it over a set period of time. The latest advisor, Dr. Nicholas Provenzale, had new suggestions, such as putting more emphasis on art songs rather than operatic arias and sacred compositions. The Performer considered at least 50 arias or art songs to be included in the program before making a final decision.

The original accompanist became unavailable at the beginning of June. The new accompanist agreed to learn the music during June and the rehearsals with her started in July. A series of weekly 1.5 hour-rehearsals seemed to be sufficient to make a full preparation.

Only one two-hour rehearsal was possible with the string quintet due to unavailability of some members.

Few rehearsals were planned with the flutist at the beginning of August. Not many rehearsals are necessary as the piece is from the Baroque period and it is relatively straightforward to perform.

3.7 Recital Presentation

The Graduate Recital is a formal recital, which is open to public with free admission. Printed program notes shall be provided to the audience before the beginning of the performance. The Recital lasts for approximately 60 minutes with a 15 minutes intermission between Part 1 and Part 2.

3.8 Program and Approximate Timing

	Works	Composers	Duration (minutes)
1	“Ei, wie schmeckt der Coffee süsse” from <i>Schweigt stille, plaudert nicht/Coffee Cantata</i>	Johann Sebastian Bach	5
2	“Stabat Mater Dolorosa,” “Cujus Animam,” and “Quae Moerebat” from <i>Stabat Mater</i>	Luigi Boccherini	10
3	“La Promessa” and “L’Invito” from <i>Soirées Musicales</i>	Gioachino Rossini	7
4	“Le Paon” and “Le Cygne” from <i>Les Histoires Naturelles</i>	Maurice Ravel	10
INTERMISSION (15 mins)			
5	<i>Four Songs, Op. 13</i>	Samuel Barber	10
6	<i>Sieben Früher Lieder</i>	Alban Berg	18

CHAPTER IV

PROGRAM NOTES

4.1 Performers

Ayano Schramm-Kimura, Soprano



Ayano Schramm-Kimura is a Japanese soprano opera singer and recitalist, who began her musical studies at the age of four in Tokyo. She grew up listening to various classical performers, her favourites being Wiener Sängerknaben, Maria Callas, Kiri Te Kanawa, Elena Obraztsova, Martha Argerich, Artur Schnabel, Maurizio Pollini, Stanislav Bunin, Andras Schiff, Yo-Yo Ma and Midori Goto.

At the age of 15, she was accepted to study at prestigious Rugby School in the UK, where she excelled in pianoforte and singing, winning prizes such as the Cleaver-Beresford Singing Prize, the Best Pianist Prize and the Best Musician Prize, and made her first orchestral debut with the Rugby School Orchestra singing arias from *Madama Butterfly* and *Tosca* upon graduation. She also performed in a number of concerts as a soloist, which include: *Mozart Coronation Mass*, *Mozart Requiem*, *Britten's Ceremony of Carols*, *Faure Requiem Op. 48*, and *Villa-Lobos Bachianas Brasileiras No. 5*.

Despite her musical talent, she chose to read law at King's College London, and pursued her career as management consultant, later on earning the Master's Degree in European Business at Ecole Supérieure de Commerce de Paris (ESCP Europe). In 2005, she founded her own jewellery business in Berlin with her husband, and they moved to Bangkok in 2008 to further expand their successful business, which has been featured in numerous international media including TIME magazine, Reuters, and Vogue.

In Bangkok, she resumed taking private voice lessons with Susheilagh Angpiroj, who recommended her to attend the vocal music camp organized by Tuan Siew-Low in Loei, where she was inspired by a group of young Thai singers. Consequently she competed in the Osaka International Music Competition in 2010 and awarded the 4th Prize in the Virtuoso Category. This is when she decided to pursue vocal studies at Mahidol University with Dr. Colleen Ann Jennings, who was the Chair of the department at that time.

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She made her operatic debut in *Dido and Aeneas* in 2012 with the NUNi Production Bangkok, singing the title role, which was received with much warmth. She also sung the role of La Marchande de Journaux of *Les Mamelles de Tiresius* with the NUNi Production, learned the role of Dorabella in the *Così fan tutte* in the production at Mahidol University, and sang in large-scale opera productions such as *Thais* and *La Bohème* as a chorus member of Siam Opera.

She has been also coached by Mariangela Chatzistamatious, Dr. Joseph Rinaldi, Dr. Colleen Ann Jennings, Stefan Sanches, Sheilagh Angpiroj, Loh Siew Tuan, Victoria Rapanan, Daniela Gericke, and Elaine Crook. She also attended various Masterclasses organised by the following professors: Professor Pamela

Hinchman (Bienen School of Music, Northwestern University, US), Professor Kotoko Saito (Kobe College, Japan), Professor Franz Lukasovsky (Hochschule für Musik und darstellende Kunst Wien, Austria), Professor Mario Diaz (Morzarteum, Salzburg, Austria) and Senior Professor Graham Johnson (Guildhall School of Music and Drama, London, UK).

Rasikamon Siyapong, Pianist



Rasikamon Siyapong was born on 13th May, 1992. She started her piano lesson with Boonlhong Nithiuthai at the age of 5. After she moved to Hatyai to study in junior high school, she began her piano lesson with Akiko Fujie. In 2006, she received the Best Performance of Bach 3-part Inventions Prize in the Nat 8th Studio Piano Competition.

She was then accepted to be a piano major student at the Pre-College Program, College of Music, Mahidol University with Young Artist Scholarship in 2007. Later in 2008, she received the Special Prize in the 8th Bangkok Chopin Piano Competition. She graduated from the Pre-College Program with the Valedictorian Awards in 2010. In the same year, she was awarded the Silver Medal Prize in the 14th Settrade Youth Music Competition. In 2013, she participated in the 1st Summer Piano Institute in Corfu, Greece, organized by Piano Plus Festival and Ionian University, Department of Music, and performed in the Thai Piano Recital at Attiko Conservatory

of Athens. In 2014, she graduated from the College of Music, Mahidol University, with First-Class Honors.

She has performed in a number of solo and chamber music concerts. She has also played in numerous masterclasses with renowned international artists such as Prof. Rolf-Dieter Arens, Prof. Tomasz Herbut, Dr. P'ng Tear Hwa & Dr. Lim Pei Sien, Prof. Kemal Gekic, Prof. Julie Bees, Prof. Susan Gray, Prof. Gustavo Romero, Mag. art Istvan Bonyhadi, Prof. Lambis Vassiliadis, Dr. Robert Satterlee and Prof. Wolfram Schmitt-Leonardy. She is currently a staff accompanist at College of Music, Mahidol University.

Pittaya Pruksachonlavit, Violin



Pittaya Pruksachonlavit Pittaya began his violin lesson at Sarasas Ektra School with Worapong Aue-Yok at the age of 10. In 2008, he won the first prize in the Sarasas Affiliation String Chamber Competition. In 2011, Pittaya continued his study at the College of Music, Mahidol University, where he learned from great violinists such as Chalot Limpisiri, Yavet Boyadjiev, Johannet Nitka and Paris Parachoudis. Pittaya has performed in several orchestras including: Thailand Philharmonic Orchestra, Siam Sinfonietta (as a second violin principle), Siam Philharmonic Orchestra - Princess Galyani Vadhana Institute (GYO), Mahidol University Thai Pop Orchestra (as a concertmaster), Salaya Chamber Orchestra (as a second violin principle) and Silpakorn Summer Music School.

Pacharapol Techatanachai, Violin

Pacharapol Techatanachai is a young, aspiring Thai violinist, who was born in 1993. He started his classical music training at the age of 9 at Sarasas Ektra School in Bangkok. When he was 14, he met Worrapong Aue-Yok, who took his passion for violin to another level. He is currently an undergraduate student at the College of Music, Mahidol University, majoring in Violin Performance with Kamolmas Charoensook. He has also studied with Juris Madrelich and Stefanie Wägner. He has performed with orchestras such as the Thailand Philharmonic Orchestra and Siam Sinfonietta.

He recently participated in masterclasses of Christin Blumenstein and Benjamin Fuhrmann. He has been a dedicated violin coach to young, talented musicians at the Chicken Chamber Music Studio in Bangkok since 2010. He also teaches music theory and helps young musicians with ear-trainings at the same institution.

Tapanatt Katpaibulkit, Viola

Tapanatt Kiatpaibulkit was born in 1994. He started playing the violin when he was 13 with Worapong Aue-Yok at the Assumption College, Bangkok, where he became a concert-master of the Assumption College String Orchestra. He has also performed with the Princess Glayani Vadhana Youth Orchestra. He is currently studying viola with Juris Madrevich at the College of Music, Mahidol University. He has also studied with Natnucha Sasipurana, Stefanie Wagner and Vladislav Shumakov.

In 2010, he went to France as an exchange student and studied viola with Madam Beatrice Broyer at Conservatoire Municipal de Musique, de Danse et d'Art Dramatique in Salon-de-Provence. In 2014, he attended *Internationale Ferienkurse fur Neue Musik* at Internationales Musikinstitut Darmstadt in Germany.

Chayuth Khunapinya, Cello



Chayuth Khunapinya began to study the cello with a Japanese cellist Yukihiisa Nakagawa when he was 7. In 2006, he joined the Thailand Youth Orchestra and his passion for cello continued to grow under the teaching of Apichai Leamthong. Currently he studies Cello Performance at the College of Music, Mahidol University with Juris Lakutis. He has also studied with Martin Grund and Stefanie Wagner. He is also an active member of the Princess Galyani Youth Orchestra and in 2012, he was one of the participants of the *Thai Cellismo Concert* in 2012.

He participated in masterclasses with Professor Maria-Luise Leihenseder-Ewald from the Liszt School of Music in Weimar, Germany and Professor Krzysztof Sperski of the Academy of Music in Gdansk, Poland.

Nawakorn Nawanopparatsakun, Cello

Born in 1995, Nawakorn Nawanopparatsakun started cello lessons at the age of 13 with Chonnathee Waiamphee, the advisor of Classical Music Club at the Demonstration School of Silpakorn University. He soon began to study with Juris Lakutis and was accepted to join the Dr. Sax Chamber Orchestra at the same year. In 2011, he was accepted into the Young Artist Program of College of Music, Mahidol University, where he founded a string quartet with his friends called *Pop Quartet* and *Duo* with his double bass friend. The following year, he performed with the Thailand Philharmonic Pop Orchestra to play for the King Bhumibol's birthday ceremony at the presidential residence. Currently he studies the cello with Juris Lakutis and have small ensemble lessons with Stefanie Wagner and Maris Arents. He also studied classical voice with Raymond Diaz.

Boonya Nakdee, Flutist

Boonya Nakdee was born in 1989. She received her Bachelor of Music in Flute Performance from the College of Music, Mahidol University in 2011. In the same year, she was awarded a scholarship to study flute for nine months at Universitat fur Musik und darstellende Kunst Graz, Austria, under Nils Thilo Kramer. She had an

opportunity to perform with the Mahidol Wind Symphony, Bangkok Silpakorn Wind Orchestra, Mahidol Symphony Orchestra and Southeast Asian Youth Orchestra and Wind Ensemble (SAYOWE), 2010.

She also participated in masterclasses of Raphael Leone, Rachel Brown and Robert Aitken. Along with her music study, she has been teaching flute, piano, music theory and ear-training for five years. Boonya is currently completing a Master's program in Flute Performance and Pedagogy at the College of Music, Mahidol University under Hiroshi Matsushima.

4.2 Program Notes

Aria “Ei, wie schmeckt der Coffee süsse” from *Schweigt stille, plaudert nicht* (Coffee Cantata)

**Johann Sebastian Bach
(1685-1759)**

J.S. Bach was one of the most renowned German composers and organists from the late Baroque period. He was born in a large musical family in Eisenach, in 1685. He received early training in the violin and organ from his father and his older brother, Johann Christoph. At the age of 15, he became a paid chorister at St. Michael's church in Lüneburg, followed by various other positions as violinist and organist.

In 1717, he became Kapellmeister (Director of Music) to the Prince of Cöthen. Prince Leopold was a keen amateur musician, who played the viola da gamba, and he maintained a fine orchestra of around 18 members for his own entertainment and the esteem of his court. Bach wrote many of his great instrumental works specifically for these musicians.

From 1723 until his death, J.S. Bach was Cantor (singing master) at St. Thomas' Church in Leipzig. This church had a well-established and quite elaborate instrumental and choral tradition; in his first few years there he wrote an astounding number of new cantatas for use in the church services, sometimes as frequently as one

each week. In 1729, he became the Director of the Collegium Musicum, and his output of sacred music declined. His eyesight deteriorated in the final years of his life, and he died in Leipzig in 1750, at the age of 65.

J.S. Bach was a supreme master of counterpoint, and a lot of his music is highly complex. Throughout his life, he was appreciated more for his brilliant organ playing and improvisatory skill than for his compositions. By the end of his life, his much was regarded as old-fashioned, as a simpler, more superficially elegant (*galant*) style was in vogue.

Coffee Cantata is the best-known secular cantata of J.S. Bach. It is for soprano, tenor and bass, accompanied by flute, strings and continuo. It is commonly known as the *Coffee Cantata*. It was composed between late 1734 and early 1735, and was first performed by the Collegium Musicum of Leipzig. This group, consisting mostly of amateur musicians, was founded by Georg Philipp Telemann in 1702. Bach became the musical director in 1729. The Collegium gave public performances on Friday evenings at Gottfried Zimmermann's Coffee House. However, it is suggested that the cantata be played domestically in Bach's household. "Lieschen" was, in fact, the name of Bach's daughter's pet and it has been documented that Bach added his own humorous *dénoûement* to Picander's original libretto (Terry, 1964).

The work is scored for three vocal soloists in the roles of the Narrator (tenor), Schlendrian ("Mr. Routine") and his coffee-addicted daughter Lieschen (soprano). The plot is about a feud between the father (Schlendrian) and the daughter (Lieschen). Schlendrian disapproves Lieschen's strong addiction to coffee, and he attempts to punish her. She reluctantly gives in when her chances for marriages were threatened. However, she eventually manages to convince him that drinking coffee is harmless.

"Ei, wie schmeckt der Coffee süsse" is Lieschen's first aria in the *Coffee Cantata*. She sings of the virtues of coffee: its sweetness is preferable to kisses and wine. In contrast to the pedantic manner of her father in the preceding aria, Lieschen is characterized with energy and vivacity.

Text by Friedrich Henrici (Picander)

Ei! wie schmeckt der Coffee süsse,
Lieblicher als tausend Küsse,
Milder als Muskatene Wein.
Coffee, Coffee muss ich haben,
Und wenn jemand mich will laben,
Ach, so schenkt mir Coffee ein!

English Translation

Ah! How sweet coffee tastes,
Lovelier than a thousand kisses,
smoother than muscatel wine.
Coffee, I must have coffee,
and if anyone wants to give me a treat,
ah! Just give me some coffee!

Selections from *Stabat Mater*

Luigi Boccherini
(1642 – 1703)

Luigi Boccherini (1743-1805) was an Italian cellist and composer from the Classical Period. He was born into a musical family in Lucca in 1743; his father was a singer and double-bass player. Boccherini received a thorough musical education in Lucca and also briefly studied with the composer and cellist Giovanni Battista Costanzi in Rome. He made his debut as a cellist at the age of 13.

Finding little interest for purely instrumental music in Italy, Boccherini toured throughout Europe as a cellist. He also began to achieve recognition as a composer; the six string quartets Op. 1 were published in 1767. He held court positions in Vienna and Madrid. The final years of his life were spent in illness and financial hardship, and he died in Madrid in 1805, at the age of 62.

Boccherini's *Stabat Mater* was composed in 1781, and it must have held a particular personal significance. *Stabat Mater* the only vocal works composed while he was at the service of Infante Don Louis in Las Arenas, Spain. The second version was published in 1801, with two sopranos and one tenor. Boccherini was profoundly Catholic, and it has been suggested that the works be written for his wife, Clementina Pelliccia, a soprano (Cruz-Uribe, 2006). Boccherini also recorded in his catalogue as "data à Luciano Bonaparte" (given to Lucien Bonaparte); he also only recorded the *Stabat Mater* as specifically "dedicato al Cittadino Bonaparte" (dedicated to Citizen Bonaparte). It has been argued by Jaime Tortella that Boccherini's openly republican dedication of the 1801 *Stabat Mater* constitutes a political statement, which supported the French revolution. Therefore, his *Stabat Mater* is connected to his more typical chamber music compositions and also the deeply personal aspects of his life, namely family, religion and politics.

Text by Jacopone da Todi (1230?-1306)

Stabat Mater dolorosa
Juxta crucem lacrimosa,
Dum pendebat Filius.

Cujus animam gementem,
Contristatam et dolentem,
Pertransivit gladius.
O quam tristis et afflicta
Fuit illa benedicta
Mater Unigeniti!

Quae moerebat, et dolebat,
Et tremebat cum videbat
Nati poenas inclyti

English Translation

The Mother was standing sorrowfully

Next to the cross, tearful
As her Son was hanging.

Whose soul, groaning,
Sad and sorrowful,
The sword has pierced through.
Oh, how miserable and afflicted
Was that blessed
Mother of an only Son.

She lamented and grieved,
The Holy Mother, when she saw
The pains of her glorious Son.

Selections from *Soirées Musicales*

Gioachino Rossini (1792 – 1868)

Rossini was an Italian composer of the early Romantic period. He was born into a family of musicians in Pesaro, in 1792. They moved to Bologna when Rossini was ten. He had a series of singing experience and started to compose at early age. He worked as maestro al cembalo with theatre orchestras. He studied voice, cello, piano and counterpoint at the Bologna Conservatory.

At the age of 18, he composed his first opera, *La cambiale di matrimonio* (The Marriage Contract), which was a modest success. He composed prolifically in his twenties, achieving recognition with *Tancredi*, an opera seria, and *L'italiana in Algeri*, an opera buffa, both produced in Venice in 1813. He then moved to Naples in 1815, composing a string of successful operas such as *Otello*, *Mosè in Egitto*, *Il barbiere di Siviglia* and *La Cenerentola*. He quickly established his reputation throughout Europe, and he soon established his fame as the greatest Italian composer of his time.

Having visited Vienna, Paris and London in the 1820s, he finally settled in Paris in 1824. He made French versions of several of his Italian operas, and wrote new

works such as *Le Comte Ory*, *Semiramide* and the grand opera *Guillame Tell*, which was his final opera. *Soirées Musicales* was written in his retirement, together with other compositions such as *Stabat Mater* in the 1830s and 1840s. He moved back to Italy in 1837 but returned to Paris in 1855 and composed the *Péchés de vieillesse* and the *Petite messe solennelle*. He died in Paris in 1868 at the age of 76.

Soirées Musicales (“Musical evenings”) is a collection of eight ariettas and four duets. They were composed between 1830 and 1835, during his retirement from operatic composition. The texts are set by Pietro Metastasio (1698-1782) and Count Carlo Pepoli (1796-1881). Metastasio was the pre-eminent librettist of the *opera seria* tradition; his texts were used by numerous eighteenth century opera composers such as Antonio Caldara (1670-1736), George Frideric Handel (1685-1759), Christoph Willibald Gluck (1714-1787) and Wolfgang Amadeus Mozart (1756-1791). Pepoli was a politician and poet and wrote the libretto for Bellini’s *I Puritani*. All these pieces are “*salon music*,” beautifully written with utmost elegance, yet some irony and sarcasm of Rossini can be heard throughout the passage.

“La Promessa” (“The promise”) is a playful song in which the lover swears eternal love, which begins as a gentle barcarolle and develops into a more passionate middle section (Stokes, 2008). Its text comes from Metastasio’s libretto to the opera *Siroe, re di Persia* (“Siroe, King of Persia”), which had been set by Vinci, Vivaldi, Hasse and Handel. Siroe, the eldest son of King Cosroe of Persia, is in love with Princess Emira, whose father had been killed by Cosroe. “Ch’io mai vi possa lasciar d’amare” was originally Emira’s aria in Act III when, after a series of plots twist involving disguises and assassination attempts, Siroe and Emira are finally united.

Text by Pietro Metastasio (1698-1782)

Ch'io mai vi possa lasciar d'amare,
 No, nol credete, pupille care,
 Ne men per gioco v'ingannerò.
 Voi foste e siete le mie faville,
 E voi sarete, care pupille,
 Il mio bel foco finch'io vivrò.

English Translation

That I could ever stop loving you?
No, don't believe it, apple of my eye!
Not even as a joke would I deceive you.
You alone make my eyes flash,
And you, apple of my eye,
Will burn in my heart as long as I live!

“L’Invito” (“The Invitation”) is a delightful, vivacious *bolero*, in which Eloisa tells her lover Ruggiero that she cannot live without him. It is the first of four songs in *Soirées Musicales* to a poem by Count Pepoli.

Bolero is a Spanish dance in triple time, characterised by the rhythm (now familiar from the well-known orchestral piece by Ravel).

Text by Conte Carlo Pepoli (1796-1881)

Vieni, o Ruggiero,
la tua Eloisa
da te divisa
non puo restar:
alle mie lacrime
già rispondevi,
vieni, ricevi il mio pregar.

Vieni, o bell'angelo,
vien, mio diletto,
sopra il mio petto
vieni a posar!
Senti se palpita,
se amor t'invita...
vieni, mia vita,
vieni, fammi spirar ...

English Translation

Come Ruggiero, your Eloisa
Just can't stand being apart from you:
You've already soothed my tears before,
Come and grant my request.
Come beautiful angel, come, my delight,
Come and rest here on my bosom!
Feel my heart throb, my love invite you...
Come, O my life, make me die!

Selections from *Les Histoires Naturelles***Maurice Ravel****(1875 – 1937)**

These *mélodies* by Maurice Ravel (1875-1937) captured the heart of the Performer from the first time she heard them in a concert given by Graham Johnson. Ravel set the poems as spoken rather than sung: he completely broke the convention of traditional French *mélodies*. Words matter as much as music, and his music is simply mesmerising. As a mezzo-soprano Magdalena Kožená wrote in her CD album: "With him [Ravel] every note is in place: none of them is superfluous, none is missing. It's incredible. At the same time, Ravel likes playing with the notes, with each phrase, with each musical brush stroke."

Maurice Ravel was a French composer, who was the most prominent figures associated with Impressionist music along with Claude Debussy. He was born in Ciboure in 1875 and grew up in Paris. His mother's Basque-Spanish heritage gave a strong influence on Ravel's music. He studied at the Paris Conservatoire, where his teachers included Gabriel Fauré (1845-1924). Despite his numerous attempts, he never won the prestigious *Prix de Rome*, as he was considered too radical by the conservatives including Director Théodore Dubois.

Ravel taught students such as Ralph Vaughan Williams (1872-1958) occasionally, but most of his working life was devoted to composing. During the First

World War, he served as a driver: the personal impact of the war was compounded by the death of his beloved mother in 1917. In 1920, as the pre-eminent French composer, Ravel was offered the *Légion d'honneur*, which he refused to accept. In 1932, his car accident caused severe injury and he suffered from ataxia and aphasia in his final years. He died in Paris after unsuccessful brain surgery in 1937 at the age of 62.

Ravel's early works, such as *Jeux d'eau* and *Miroirs*, combine Lisztian virtuosity with new sonorities and lush, impressionistic harmonies. His later works such as *Le tombeau de Couperin* and *Valse nobles et sentimentales* became leaner in style. Some of his compositions show an interest in jazz music. He was also a master of orchestral colour, and his orchestration of Modest Petrovich Mussorgsky's *Pictures at an Exhibition* has become even better known than the original piano version.

Les Histoires Naturelles ("Natural Histories") is a song cycle of five songs, composed in 1906 with poems by Jules Renard. These songs are not connected nor unified, rather; it is a set of completely individual "tableaux" about different creatures. However, there are some associations between some poems, such as "Le Paon" and "Le Cygne": both feature sarcasm and tragedy, and contain elements of the juxtaposition of deception and reality. Both poems present the protagonists (the peacock and swan), and the narrators, the outside observers. In "Le Paon," the narrator is fully aware of the reality, whilst in "Le Cygne," he becomes aware of the deception at the end of the poem.

Ravel wrote: "The direct, clear language, the profound and latent poetry of *Les Histoires Naturelles* has long tempted me, even the text itself demands from me a particular kind of declamation, closely linked to the inflexions of the French language". He talks of the declamation, which is unique in French language. "It involves daring elisions of the final weak syllables [ə] which must be observed. But one must make no mistake: if these melodies are, in Ravel's mind, a study of French declamation, they must be *sung*, not spoken. The contrast with some sentences, which really are 'near-speech' then become striking. (Bernac, 1970)"

"Le Paon" ("The Peacock") conveys the strutting gait and sense of pride, yet the pitiable self-delusion of the magnificent peacock. It is about a peacock that seems to hope, to get married *today*. It is quite obvious that his wishes are in vain, but the peacock refuses to admit the reality. He was waiting for his bride the day before,

too: but the bride never arrived. The poem represents illusion by the bird while the narrator presents reality. It was dedicated to a singer, Jane Bathori. She replaced another singer who was going to sing Ravel's "Asie" from *Shéhérazade* only a few hours before the performance. Since then, she became a favourite singer for Ravel, and sang a number of first performances of his music. No wonder why Ravel decided to dedicate this first song of *Les Histoires Naturelles* to her (Bathori, 1998).

Text by Jules Renard (1864-1910)

Il va sûrement se marier aujourd'hui.

Ce devait être pour hier.

En habit de gala, il était prêt.

Il n'attendait que sa fiancée.

Elle n'est pas venue.

Elle ne peut tarder.

Glorieux, il se promène avec une allure de prince indien et porte sur lui les riches présents d'usage.

L'amour avive l'éclat de ses couleurs et son aigrette tremble comme une lyre.

La fiancée n'arrive pas.

Il monte au haut du toit et regarde du côté du soleil.

Il jette son cri diabolique:

Léon ! Léon !

C'est ainsi qu'il appelle sa fiancée.

Il ne voit rien venir et personne ne répond.

Les volailles habituées ne lèvent même point la tête.

Elles sont lasses de l'admirer.

Il redescend dans la cour, si sûr d'être beau qu'il est incapable de rancune.

Son mariage sera pour demain.

Et, ne sachant que faire du reste de la journée, il se dirige vers le perron.

Il gravit les marches, comme des marches de temple,
d'un pas officiel.

Il relève sa robe à queue toute lourde des yeux qui n'ont pu se détacher d'elle.

Il répète encore une fois la cérémonie.

English Translation

He will certainly be married today.

It should have been yesterday.

In his gala attire he was ready.

He was only waiting for his fiancée.

She has not come.

She cannot be long.

Magnificent, he walks with the demeanour of an Indian prince bearing about him the customary rich gifts.

Love enhances the brilliance of his colours and his crest trembles like a lyre.

The fiancée does not come.

He mounts to the top of the roof and looks towards the sun.

He utters his fiendish cry: Léon! Léon!

It is thus that he calls his fiancée.

He sees nothing coming and no one replies.

The fowls who are accustomed to him never even raise their heads.

They are tired of admiring him.

He descends again to the courtyard, so sure of his beauty that he is incapable of resentment.

His marriage will take place tomorrow.

And not knowing what to do for the rest of the day, he turns towards the flight of steps.

He ascends as though they were the steps of a temple, with an official tread.

He spreads open his tail, heavy with all the eyes that could not leave it.

Once more he repeats the ceremony.

“Le Cygne” (“The Swan”) depicts the grace and apparent nobility of a swan gliding on the water. In the beginning, the poet and the musician seem to provide a sincere description of the swan. It is only in the last four bars of the song, they mock their own sensitivity (Bernac, 1970). The narrator reports what seems to happen with the swan: he observes that the swan attempts to catch the reflections of clouds on the water endlessly, and he will eventually die by repeating these actions.

Ravel dedicated this song to Misia Godebska, who was a legendary figure of the French art scene in Paris. During that time, she was merely a talented pianist, until she married Thadée Natanson, the editor of the journal *La Revue blanche*. She also had a long lasting friendship with Sergi Diaghilev in supporting the productions for the Ballets Russes. Roger Nichols wrote in the program note of *Songs by Ravel*, by Hyperion Records the following: "... it could be that Ravel saw her as the swan, gliding smoothly through society with her eye fixed on the main chance (Nichols, 2009)." However, if this is the case, the end remarks about the real nature of the swan are not very nice compliments for a woman of such caliber.

Text by Jules Renard (1864-1910)

Il glisse sur le bassin, comme un traîneau blanc,
de nuage en nuage.
Car il n'a faim que des nuages floconneux qu'il voit naître, bouger, et se perdre dans
l'eau.
C'est l'un d'eux qu'il désire.
Il le vise du bec, et il plonge tout à coup son col vêtu de neige.
Puis, tel un bras de femme sort d'une manche, il retire.
Il n'a rien.
Il regarde : les nuages effarouchés ont disparu.
Il ne reste qu'un instant désabusé, car les nuages tardent peu à revenir, et,
là-bas, où meurent les ondulations de l'eau, en voici un qui se reforme.
Doucement, sur son léger coussin de plumes, le cygne rame et s'approche...
Il s'épuise à pêcher de vains reflets, et peut-être qu'il mourra, victime de cette illusion,
avant d'attraper un seul morceau de nuage.
Mais qu'est-ce que je dis?
Chaque fois qu'il plonge, il fouille du bec la vase nourrissante et ramène un ver.
Il engraisse comme une oie.

English translation

He glides on the lake, like a white sleigh, from one cloud to another.

For the only hunger he feels is for the fleecy clouds that he sees appearing, moving, and vanishing in the water.

It is one of these that he wants.

He takes aim with his beak, and suddenly plunges his snowy neck into the water.

Then, like a woman's arm emerging from a sleeve, he draws it back.

He has caught nothing.

He looks: the startled clouds have disappeared.

He is disillusioned only for a moment, for the clouds are not slow to return, and yonder, where the undulations of the water are dying away, there is one which is re-forming.

Softly, upon a light cushion of feathers, the swan paddles and draws near.

He is exhausted by fishing for empty reflections and perhaps he will die a victim of this illusion, without having caught a single piece of cloud.

But what am I saying?

Each time he plunges in, he burrows in the nourishing mud and brings out a worm.

He is growing as fat as a goose.

Four Songs Op. 13

Samuel Barber

(1910 – 1981)

Samuel Barber (1910-1981) is one of the great American composers of the long Twentieth Century period. He is known for his sophisticated tonal style, which was yet accessible to many. His *Adagio for Strings* became one of the most recognised classical pieces of the period. He was awarded Pulitzer Prizes for his opera *Vanessa* and for his piano concerto twice. He was also a life-long partner of Gian Carlo Menotti (1911-2007), who was another renowned Italian-American composer and librettist.

He was born in West Chester, Pennsylvania, in 1910. His mother came from a large musical family: his aunt was the renowned contralto, Louise Homer, who was married to a composer Sidney Homer. He was musically extremely talented; he triple majored in voice, piano and composition at the Curtis Institute of Music.

After the graduation, he continued his studies in Rome, where he met Arturo Toscanini (1867-1957), who programmed Barber's *Adagio for Strings* and *First Essay* with the NBC Symphony Orchestra, which brought him international recognition and many commissions. He also taught composition at Curtis from 1939 – 1942, and served in World War II. He died in New York in 1981 at the age of 70.

Barber's music is often commonly categorised as “neo-Romantic” and his style has a strong sense of lyricism. His style evolved with complexity throughout his career but lyricism was something he never lost. His late songs became simpler again. His choice of texts is rather cosmopolitan, which outnumbered American settings.

Having a background as a lyric-baritone helped him in writing sympathetic music for the voice. However, some songs require operatic vocalism, which were performed by famous artists such as Eleanor Steber and Leontyne Price. His piano writing often requires virtuosic techniques. Sometimes he chose complex, irregular rhythms in his fast-moving songs. Highly chromatic melodies are his signature style; yet, the music is accessible, and inherently tonal.

Four Songs, Op. 13 were written between 1937-1940 and consist of various poets and themes with no strong musical or textual connections with each other. However, these subjects had significant meaning in Barber's life (Vilamil, 2004). The songs were first performed on 4th April 1941 by Barbara Troxell, accompanied by Eugene Bossart at the Curtis Institute of Music. Three days later in New York, “A Nun Takes the Veil” was performed by Povla Frijch at Town Hall. In 1942, Marian Anderson sang both “Nocturne” and “A Nun Takes the Veil” in her tour (Heyman, 1994).

“A Nun Takes the Veil” (Op. 13, No. 1) is a setting of a text by Gerard Manley Hopkins (1844-1889), an English poet from the Victorian era, whose poems were published after his death. He was also a priest who renounced poetry for his religious vocation for most of his life. It deals with the longing for solitude in nature that was an important subject for Barber personally. In fact, the original poetry is called “Heaven Haven: A Nun Takes the Veil” – Barber reversed the title. Hopkins' use of “sprung rhythm” (a variable number of unstressed syllables in a line, designed to imitate speech rhythms in artful ways) posed a challenge to Barber, but he met the dare in this song. As the song was composed in 1937, it was dedicated to a cellist

Rohini Coomara, which was also a Hopkins enthusiast. The fluid lyrical recitative is accompanied by rolled, pure chords in the piano by harp-like sweeping gestures. The heavenly realms are depicted by unique harmonic progressions.

Text by Gerald Manley Hopkins (1844-1889)

I have desired to go
Where springs not fail,
To fields where flies no sharp and sided hail
And a few lilies blow.

And I have asked to be
Where no storms come,
Where the green swell is in the havens dumb,
And out of the swing of the sea.

“The Secrets of the Old” is a setting of a text by the Irish poet William Butler Yeats (1865-1939) and composed in 1938. The poem is included in his verse collection titled *The Tower*. The use of additive meters with irregular or asymmetrical beat groupings and capricious modulations convey both the feistiness and the frailty of the three old women, whose friendship is perpetuated by sharing their secrets in their youth. This piece is the only one in the song cycle with dry humour and it is not so clear why this song was chosen to be included. The piano chords create continuously changing rhythm in a hasty manner, like looking back the time and memory. It appears that the old woman does not give away any secrets, but they are probably known to others.

Text by William Butler Yeats (1865 - 1939)

I have old women's secrets now
That had those of the young;
Madge tells me what I dared not think
When my blood was strong,
And what had drowned a lover once

Sounds like an old song.

Though Marg'ry is stricken dumb
If thrown in Madge's way,
We three make up a solitude;
For none alive today
Can know the stories that we know
Or say the things we say:
How such a man pleased women most
Of all that are gone,

How such a pair loved many years
And such a pair but one,
Stories of the bed of straw
Or the bed of down.

“Sure on This Shining Night” is a setting of a poem by the American poet James Agee (1909-1955) and composed in 1938. The poem was published untitled in his collection, *Permit Me Voyage* (1934). The song asserts health and healing: Agee’s troubled life is well-reflected in the poetry, being a solitary wanderer. The musical style resembles that of Schumann and Brahms as he utilised a long, lyrical melodic line, two-voice canonic imitation and pulsating chordal accompaniment. A musicologist Barbara Heyman sees similarities between “Sure on This Shining Night” and Schumann’s “Ich grolle nicht” or “Liebestreu.” The song is the most popular one of the cycle, as the soprano Martina Arroyo included the song in the repertoire for her European tours (Heyman, 1994). Later on, Barber made choral arrangements of both “A Nun Takes the Veil” and “Sure on this Shining Night” approximately 30 years after their composition.

Text by James Agee (1909 - 1955)

Sure on this shining night
Of star made shadows round,

Kindness must watch for me
This side the ground.
The late year lies down the north.
All is healed, all is health.
High summer holds the earth.
Hearts all whole.
Sure on this shining night I weep for wonder wand'ring far alone
Of shadows on the stars.

“Nocturne” is a setting of a richly romantic love poem by the American poet Frederic Prokosch (1906-1989) and was composed in 1940. The poem was part of the collection entitled *The Carnival*. It has been documented that Barber was not very keen about the text, but “the music just popped out for it” (Heyman, 1994). Susan Youens wrote: “The persona of “Nocturne” signs of utmost sensuality against a backdrop of falsehood, lies and the cosmic sweep of night. From post-coital ripples to more intense waves of passion, this is the most sophisticated song of desire, cloaked in some of Barber’s richest, most Romantic harmonies.”

The four stanzas are set in an ABAB structure. The luminous harmonies, sweeping melodic lines and lush broken chord accompaniment textures suggest the late Romantic style of Mahler and Richard Strauss. There is much harmonic ambiguity, including an extensive use of chromaticism and the free interchange between major and minor modes, as if the music floats in the mysterious dreamland between waking and sleeping.

Text by Frederic Prokosch (1906 – 1989)

Close my darling both your eyes,
Let your arms lie still at last.
Calm the lake of falsehood lies
And the wind of lust has passed,
Waves across these hopeless sands
Fill my heart and end my day,

Underneath your moving hands
All my aching flows away.

Even the human pyramids
Blaze with such a longing now:
Close, my love, your trembling lids,
Let the midnight heal your brow,
Northward flames Orion's horn,
Westward th' Egyptian light.
None to watch us, none to warn
But the blind eternal night.

Sieben Frühe Lieder

Alban Berg
(1885 – 1935)

Alban Berg (1885-1935) was a twentieth century Austrian composer, who was born in Vienna in 1885. He learnt piano from his governess, and began composing Lieder without any formal training. He then met Arnold Schoenberg in 1904, who gave young Berg enormous influence. His compositional style underwent various changes during his pupillage to Schoenberg, from late romantic to expressionist to serial. Schoenberg, Berg, and Webern became the representative figures of the “Second Viennese School.”

Berg lived in a circle of cultural elites in Vienna during the *fin de siècle* period, whose friends included Alexander von Zemlinsky (musician), Franz Schreker (musician), Gustav Klimt (painter), Karl Kraus (writer), Adolf Loos (architects) and Peter Altenberg (poet). He married Helene Nahowski, daughter of a wealthy family, despite her family's disapproval. She provided great inspiration to Berg to write music, and it was she who prepared his music for publication.

During the First World War, Berg served in the Austrian Army, and this is when he started composing his opera *Wozzeck*. In 1925, it was successfully premiered by Erich Kleiber in Berlin. *Wozzeck* is considered to be the most important work of the

century. Consequently Berg completed his second opera *Lulu*, and it was successfully premiered in Zurich in 1937 after his death. During the 1930s, with the rise of the national socialists, Berg's works were no longer performed in Germany. He died in Vienna in 1935, at the age of 50.

Between 1905 and 1908, Berg composed over 86 songs. In 1928, he selected these seven songs to publish them as a song cycle, *Sieben Frühe Lieder* ("Seven Early Songs"). It was dedicated to his wife Helene. The songs are settings of various late Romantic poets.

"Nacht" ("Night") is a setting of a poem by the poet Carl Hauptmann (1858-1921). The rhyming scheme of the poem implies four stanzas, and their setting reveals Berg's love of symmetrical structures. There is a tonal centre of E.

Text by Carl Ferdinand Max Hauptmann (1858-1921)

Dämmern Wolken über Nacht und Tal,
Nebel schweben, Wasser rauschen sacht.
Nun entschleiert sich's mit einemmal:
O gib Acht! Gib Acht!
Weites Wunderland ist aufgetan.
Silbern ragen Berge, traumhaft groß,
Stille Pfade silberlicht talan Aus verborg'nem Schoß;
Und die hehre Welt so traumhaft rein.
Stummer Buchenbaum am Wege steht Schattenschwarz,
ein Hauch vom fernen Hain Einsam leise weht.
Und aus tiefen Grundes Dürsterheit
Blinken Lichter auf in stummer Nacht.
Trinke Seele! Trinke Einsamkeit!
O gib Acht! Gib Acht!

English Translation

The clouds embrown the night and valley;
the mists float above, the water rushing gently.
Now all at once they unveil themselves:

o listen! pay heed!
A broad land of wonder has opened up.
Silver mountains rise up, fantastically huge,
quiet paths lit with silver
toward the valley from hidden place;
and the noble world is so dreamily pure.
A mute beech stands by the path, black with shadows;
a breeze from a distant, lonely grove wafts gently by.
And from the deep darkness of the valley flash lights in the silent night.
Drink, my soul! Drink in this solitude!
O listen! pay heed!

“Schilflied” (“Song Amongst The Reeds”) is a setting of a poem by the Austrian poet Nikolaus Lenau (1802 – 1850). The three stanzas are set in through-composed form, in F minor. Although there is extensive chromaticism, the main keys are clearly defined by traditional cadences.

Text by Nikolaus Lenau (1802 – 1850)

Auf geheimem Waldespfade
Schleich' ich gern im Abendschein
An das öde Schilfgestade,
Mädchen, und gedenke dein!

Wenn sich dann der Busch verdüstert,
Rauscht das Rohr geheimnisvoll,
Und es klaget und es flüstert,
Daß ich weinen, weinen soll.

Und ich mein', ich höre wehen
Leise deiner Stimme Klang,
Und im Weiher untergehen
Deinen lieblichen Gesang.

English Translation

Along a secret forest path
 I like to creep in the evening light;
 I go to the desolate, reedy banks,
 And think, my maiden, of you!

As the bushes grow dark,
 The reeds hiss mysteriously,
 And lament and whisper,
 And thus I have to weep and weep.

And I think that I hear wafting
 The gentle sound of your voice,
 And down into the pond sinks
 Your lovely song.

“Die Nachtigall” (“Nightingale”) is a setting of a poem by the German writer Theodor Storm (1817 – 1888). It is often said that musicologists find the influence of Johannes Brahms and Hugo Wolf in Berg’s early compositions. However, Berg’s “Nachtigall” is certainly more modern, adding more foreign sounds to the chords and shifting the melodic phrases. At the end of the third stanza, Berg added a functionless final phrase, adopted from Wagner: he expanded the melodic phrase in an imitative way.

It should be noted that Berg changed some of the text in the second stanza. “*Sie war doch sonst ein wildes Kind*” (“she used to be a wild child”) to “*Sie war doch sonst ein wildes Blut*” (“she used to be a wild blood”) in order to rhyme with “*Sommerhut*” (summer hut) und “*der Sonne Glut*” (“blazing heat of the sun”).

Text by Theodor Storm (1817 – 1888)

Das macht, es hat die Nachtigall
 Die ganze Nacht gesungen;
 Da sind von ihrem süßen Schall,

Da sind in Hall und Widerhall
Die Rosen aufgesprungen.

Sie war doch sonst ein wildes Blue,
Nun geht sie tief in Sinnen,
Trägt in der Hand den Sommerhut
Und duldet still der Sonne Glut
Und weiß nicht, was beginnen.

English Translation

It happened because the nightingale
Sang the whole night long;
From her sweet call,
From the echo and re-echo,
Roses have sprung up.

She was but recently a wild blossom,
And now she walks, deep in thought;
She carries her summer hat in her hand,
Enduring quietly the heat of the sun,
Knowing not what to begin.

“Traumgekrönt” (“Crowned in a Dream”) is a setting of a poem by the Austrian lyric poet Rainer Maria Rilke (1875 – 1926). The poem consists of a single stanza with two distinct but similar sections. It is in a balanced binary form; the last two lines of the second Stanza repeat the music accompanying the last two lines of the first stanza, complements both images of the narrator’s beloved approaching him (Adams, 2008). Berg’s setting is in G minor although the tonic chord is rarely used. It is this harmonic ambiguity, which creates a dream-like state.

This song was written for Berg’s wife Helene just after he met her in 1907. It is similar to “Nacht,” it follows the poetry by cohering firmly around two motifs.

Text by Rainer Maria Rilke (1875 – 1926)

Das war der Tag der weißen Chrysanthemen,
Mir bangte fast vor seiner Pracht...
Und dann, dann kamst du mir die Seele nehmen
Tief in der Nacht.

Mir war so bang, und du kamst lieb und leise,
Ich hatte grad im Traum an dich gedacht.
Du kamst, und leis' wie eine Märchenweise
Erklang die Nacht.

English Translation

That was the day of the white chrysanthemums,
I was almost intimidated by its glory...
And then, then you came to take my soul
Deep in the night.

I was so worried, and you came so lovingly and quietly,
I had just thought of you in a dream.
You came, and softly the night resounded
Like a fairy tale song.

“Im Zimmer” (“Indoors”) is a setting of a poem by the German naturalist poet Johannes Schlaf (1862-1941). It was composed the earliest of the seven songs by a year or more, and is the shortest of all. The poem consists of a single stanza, with an aabbcdde rhyming scheme. Berg’s setting is in B flat major, and has a symmetrical structure, using a process of continual variation.

Text by Johannes Schlaf (1862-1941)

Herbstsonnenschein.
Der liebe Abend blickt so still herein.
Ein Feuerlein rot Knistert im Ofenloch und loht.

So, mein Kopf auf deinen Knie'n,
So ist mir gut.
Wenn mein Auge so in deinem ruht,
Wie leise die Minuten zieh'n.

English Translation

Autumn sunlight.
The lovely evening peers so quietly in.
A little red fire crackles in the stove and flares up.
And with my head upon your knee,
I am contented.
When my eyes rest in yours,
how gently do the minutes pass!

“Liebesode” (“Lovers’ Ode”) is a setting of a text by the German poet Otto Erich Hartleben (1864-1905); Hartleben is probably best known for his translation of *Pierrot Lunaire*, which was used by Schoenberg. This song was written in 1906, allegedly before he met his wife Helene. It is probably the most erotic, sensual song of all the seven songs. The imagery, which is associated with the summer wind and the scent of the roses, symbolises the lovers’ unity bound by nature. The text of “Liebesode” contains two stanzas, and Berg’s setting is through-composed form, in F sharp minor.

Text by Otto Erich Hartleben (1864 – 1905)

Im Arm der Liebe schliefen wir selig ein,
Am offenen Fenster lauschte der Sommerwind,
Und unsrer Atemzüge Frieden
Trug er hinaus in die helle Mondnacht.

Und aus dem Garten tastete zagend sich
Ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,

Träume des Rausches -- so reich an Sehnsucht!

English Translation

In the arms of love we fell blissfully asleep;
At the open window the summer wind listened
And carried the peacefulness of our breath
Out into the bright, moonlit night.

And out of the garden, feeling its way randomly,
The scent of roses came to our bed of love
And gave us wonderful dreams,
Dreams of intoxication, rich with yearning.

“Sommertage” (“Summer Day”) is a setting of a text by the German poet Paul Hohenberg (1885-1956). It is said to be the most prophetic of the mature Berg. It is in through-composed form in C minor. The harmony is sometimes ambiguous, occasionally approaching atonality. The motivic techniques used, including inversion and retrograde, foreshadow serial procedures.

Text by Paul Hohenberg (1885-1956)

Nun ziehen Tage über die Welt,
Gesandt aus blauer Ewigkeit,
Im Sommerwind verweht die Zeit.
Nun windet nächtens der Herr
Sternenkränze mit seliger Hand
Über Wander- und Wunderland.

O Herz, was kann in diesen Tagen
Dein hellstes Wanderlied denn sagen
Von deiner tiefen, tiefen Lust:
Im Wiesensang verstummt die Brust,
Nun schweigt das Wort, wo Bild um Bild

Zu dir zieht und dich ganz erfüllt.

English Translation

Now the days drag through the world,
Sent forth from blue eternity;
Time dissipates in the summer wind.
Now at night the Lord weaves
With blessed hand wreaths of stars
Above the wandering wonderland.

In these days, o my heart, what can
Your brightest wanderer's song then say
About your deep, deep pleasure?
In meadow-song the heart falls silent;
Now there are no words, and image upon image
Visits you and fills you entirely.

4.3 Date, Time and Venue of the Performance

The Graduate Recital was planned at 1pm on August 18, 2014, at the Music Auditorium College of Music, Mahidol University in Salaya, Bangkok.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

Having the solo recital at the Music Auditorium is a breath-taking experience. With the perfect acoustic, the voice travels so freely in the room and it creates such an ecstatic effect, which is truly magical.

This whole experience taught me how to become a better musician, and I am grateful for all teachers and friends, who guided me through this important process. It taught me many things as a performing vocalist. First of all, it was such a valuable experience to conduct thorough research of compositions on all recital pieces. A detailed analysis of the poetry brought light to many pieces, which is as important as the music interpretation. It also helps to know how the composers created the compositions, or how and where they have been performed. For example, the Performer has learnt that Boccherini's *Stabat Mater* had personal meaning to the composer, both religiously and politically. Having raised Catholic and very close to her family, the Performer could relate to how he must have felt when he composed the music, which helped the Performer to come up with more emotional depth. Listening to audio recordings and watching YouTube videos also helped to understand how efficiently the compositions could be performed. For example, in order to learn Rossini's canzonetti, the Performer repeatedly listened to the audio recording of June Anderson in her album *Rossini: Soirées musicales*. She sings beautifully and there was nothing wrong with her performance, but it did not give so much inspiration to the Performer, until she saw the YouTube video of a Cuban Soprano Elizabeth Caballero. Her performance of "L'Invito" gave the Performer exactly what she needed to bring the piece to life and bring out the passionate Italian spirit of the piece. Regina Crespin's live performance on YouTube video also gave the Performer a great inspiration to maximize the dry humour of the text in "Le Paon."

However, the Performer emphasizes the importance of getting full commitment from each participant in the recital. The Performer was very lucky to have Rasikamon as a piano accompanist. The original accompanist has left the country for personal reasons in June, and Rasikamon started to practice the accompaniments in mid-June. Since we both had busy schedules, it was arranged to have weekly 1.5 hours rehearsals every Sunday from July onwards, which increased to 1.5 hours rehearsals every Saturday and Sunday 2 weeks before the recital. Her dedication to the music was incredible and the quality of music improved after each rehearsal.

A duet with a flute was an enjoyable experience. The music was not complex so 2 hours of rehearsals were more than sufficient to deliver good results. Boonya is an excellent flutist, and her light-hearted performance with her flute has brought pure joy to the performance of an aria from *Coffee Cantata*.

Unfortunately, Boccherini's *Stabat Mater* suffered in performance slightly, as there was not enough time to rehearse the music together. Arranging rehearsals with 5 instrumentalists is challenging, as they all have different schedules. There was only one, two-hour rehearsal planned with all the participants, but few came late and unprepared, the rehearsal did not prove to be so efficient. Again, this is purely a commitment issue of individual performers. However, since the Performer strongly wish to make a performance with the strings, she had no other choice but to compromise with what was best available. However, in a professional setting, this should not be acceptable.

The Hearing Examination was held 3 days before the recital date in a large classroom in front of two committee members and an observant. The date was rather too close to the recital date but the Performer had no choice but to choose this date as the availability of the Music Auditorium was extremely limited. The Performer urges any students to give at least a week between the Hearing Examination and the actual performance, because in such a formal setting, the performance can be different, and there are many things, which can be corrected or improved. A week should be sufficient to fix problems. During the Hearing Examinations, there were several occasions where the accompanist played too fast and it affected the whole dynamic of the performance. Additionally, there were certain occasions where voice and piano did not come together. There were many unexpected moments. Recording of run-through

is strongly recommended. Dr. Provenziale also made some very useful notes for the Performer, and she had 3 days to improve her performance.

However, all these above are controllable. What a vocalist must watch out for is vocal health. The voice may suffer from over-singing or it could simply succumb to illness. The Performer felt slight tingling in her throat few days before the Hearing Examinations. She was prescribed some antibiotics and anti-histamines from a doctor, but it did not improve the condition. It quickly worsened after the Hearing Examination, and she was diagnosed with a severe case of tonsillitis at the hospital. She was advised not to sing and even refrain from talking. The following day the condition worsened, and this is when the doctor prescribed steroids. Steroids can act as an efficient anti-inflammatory agent, but they could cause acid reflux, therefore taking an additional medication for minimize acid reflux is strongly recommended.

In addition to strong chemicals, the Performer was also advised to try natural remedies to reduce the pain. Traditional steam inhalation can be soothing if few drops of essential oil such as eucalyptus and tea tree oil are added. This could relieve nasal and sinus congestions, and increase the blood flow. For the Performer, what saved her the most was Manuka honey, which is known to have antimicrobial properties and is antiseptic and anti-inflammatory. The honey also suppresses coughing, which reduces the further inflammation of the affected area. There is also no known side effect, so singer can safely consume the honey without any worries. Side effects can be detrimental to vocal health; for example, taking antibiotics and steroids lead to dry mouth and dizziness. On the day of recital, the Performer needed to hydrate constantly and it affected her concentration on the stage.

Concentration on the stage is something the Performer needs to maintain throughout the recital, which could be very challenging indeed. In the formal setting, the Performer found that she gave a lot more emotion and energy towards the performance, which compromised the concentration to deliver accurate texts. There were some occasions where wrong texts were sung, however it was not so obvious to most of the audience. The biggest mistake from this recital was made while singing “The Secret of the Old” by Barber, where the Performer sang in gibberish over 5 bars. However, everything got back on the track and the song was successfully performed until the end. It was because the Performer tried too hard to articulate texts as advised

by her teacher after the Hearing Examination. By concentrating too much on the words, which are just coming out of the mouth, the Performer did not think ahead of what to be sung next. It may help to practice music starting in different places to prepare for such a situation, even in the middle of the phrase. The singer should be able to start singing from any bar in the piece.

Between the Hearing Examination and the recital, the Performer could only imagine singing in her head. Not being able to sing before the recital was a terrifying experience, since there were quite a few things to be fixed. However, this mental exercise proved to be quite efficient. The Performer strongly recommends this kind of visualization without actual singing if there are any health issues close to the performance date.

5.2 Recommendations

5.2.1 The Program

- The program should be prepared both in Thai and English.
- The program could be also available online in a pdf document.
- It should always include interesting, unique information about the compositions, rather than just providing information about the composers.
- The performers biographies should be up-to-date, and they should all appear similar in style.

5.2.2 The Preparation for Performance

- The singer should figure out the difficulty of repertoire in advance and discuss the rehearsal schedule with the accompanist as soon as possible. It would be helpful to write down how often it was done, and how the progress is. It helped the Performer to write down how much she felt confident every time she had a rehearsal with an accompanist.
- Every rehearsal and private lesson should be recorded and it should be carefully studied afterwards.

- Even without the accompanist, the singer should get used to “singing” the pieces anywhere possible. Singing inside your head can also help to remember the lyrics during daily activities such as taking a shower, brushing teeth, cooking and even before going to sleep. Daily, constant practice is the key to building a solid base for the performance.

- The singer should ensure to stay healthy especially before the recital. If you spend time in a crowded place, wear a mask to protect yourself from germs. The singer should be engaged in regular exercises, hydrate well, and eat healthy food. Stretching exercises or yoga can improve the posture.

- The singer must try to do the run-through of the program as much as possible. This gives more confidence, and you can also adjust how much energy you can allocate: the Performer should also consider what to do between each of the vocal pieces. This is also important if the singer performs a song cycle – the resting time between pieces is also part of the performance. You can quickly continue with the next piece, or give some time. In some occasions, it is also acceptable to exit the stage and re-enter, to start afresh. This helps to hydrate and re-focus on the next performance.

- The psychological preparation towards the recital is also essential. Once the singer feels confident about the music, she/he should start practicing in front of the mirror, or make a video of own performance and analyse if it looks professional. Later on, it would also help to visualize how the audience would see the performance from their perspective.

5.2.3 Other organizing functions

- The Venue must be reserved as early as it is available. If a singer wishes to book the Music Auditorium at the College of Music, Mahidol University, she/he should contact the venue manager as soon as they get the schedule. The Auditorium could be fully booked, but there is always a chance that certain time slots get cancelled. The Performer called the manager daily to shift the recital date and time. 1pm is ideal for a vocal recital. The singer has enough time to set up the stage, check the lighting and audio equipment, and test the sound quality in the hall.

- Should the singer wishes to have many attendees for the recital, the starting time of the recital should be in the evening and the venue should have an easy

access to public transport. Having a remote location for the recital, such as in Salaya, is another discouraging factor. However, it is all up to the budget of the singer. Obviously, privately owned venues in town need to be rented and it may be expensive. However, the singer can always ask the venue manager if she/he could have another set of concert for free in return for giving a concert.

- Marketing of the recital is vital in order to communicate with the potential audience. An announcement in the website, social media, internet forum is strongly recommended. Recital posters should be disseminated at least two months before the concerts, and the recital reminder should be posted online every few weeks.

- In order to create a good recording of the recital, the sound technicians should get a copy of a program in advance with a detailed description of the performance: they would need to know where instruments will be positioned in order to set up the microphone. If a staging is involved in the performance, the singer(s) should make sure that all the sound should be collected within the range. This must be discussed in advance.

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APPENDIX

Graduate Voice Recital - Poster 1

AYANO SCHRAMM-KIMURA
VOCAL RECITAL



WORKS BY:
J.S. BACH, L.BOCCHERINI, G.ROSSINI, M.RAVEL, S.BARBER AND A.BERG

PIANO: RASIKAMON SIYAPONG, FLUTE: BOONYA NAKDEE, FIRST VIOLIN: TAR PRUKSACHONLAVIT
SECOND VIOLIN: PACHARAPOL TECHATANACHAI, VIOLA: TAPANATT KATPAIBULKIT
CELLO: CHAYUTH KHUNAPINYA

AUGUST 18TH, 2014, 1PM, MUSIC AUDITORIUM
COLLEGE OF MUSIC, MAHIDOL UNIVERSITY
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Graduate Voice Recital - Audio CD

Track	Title	Composer
1	“Ei, wie schmeckt der Coffee süsse” from <i>Schweigt stille, plaudert nicht/Coffee Cantata</i>	Johann Sebastian Bach
2	“Stabat Mater Dolorosa” from <i>Stabat Mater</i>	Luigi Boccherini
3	“Cujus Animam” from <i>Stabat Mater</i>	Luigi Boccherini
4	“Quae Moerebat” from <i>Stabat Mater</i>	Luigi Boccherini
5	“La Promessa” from <i>Soirées Musicales</i>	Gioachino Rossini
6	“L’Invito” from <i>Soirées Musicales</i>	Gioachino Rossini
7	“Le Paon” from <i>Les Histoires Naturelles</i>	Maurice Ravel
8	“Le Cygne” from <i>Les Histoires Naturelles</i>	Maurice Ravel
9	“A Nun Takes the Veil” from <i>Four Songs, Op. 13</i>	Samuel Barber
10	“The Secrets of the Old” from <i>Four Songs, Op. 13</i>	Samuel Barber
11	“Sure on Shining Night” from <i>Four Songs, Op. 13</i>	Samuel Barber
12	“Nocturne” from <i>Four Songs, Op. 13</i>	Samuel Barber
13	“Nacht” from <i>Sieben Frühe Lieder</i>	Alban Berg
14	“Schilflied” from <i>Sieben Frühe Lieder</i>	Alban Berg
15	“Die Nachtigall” from <i>Sieben Frühe Lieder</i>	Alban Berg
16	“Traumgekrönt” from <i>Sieben Frühe Lieder</i>	Alban Berg
17	“Im Zimmer” from <i>Sieben Frühe Lieder</i>	Alban Berg
18	“Liebesode” from <i>Sieben Frühe Lieder</i>	Alban Berg
19	“Sommertage” from <i>Sieben Frühe Lieder</i>	Alban Berg

Graduate Voice Recital - Audio DVD

BIOGRAPHY

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