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JOURNAL AND RECITAL RESEARCH

RECITAL GIVEN APRIL 7, 1993

UNIVERSITY OF MONTANA
DEPARTMENT OF MUSIC

ESTHER ENGLAND
MAJOR PROFESSOR AND VOICE TEACHER

TOM COOK AND BILL RAOUL
GRADUATE COMMITTEE MEMBERS

SUBMITTED APRIL 15, 1993

KENNETH S. COLSON
MASTER IN MUSIC, VOICE PERFORMANCE

THIS PAPER SUBMITTED IN PARTIAL FULFILLMENT OF
REQUIREMENTS FOR THE DEGREE, MASTER OF MUSIC,
PERFORMANCE.

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JOURNAL OF KEN COLSON'S PREPARATION
FOR GRADUATE VOICE RECITAL

FALL SEMESTER 1992

THURSDAY OCTOBER 8, 1992

I began work on Chansons Gaillardes by Francis Poulenc this past September. This was one of the recital pieces that Esther insisted on. The music was intimidating to Rhonda (my accompanist) and me on the first reading, and we both had negative feelings toward the music. It seemed to have a vocal line and accompaniment that had nothing to do with each other. As we practiced individually and became more secure on our parts, we began to hear a unity in our parts. They actually seemed to complement each other.

As of today, we have worked songs 1-4 of Poulenc. The French is coming to me easier this year than last year. It seems easier to pronounce correctly the first time. Esther is still amused with some of my wierd pronounciations. The real problem with Poulenc lies in the high tessitura, especially 1 and 3. I know that I can sing them and that my range will grow, but they surely are high now! In looking over and singing the rest of the songs, I will need a solid "g".

Interestingly though, I'm not worried; I really believe that it will come. F# is now solid in the voice.

The Samuel Barber cycle, Despite and Still, is giving me a fit. We have worked the first song, a bitonal mess. Truly, the piano and voice seem to have never met! It is a lovely piece and cycle, but difficult to hear what's happening.

In looking through the Barber book, there are many familiar songs (like the "Hermit" cycle), but I really wanted to perform something new and unfamiliar; thus I chose Despite and Still.

FRIDAY OCTOBER 9, 1992

I have been looking for a German piece and seemed to have run into a wall, until Esther suggested Robert Schumann. His music for voice has such a melodic flow AND is interesting. We have read through most of the Schumann album and I feel like I would like to sing all of the songs; however I picked a short cycle, Der Arme Peter. We'll see if Esther likes my choice.

The Barber is quite a new experience singing, as in by myself. I still feel as though the piano is doing it's own thing.

MONDAY OCTOBER 12, 1992

Final preparations for my lesson tomorrow. The Poulenc French songs are the most demanding at this time. I have to say the French over and over on the bus as I come in to the university. People ask everyday, "What are you doing?" and "Why are you doing that?" This gives an opportunity to tell about the recital.

Esther assigned one other piece, the Horace Tabor aria from The Ballad of Baby Doe. It seems to need a maturity about the voice, maybe aging; I hope that this comes. So far we have the Poulenc, Baby Doe, Barber cycle, 2 Handel arias, and one Bach aria from Cantata #46. I think that more is needed.

TUESDAY OCTOBER 13, 1992

Well, the Poulenc was shot away. So much for it coming easier. Just when I think I could be a French major, Esther goes and pronounces it correctly for me. I do need to sing them with a "weariness," rather than so joyful and energetically. I am much too perky and bright. These songs belong to an older, more seasoned man who has seen trouble and problems; the same ideas apply to Baby Doe. Horace Tabor is not a young man. I need more seasoning.

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WEDNESDAY OCTOBER 14, 1992

Rhonda is playing for Quilters, now we really ARE busy.

FRIDAY OCTOBER 16, 1992

I think that I want to work on Der Arme Peter-Schumann. It is not such a difficult cycle, but the feeling of the work will take some time to get into my voice and body. I just can't bring myself to work on the last 4 Barber songs. I want to get this first one down well. We'll begin with it at next Tuesday's lesson.

SUNDAY OCTOBER 18, 1992

Time for word practice. I have to look at the French words and keep saying them over in my head. I hope that they begin to sound natural sometime in the near future.

MONDAY OCTOBER 19, 1992

The Poulenc translation is very funny. The humor is dry and witty. Keeping the sound forward is so hard while trying to pronounce the French. The voice is coming along; it seems to be opening up and getting

fuller. Esther wants me to use more energy in my singing...I have so little to spare.

TUESDAY OCTOBER 20, 1992

Lessons are always exciting, especially when I have a dental appointment. The left side of my mouth was dead from a replaced filling, so singing was fun. I kept drooling and couldn't feel what my mouth was doing, talk about relaxing the jaw! Halfway through the lesson, the feeling returned completely.

I wanted something else cute (besides Der Arme Peter) for the recital and Esther had a good suggestion, Chinese Mother Goose Rhymes. They are relatively unknown and in English. Her copy is worn and well used, but is now in my hands. Esther performed this cycle of seven songs, several years ago.

I like two Handel arias; "Nasce al bosco" and "Del minacciar." I would like to perform both of them. In other songs, we had a final settlement on the Bach aria, "Dein wetter zog," from Cantata #46. It has a sound and feel much like "Why do the nations," from Messiah. I found a recording of the solo which was very exciting to listen to. The 16th note sections will give me fits, but I do like the aria.

THURSDAY OCTOBER 22, 1992

The Barber came easier today. I'm worried because it made sense. The piano didn't seem quite so dissonant and the voice line actually sounded like music. The French continues to be fun. I sing the French on the bus (softly); this is the best time to work on words.

FRIDAY OCTOBER 23, 1992

The Bach is going to kill me. The 16th note sections take so much control and I don't have that now. It is just going to take work. The Schumann, Der Arme Peter, just wears me out. I get tense and out of breath every time. Telling myself to relax and calm down does not work. I like the cycle, but it is a killer to sing. There are so many words to pronounce and the tempo is so fast on the first two songs, that I just lose my breath.

MONDAY OCTOBER 26, 1992

I looked at the Bach again, and put it down.

The Handel needs some Esther help. The Barber still sounds strange, but is easier to sing. Just making some sense of the melody has helped. There IS a melody in there. It sounded so dissonant and chromatic for so long that I despaired of it ever sounding pleasant.

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TUESDAY OCTOBER 27, 1992

Handel got a work-over. I pretty much have the notes down, it's the style that's wrong. I am just singing notes. Esther suggested thinking of a dignity or royalty in the musical line. Since the opera Ottone would have been performed for the King of England, sing with him in mind. We decided not to include the "Nasce al bosca" on the recital. It did not fit my voice at this time, and sounded awkward. I would still like to pull it out some day.

The second Poulenc, "Chanson à boire," needs a more earthy quality. These are drunks singing. It is not a "pretty" sound. The third Poulenc, "Madrigal," needs some sarcasm dripping from the voice. Esther made a real point of the words "...sans tétou," I will, too!

WEDNESDAY OCTOBER 28, 1992

I wish that I sounded as good in practice as I do with Esther. Even tired, she can get sounds out of me that I've not found previously.

I need another song...back to IMS for more looking. I have already looked for recordings of the songs. The Bach and ...Baby Doe are the only ones available.

I hate keeping a journal!

FRIDAY OCTOBER 30, 1992

Don Stone's recital is tonight. I wish we could have gotten together and done something on each other's recital. I did discover a need for trumpet in the Bach, and I have wanted to ask Joe Sutton to join me somehow...this may be the opportunity.

****LATER****

Don's recital was enjoyable, and he seemed to enjoy the music. He was more comfortable on the jazz numbers than the more classically oriented pieces. A two hour recital is a bit much, though; I don't think that mine will be that long.

MONDAY NOVEMBER 2, 1992

I know that the French is going to have to be memorized, but I dread it and it frightens me. Rhonda and I read on through the whole cycle and it seems massive and impossible. I'm tired and everything looks big and imposing.

WEDNESDAY NOVEMBER 4, 1992

We voted yesterday then spent part of the day practicing while the children were in school. I can "la-la" on the last three French songs. The words are not real good yet. Number 6, "L'offrande," is so HIGH!

I feel like my throat will pop. I'm a baritone, not a tenor. I'll keep at it, though.

I still want one more song for the recital. While in IMS, I listened to ...Baby Doe with Beverly Sills singing the lead. She really had a high voice then. The Horace Tabor lead had a mature, Western flavor to his voice, like Gordon McRae in Oklahoma. The plot is interesting especially when you find out that it is based on real life. It sounds an awful lot like a soap opera.

THURSDAY NOVEMBER 5, 1992

Schumann takes my breath away. I always feel so out of breath and hurried in this cycle. We have tried slowing it down, but that is not the answer; however I am finding that singing is generally easier now, mainly because I am doing more of it. Singing in three ensembles helps. It has been quite a while since I have just been a singer in an ensemble; most of my ensemble experience the past years has been as director not singer. I sing at least three hours a day, M-W-F, in University Choir, Renaissance and Chamber singers. I did not realize how much I had missed singing in ensembles. Sightreading skills are improving along with endurance.

TUESDAY NOVEMBER 10, 1992

Esther and I picked the last piece for the recital, "Vision fugitive," from the Massenet opera Hérodiade. It is a difficult French aria that I will like and Rhonda will hate (not really). I think that I like the French language better than any other. When spoken correctly, it sounds the nicest.

We covered England's first rule: A word or note sounds only as good as the previous one. Also covered some French rules, which are getting clearer. I've had trouble with les, le, es, and e.

Beginning sounds

les = lê

et = ê

e at the end of a word is the schwa sound.

The u sound is like the German ü, except that it has more eee in it.

WEDNESDAY NOVEMBER 11, 1992

This has been a rough practice day. My throat keeps filling up with phlegm and my voice is weak. Nothing sounds right.

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FRIDAY NOVEMBER 13, 1992

Children at school with me today. I just warmed up because it's hard to sing with your children staring at you.

FRIDAY NOVEMBER 20, 1992

I sing tomorrow at Hillside Manor Nursing Home. I have not sung all week due to sickness. Rhonda and I worked on Poulenc, ...Baby Doe, and Massenet. There is little voice and I am afraid to sing much.

SATURDAY NOVEMBER 21, 1992

We sang at the nursing home today, then on to church for choir rehearsal. I lasted 45 minutes at the home before the voice finally gave out. It's scratchy and hurts now. I hope that some comes back before my lesson next Tuesday!

TUESDAY NOVEMBER 24, 1992

I am amazed at how much Esther can get out of me, even with a weak voice. She corrected a big problem today. In trying to protect the voice, I was singing back in the throat. This a bad habit that comes when one is getting over a vocal sickness or problem; in an effort to care for the voice, I sang incorrectly. It

not only involved the throaty, "back" sound, but also not opening the mouth. Esther pointed this out, I concentrated on a forward placement with an open mouth, and the exciting sound returned.

MONDAY NOVEMBER 30, 1992

With everyone at home, I did not sing over Thanksgiving. Today for the first time in a week, we practiced and the voice feels like singing again. I'm ready to work. The Poulenc is coming easier; the songs do not seem quite so high. The Schumann is still hard to sing, because I lose my breath on it. I'm stumped as to how to correct this.

TUESDAY DECEMBER 1, 1992

We worked Schumann! I got a lesson in German diction! It's been YEARS since college German.

zu = tsu

s = z

beginning sp = shp

ending sp = sp

We also discussed the sounds "ach" and "ich".

The "ch" part of the sound has a guttural (throat clearing) and a frontal (hiss on chhhhh) sound. Ich or ach are pronounced in the same position of the last

vowel or consonant. Lateral vowels give a hiss on the "ch", vertical vowels give the guttural sound. I just wish this would help me sing the high "g" in Schumann #2.

THURSDAY DECEMBER 3, 1992

This singing three hours a day is making it a lot easier on the voice. My endurance is increasing and it's a lot more fun. Esther keeps telling me that the recital should be memorized by Christmas... that's not fun, in fact it looks impossible. I continue to work on the Poulenc words on the bus every day and they seem no nearer memory at all. Besides keeping a journal, I hate memorizing more.

TUESDAY DECEMBER 8, 1992

After an absence of a week, I'm motivated to write again by my voice lesson. "Vision fugitive" is a hard song to sing correctly. It's full of controlled passion. How do you control Passion? How do you keep the intensity while keeping the sound forward and passionate?

I'm amazed at the sound, though, as well as the range of my voice. The high notes were actually no trouble. They seemed to flow out

THURSDAY DECEMBER 10, 1992

I need a break! The truck died. A friend (our Pastor) lent us his Bronco. I really don't know what to do now! It's hard to concentrate, but I must. Sometimes the singing takes me to a private world, apart from hurt and pain. It forces my mind to concentrate on the music only.

FRIDAY DECEMBER 11, 1992

We have a little OLD Volvo. No singing today. I took care of insurance and other matters.

TUESDAY DECEMBER 22, 1992

Rhonda and I came to the University yesterday and today to practice. We worked apart and together. I worked all of the Poulenc; I'm determined to get it fully learned. The French is not hard now, just getting it to flow and sound natural in rhythm is difficult. She worked the Barber, then we switched. The last four songs of Barber are hard. I have put off learning them, and now I feel like I'm up against a wall. The songs do not make any sense melodically to me

"My lizard" seems like random notes.

"...Wilderness" goes on forever.

"Solitary..." is a disjointed and unlearnable piano solo with some vocals.

"Despite..." seems like a loud piano solo with a loud voice thrown in.

I really do feel "...in despair." At least the Poulenc is learnable.

WEDNESDAY JANUARY 6, 1993

Briefly, we have had a rough time the past two-and-a-half weeks. The car died due to a busted transmission. We put in a "new" used transmission but were out of commission for those weeks. However, we are back on line now!

Practice today was really not like starting over. The Poulenc was actually easier to sing. It all came back! I began again on the Bach and Handel; they have a long way to go.

FRIDAY JANUARY 8, 1993

We worked on Poulenc and Barber. The last three Poulenc are still shakey and the Barber is a joke at this point. I'm still trying to figure those songs out. The first one is comfortably in my voice. The rest.....I'm still working!

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MONDAY JANUARY 11, 1993

This past weekend, I worked the Barber. It was a tedious process of singing, checking notes and then singing again. The melodies are so hard to sing. It is like trying to grab hold of something that tries to slip away from you. Rhonda is having some of the same frustration in working out the accompaniments.

Priscilla Chadduck has asked me to join her in a short operetta, A Hand of Bridge, music by Samuel Barber. I feel like I'm being overdosed on Barber. The melodies in ...Bridge are so much like Despite.... The intervals are really strange sounding.

TUESDAY JANUARY 12, 1993

Steve Burgess and I worked on ...Bridge. It helped to hear the accompaniment and put it all together, even made some sense.

Rhonda and I sang through the Poulenc and Barber. Poulenc is coming along, even the last three songs. The first one is memorized. The Barber is still ragged. "...Lizard" is making some sense. "...Wilderness" is so long and drawn out. The problem spot begins with the word Basilisk, and continues through bleeding foot... The melodic intervals just won't come to me when I sing with piano.

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MONDAY JANUARY 18, 1993

We had a busy last week. We continued to practice the Barber and Poulenc. My lesson is on Wednesday this semester.

I actually sang through the Barber today and it sounded fairly decent. The real woodshedding paid off. The places mentioned last week are still problems, but I now feel like they can be worked through.

WEDNESDAY JANUARY 20, 1993

I sang Poulenc and Schumann for Esther today and felt real proud until she tore the Schumann apart. I had been practicing lots of wrong pronunciations. We made some changes!! It was the same problems as before. I must be getting old to forget this stuff!

The word is MEMORIZE!!

THURSDAY JANUARY 21, 1993

I practiced Poulenc today and sang it with accompaniment. Surprise, it sounded good to my ears, and it felt good. The first three are almost memorized. The Schumann is beginning to make more sense with the first one memorized. This has helped me in breath control. I don't feel like I'm gasping for air. The

memory will probably help the gasping in the last two songs.

FRIDAY JANUARY 22, 1993

We are working in earnest on the Handel and Bach. The melody in Bach reminds me of Barber. The Bach intervals at times are very chromatic, and singing them takes on an A.P. lesson in singing intervals at sight. I did not realize that old J.S. could be SO chromatic. The two sections of 16th note runs are the difficult spots. I can sing the notes but getting them to tempo takes a lot of ha-ha-ha-ha and air.

TUESDAY FEBRUARY 2, 1993

Well Hello!

It's been a busy and interesting two weeks. The Barber is making sense. The Poulenc is memorized (almost). Massenet is memorized. Schumann is almost memorized. ...Baby Doe is memorized. ...Mother Goose... is just about memorized.

This journal is an off again - on again thing. I get so busy that I forget to write, then have to go back and catch up. Last Monday-Thursday (January 25-28), Rhonda and I began running whole chunks of the recital. This was at Esther's request at last lesson

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By the way, sometimes when I feel like I have done a particularly good job, I find Esther is not as excited as I am. I wonder if she is not pleased with me...

So I asked her about these feelings. I realized that she is praising just enough to keep me working ahead. Any more praise and I would get the big head and think that I had "arrived" as a performer. Her words and opinions are very important to me. I value her instruction and sometimes feel like an anxious child trying to please a parent. These months spent studying with her have been the most fulfilling times of my life. I find that I want to do a good job not only for her, but for me.

WEDNESDAY FEBRUARY 3, 1993

Lesson today. ...Baby Doe had more feeling than ever before. Tempos and some rhythms still need to be worked out. The Barber is coming. My "...Wilderness" interpretation has occupied my mind with my whole theory shot down by Esther. I set out to disprove her by checking with the English dept., and they agreed with her! Now I've got to rationalize it for myself. I see her points but I wish it would fit my facts. I said that the person was Jesus in the poem, she said that it was a knight following Jesus' steps on a holy quest. I

think that I might be on shaky ground, but I'm looking and trying to make a case for my side.

FRIDAY FEBRUARY 5, 1993

Regarding the last entry, I now believe that the character is a knight on a quest, following in Jesus' steps. The lower case "h" in the word "his", referring to a person (knight), seems not to refer to Jesus. The "h" then would probably be "H" and "His."

We're signed up for the Recital hall for February 13.

WEDNESDAY FEBRUARY 10, 1993

I stayed in bed Sunday - Tuesday trying to get rid of this cold or whatever it is. I was afraid that there would be no voice for Esther...but she always gets more out than I can find. We sang Poulenc and some of Barber. Poulenc seems so easy now, even the high notes are easy and fun to sing. Barber is another matter. It's coming and even makes sense. The melodies are even sounding a little melodious to my ears, but there is no feeling. In fact there is no feeling in anything. I feel like I've done so much technical work that the feeling has been forgotten

THURSDAY FEBRUARY 11, 1993

Barber - "Solitary...", sang all the way through - first time! It is not memorized but we sang it! This is the hard one for me now. There is nothing to grab hold of. The piano has a great part, but the voice seems almost thrown in.

FRIDAY FEBRUARY 12, 1993

I sang the entire program and made a list of what is and is not memorized. The memory side is heavier, but I am still worried about the not side. The not includes: last three Barber, two "...Mother Goose...", last Poulenc, and last Schumann. The voice is improving and I feel very confident, now. I don't want to build myself up too much, but it is nice to feel good about the program.

SATURDAY FEBRUARY 13, 1993

I sang the entire program in the Recital Hall. For the first time, I feel really good about my voice and it's sound. The placement is very forward and there is a ring in the resonance. The last Poulenc is still not memorized, along with the Bach, "Solitary Hotel", and two ...Mother Goose... These songs are getting closer to being memorized. The words come across my mind in

English then I translate into the French, Italian, or German. It's like reading a ticker-tape machine. I've never put that into words, but that's how memory works for me. The problem comes when I run the ticker-tape too slowly. Getting the memory up to speed is the next project.

MONDAY FEBRUARY 15, 1993

The children are in school, and we are out, so we ran the program again. I worked words on "Solitary..." yesterday by myself. Just remembering the order of the words is driving me crazy. It's one thing to memorize the words, but another thing to fit it into the piano accompaniment (piano is the real star). The story is really a spooky one about a guy and a girl. It's not clear exactly what happens, but enough information is given to make it like a radio drama. The listener gets to build his/her own story. I'm really working on telling the story in a meaningful way.

TUESDAY FEBRUARY 16, 1993

We tried "Solitary..." again. It was better, but still has a long way to go. I'm trying to learn where exactly in the accompaniment to put the words. Rhonda has this flowery, Spanish style accompaniment, full of

triplet figures and I have from one to six words at a time, spaced several measures apart. I have never told a story such as this one. Barber lifted it exactly as-is from Joyce's Ulysses. I read that section of the book and it was quite strange. *****Memory is coming*****

WEDNESDAY FEBRUARY 17, 1993

Lesson time. ...Mother Goose... New ideas presented for the songs. "Lady-bug" needs to be more flighty, add some zip. Same with the "Mouse;" it needs more jerky rhythmic feel. This is a scurrying little mouse, not a ponderous Black Lab. Think more like a cartoon...very big and obvious actions.

The "Cow" needs more of a haughty demeanor, a lot of pride left in the old girl, not one who has given up.

"Pat-a-cake" needs the feel of two children...really over-do the lines. These children seem more like Calvin (and Hobbes) and Dennis the Menace.

"The Old Woman" is going to be fun. It's try-and-steal-the-show time. Put on your best caricature of an opera singer, and wring it out for all it is worth; same goes for Rhonda on piano.

FRIDAY FEBRUARY 19, 1993

The car wouldn't crank yesterday, so there was no practice. I found the problem in the carburetor by afternoon and corrected it

We practiced the Barber and Bach over lunch time, today. Barber is making more sense and is basically all memorized. A word or two in "...Wilderness" still throws me, and "Solitary..." gets mixed up occasionally.

SATURDAY FEBRUARY 20, 1993

We sang the entire recital program, today. The trouble spots included: "Le Roi," Poulenc - the timing and some words on second page; "Je Jure" - the words; "Lizard," Barber - getting my rhythm to mesh with piano; "Wilderness" - words in the last half; "Solitary" - story line and fitting with the accompaniment; "Despite" - rhythms. I'm pleased with the recital and excited about performing it. The memory is so close, now.

MONDAY FEBRUARY 22, 1993

At last, we have a full week of classes. Two holidays in one week is too much. We ran the recital today and I sang it all for memory. I worked on words yesterday, which helped so much; now the words are in

my head. Bach is a little shaky, and I miss a word or two here and there.

WEDNESDAY FEBRUARY 24, 1993

Esther listened to Poulenc and Handel. She seemed pleased, while helping with some problem spots. There were some mispronunciations in the French, but the Handel was the biggest surprise. I have been singing it full voice with no feeling. I need to let it flow more; find the important words and allow the line to build to those words

THURSDAY FEBRUARY 25, 1993

We practiced Handel and Poulenc; trying to make changes. It's hard to change something already memorized, but Rhonda is a great help. She hears even the slightest deviation from what we talked about in voice lesson. We are trying to run the whole recital every time we practice.

FRIDAY FEBRUARY 26, 1993

My throat has been tired and scratchy all day, so we just ran the Barber and Moore. ...Baby Doe is feeling better to me. I'm beginning to picture what is happening in the aria. At times, I feel like Horace

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Tabor and try to sing rather spontaneously. I'm trying to let the mood envelope me, which is helping all of the songs to make more sense.

FRIDAY FEBRUARY 27, 1993

We sang the entire program, and my voice was raspy and hurting at the end. I have not had this virus that is going around and can't afford to get it, but I'm afraid that my number is up. Each time we run the program, it gets easier. I sang in Room 218, today; that's a great room to hear yourself.

SATURDAY MARCH 6, 1993

I finally got the virus. I came home from school, SICK, last Monday (March 1), and have in bed until today. I got up and sang for the Retired School Teachers' luncheon. There was very little voice, so I kept it placed forward and just concentrated on the words. I sang the first Poulenc, two ...Mother Goose..., and a sacred song. There were lots of compliments even though no voice was present. Oh, and I did meet with the Bach accompaniment string ensemble last Wednesday afternoon (felt terrible). That is going to be fun.

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MONDAY MARCH 8, 1993

I sang a little, today. There is still very little voice. It is hoarse and fills up with phlegm. It is frustrating to be one month from the recital date and not be able to sing. At times, it still hurts and is very raspy. The U. of M. Doctor gave some medicine that hopefully will help.

TUESDAY MARCH 9, 1993

I met with the string ensemble again today. They are: Margaret Nichols, Charlie Clubb, Chris Sopko, Nancy Cooper, and Joe Sutton. Colleen Hunter was absent. I'm having a little trouble hearing my part; this will take some time to get used to the strings. The group is VERY GOOD, and works well together. We tend to take it too fast, which makes the 16th note runs too fast for me. We will settle into a good tempo as we practice. The voice was better today, but not real strong. Rhonda and I ran the program with me singing lightly.

WEDNESDAY MARCH 10, 1993

We worked the Poulenc in voice lesson, today. Esther was pleased with the sound, the songs, and work, taking sickness into account. ****ALL MEMORIZED****

Esther pointed out some fine points to work on. In number three, the piano needs a definite stopped feeling on the end of the intro phrases. In number 7, I have noticed the words, "Il faut s'aimer" on beginning phrase, and "Il faut aimer" on the last phrase. Why the difference? The first is correct, an error in printing.

My "ah" sound had slipped back into the throat, so Esther helped me find the bright, forward "ah" again. Even though the sound was still a little hoarse, she was pleased. We also discussed the program order. I would like to open with Handel, and place Bach first on the second half. We compromised and put Bach first on the program with Handel second, followed by Schumann, Poulenc, and Massenet. The second half opens with Barber, then Crist, and finally Moore.

THURSDAY MARCH 11, 1993

Each day that I sing, it gets a little stronger, even though I am still congested, which keeps my throat full of junk. I am continuing to sing through the mess. The memory is no problem, so I am able to enjoy the songs.

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FRIDAY MARCH 12, 1993

We heard the jazz bands concert, tonight. The children really enjoy hearing them; they just need a vocalist.

We sang just the Barber, Bach and Handel today. My voice hurt while singing, so I saw the Doctor again. He changed the medicine again - hope this one works! Tomorrow we run the whole program with no stops.

SATURDAY MARCH 13, 1993

We ran the whole recital today in room 103. This is a good and bright room to sing in. My voice is still raspy and weak. I am just supporting the sound, keeping it placed high and forward, and concentrating on the words. The medicine makes me fuzzy in my thinking, so I really have to work at concentrating.

From today's practice, I need to review: 1. Bach - 16th note runs need to be sung easier and softer. I am too harsh, even if the text is harsh. 2. Handel - words, just little goof-ups, no problem. 3. Schumann - words in #2 and #3, not a major thing, just little spots like "blitzen in hochzeit" (I have trouble remembering the word "Blitzen"). 4. Poulenc - words in #2 on top second page. I slipped on phrase, "il faut boire." Also slipped on beginning words of #5, "Je suis tant..."

5. Barber - "Solitary Hotel" was almost perfect, just one spot where he reads the letter. 6. Moore - Words and rhythm fitting with accompaniment are a problem. However, these problems can be worked out!

MONDAY MARCH 15, 1993

NO CLASSES THIS WEEK! We ran the program at Noon. Before that, I gave Don White a make-up voice lesson. He is making good progress. He works at what is demonstrated and memorizes his songs.

We sang the entire program while stopping to work out problem spots. My head was terribly stopped up today and I finally had to take an antihistamine; that always makes me fuzzy headed. We did do some hard work, though. "Solitary..." was worked just getting the words and accompaniment together. It finally clicked, came together, and sounded better than any other time. We also worked timing on ...Baby Doe. I tend to get excited, run off and leave the piano. I must count and listen. All of the songs are becoming familiar, old friends. This is good except that I don't want to get overly familiar and sloppy with my friends. I was really too congested to say how I sounded. I just tried to keep the sound forward and sing what I remembered that felt correct.

TUESDAY MARCH 16, 1993

Rhonda's page turner came into the practice today. It was different having someone else in there with us, and it will take some getting used to. I was self-conscious, at first, but settled down as we progressed.

I really am concentrating on my appearance while singing, my eye contact, hand position, facial expression, and body language. The words and memory are very comfortable now and allow me to concentrate on this vital part of the program. I felt better today, even if I was still congested. The voice was still gravelly and low, but I could sing.

I began typing out program notes on the computer this afternoon, and almost finished. My research this semester has been rewarding and fun; I hope the notes help the listeners as much as they have helped me in understanding the music.

WEDNESDAY MARCH 17, 1993

I felt so much better this morning. My sinuses were draining, the voice began returning and I enjoyed singing again, but I'm getting tired of the program. We sang only the Moore, Crist, Barber, and Massenet. My voice felt good, just tired. I really sang easy and

tried to listen to Rhonda and the piano's inner parts, making sure we were together. We will run the whole program tomorrow.

I finished the program notes and recital format, printed them and will give them to Esther next Monday for her review. March 24 is the deadline for getting them to Bettina.

THURSDAY MARCH 18, 1993

I really felt much better today! It's the first time in three weeks that I've felt like doing anything, much less, sing. I felt energetic! Don White had another very good lesson today. I showed him where to place the sound in his head and how to do it. The result was amazing. He's got a long way to go, but he is working at it.

We sang through the recital today. It was exciting for the first time in three weeks. The voice is stronger and has the ring back in it. I'm glad that we kept on practicing during these past weeks. Just keeping on working is going to pay off.

I need Esther's help on Poulenc #4 "Je Jure," getting the correct mood and feeling of the piece. I also need help with Bach. We worked out the breathing spots for the 16th runs, but help is still needed. It

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was a good run-through; we both felt very good about it. The feeling and emotion of the songs, along with freedom is beginning to come. I really am enjoying the singing.

SATURDAY MARCH 20, 1993

We ran the entire recital yesterday in Esther's office. The room is great for hearing every little mistake and nuance. We took some of the songs apart for technical work. "Solitary..." needed some time on rhythm and timing. The whole program is getting more exciting. The high notes are easier to sing, and everything feels more comfortable in the voice.

Saturday - We ran the recital in the Recital Hall. We used the smaller Steinway Grand, the tone is more mellow and suited to my voice. The large grand tends to over-power me. We also left the lid down - lid up also too loud. We were both very tired today so nothing sounded great. Singing has helped the voice; control has returned, along with ease of production and projection. We are taking tomorrow off from singing, and taking a nap!

TUESDAY MARCH 23, 1993

This is the week to be tired. I sang the Barber, Crist, and Moore yesterday. My voice has been a little

hoarse, and I'm tired...we took it nice and easy. I find myself falling into some bad habits like forgetting a word or two, and rhythms. I think that this more of a lack of concentration than memory. The recital is weighing heavy on me. I wake up at night singing the songs; they are on my mind constantly.

Today, we sang the whole recital. We began at 11:00 A.M. and finished at 12:15. The recital is memorized; words and notes are no problem. I still feel that I need help on Poulenc—"Je Jure," the emotion; the runs in Bach; and the feeling of ...Baby Doe. I am concerned with these three and want Esther to help.

Sometimes (very secretly), I feel sick and tired of the recital and wish I could go on a cruise, but that passes as we get into each song. I wish I could relax enough to sleep at night. It is hard to believe...two weeks and it's recital time.

WEDNESDAY MARCH 24, 1993

I came in early to practice and couldn't. I was just worn out. I tried to get the Bach going but couldn't. Lunch helped. The voice lesson was helpful even though Esther was sick. I sang the Barber and Schumann. High notes were not strong because of tired body. "...Wilderness" needs more display of emotions.

Show concern for those desert animals, feel hot and thirsty like the Knight, scare myself with the wierd creatures. "Solitary..." needs more of a feeling of boredom; not so much involvement emotionally. I am more of a narrator than participant. It is set in the 1915-1920's, a real trendy period, Art-deco style. The Schumann needs more of a sense of detachment. I am again, the narrator, and need to be as one viewing and describing what is happening. Now when Peter speaks, I should get emotional! I'm thinking about all of these suggestions from Esther and how I can incorporate them into the voice.

THURSDAY MARCH 25, 1993

I sang only the Poulenc today. My voice is tired and hoarse in the high range. Esther suggested that we not run the whole recital every day. The Poulenc is coming very easy now. I find myself thinking the translation while singing the French.

I'm nervous about the recital, while excited. The research for the paper is completed and I began typing this journal into the computer today. Everything is moving smoothly, except for this Hay Fever that's bothering my voice.

SATURDAY MARCH 27, 1993

We ran the entire recital in the Recital Hall this morning. I had reserved it for two hours and it took most of that time. We worked on a few spots then ran it. Rhonda's page turner was there, again.

My voice kept filling up again causing me to have trouble on the low and middle range. The upper range is fine, however I tend to get a little hoarse toward the end of practicing. Parts of it sound very good, like the Barber. The Poulenc has gotten a little sloppy. I feel very comfortable on the stage and am not nervous about that aspect. I am concerned about the voice and wish that it would come on back and work right!

MONDAY MARCH 29, 1993

We took yesterday off from singing in order to take naps after church. We ran the recital this afternoon in room 103. It took about 58 minutes without stopping. I feel good about the voice, but I feel the need for some help on the high notes...I'm reaching. I know that I should relax, breathe, keep the sound forward, and give it some air while opening my mouth. I still need some Esther-help.

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TUESDAY MARCH 30, 1993

I sang the Barber, Schumann and Bach this morning, then had a string ensemble rehearsal with the Bach group. Joe and Colleen were not present, but the group still sounds good! I feel very honored to sing with such a group of players as these. I was tired but the voice finally got going during the ensemble rehearsal. The high notes are still a problem. Oh well, tomorrow is lesson time.

WEDNESDAY MARCH 31, 1993

Voice lesson was very helpful, today. I have had lots of trouble getting the voice to crank up and get going, following this virus. My throat fills up with junk and I get all tight. Esther listened as I sang the Schumann #2. She pointed out shallow breathing and helped me relax and breathe deeply. I was taking very shallow breaths and tightening my gut on the first note of the song; also I was feeling the music so much that I just forgot to support. Rather than allow the breath to carry the tone on the vowels, I was emphasizing the consonant sound, breathing like a hiccup (not much air), and tightening up, which caused me to compensate at the voice by pushing from the throat.

The big problem in Schumann #2 was the high g, "wills mich..."; I just couldn't place it correctly. I tried singing the "wills" as an "uh" sound - too far back. I tried it as an "ah" sound - too far back, again. Esther suggested the original "ih" sound while using the help syllable before it. Instead of beginning the high note on the consonant "v, the help syllable "uh", or "schwa," begins the sound; the "v" merely breaks it momentarily before the "ih" sound - it felt lots easier.

We worked on relaxation and deep breathing in the Massenet, Moore, and Crist. I will practice that myself, tomorrow. Esther loaned to me a book, The Science of Vocal Pedagogy, by Ralph Appleman; she wants me to read the chapter on breathing.

SATURDAY APRIL 3, 1993

I have not been able to settle down and write for the past few days. *****
Esther came to the practice in the MRH today. We ran the entire program for her. I was not pleased with the high notes in any of the songs. I was tired and just couldn't seem to get going. The high notes were back in my throat; I was almost scared to try and sing them out.

After singing, Esther had some notes for me. Mainly, sing the high notes **very forward and very bright**. I tried that on the Massenet and it worked, but I will have to work on that by myself. I had some problem, in Poulenc #2... came in too early. Esther also worked on getting the recit in Massenet to move along, also more forward and bright on high notes. We slowed the middle part of Moore to allow the lyrical quality to come out.

The biggest problem is still placement of high notes. I'll work on that!!!

MONDAY APRIL 5, 1993

Rhonda and I rested yesterday after church. We worked today however, beginning all of the songs and placing the high notes forward and bright. We began down in my office, but moved to Rm. 103, in order to hear the voice. My office is such a dead room. It is amazing how a "live" room energizes the body and the voice. We began each song then hit the rough spots. Each high note of each song was worked on; placement and breath support being the most important parts worked on. Also from the beginning of practice, I concentrated on singing "...on the breath," as Appleman talked about. I tried to imagine the tone moving through me and out

the mouth, riding the breath. It worked when I relaxed and took a deep breath. All of the singing today was different with the control of the deep breathing and relaxation. We worked a total of 1½ hours at 3 separate periods.

TUESDAY APRIL 6, 1993

I sang very little before the run through. We began several of the songs and worked on the problem spots, but basically tried to go easy. The dress rehearsal went fairly well, though I was tired. Two main problems showed up; not breathing after "sa plainte" in Massenet, and not breathing after "Egypt" and before "et de" in #2 Poulenc. Esther threatened my life if I mess up those two places.

The emotion was missing in the Poulenc, but the Barber came across very well. Esther said, "Barber is the best." I have been afraid all along that the Poulenc would peak before the recital. We have worked on it the longest period of time. I can still make it exciting, though, and am concentrating on the music even now. The Bach was exciting with everyone in the ensemble present. The driven tempo makes the 16th note runs really move. I can do it, but lots of energy is required.

Concentration is the key to this program. I can't let down even for a moment. I am excited about singing it, and am already focusing on the job to be done.

WEDNESDAY APRIL 7, 1993 10:35 P.M.

It's over! I enjoyed every bit of the recital. At only one period of time was I nervous, the three hours before 8:00 P.M. (5:00 - 8:00). I probably was just a little nervous on the Bach and Händel, but I felt like I settled down to really sing after that. With the Schumann, I really began to enjoy the program. My collar was just a mite tight which made me feel slightly constricted. I just concentrated on breathing deep, relaxing, and singing; everything seemed to go fine.

I was not perfectly pleased with the high notes; I was tight and possibly more nervous than expected. I'm tired, but happy now!

****LATER****

As I come down from a very stressful time in my life, I feel satisfied, frustrated, happy, nervous, disconnected, pleased, eagerly wanting more, and like I am in a balloon. So much energy was put into this recital to the exclusion of everything else that I often forgot to do every-day jobs. It's like Christmas; you plan and plan so much for one big day, then b o o m,

it's over! It leaves you wondering where it all went. In working on the recital, one day you are the center of attention, the important person, then the next day everyone wonders what your name is. It is probably quite a common occurrence for anyone giving a recital; it's still hard to go through.

I was basically pleased with the singing, although the high notes still gave me a fit. I want to begin work on literature that will concentrate on my high register, giving me time to work on getting the sound high and forward.

It's interesting to me that Esther spoke more highly of the Massenet and Moore than anything on the recital. These were not my favorites! My favorites were Poulenc and Barber. I felt like the Barber sang better than any of the others. I was really concentrating on the text and the emotion of each song. The high note in "My Lizard" however, was not to my liking. I felt like I was yelling.

Schumann felt very good for the first time. I tried to become a bystander and describe a nerd. Becoming the nerd was fun for the first time. There is something about the stage that just turns me on. Things that have never really meant much, just seem to come alive in front of the lights. I think that the Massenet

was one of those pieces that came alive. The Poulenc did not seem to have the life that it has had before the recital. I know that spending too much time on it can be a problem. I would still like to pull it out in a year or two and perform it again.

This recital has been a real shot in the arm to my ego. Coming back to school has helped me prove to myself that I can sing and teach. I want to get on with it now, and get busy doing both. Thanks Esther!!!

BACKGROUND RESEARCH AND INFORMATION

ON KENNETH COLSON'S RECITAL

PROGRAM PRESENTED

APRIL 7, 1993

Dein Wetter zog

This aria, taken from cantata #46: Schauet doch and sehet, was written for the tenth Sunday after Trinity, August 1, 1723. It was among the first cantatas composed by Johann Sebastian Bach while he served as organist and cantor at St. Thomas Church, in Leipzig (Geiringer, 1966, p. 156). The bass soloist, singing of fury and destruction, describes God as the avenger of sins in His "Storm of wrath." With an accompanying ensemble of strings and harpsichord, a curious little instrument called the Tromba a corno da tirarsi is also used. It was a small brass instrument equipped with slides to change pitch. The resulting harsh sounds were to increase the anguish in the souls of worshippers.

This six part work is framed by the chorus at the beginning and end. A tenor recitative preceeds the bass solo and a contralto solo follows the bass. She lifts the listener to the realms of blessed spirits. Her solo is soothing and calming, telling of the love of God. This solo uses recorders and the Oboi da caccia, an alto

oboe, pitched a perfect fifth below our oboe and similar to the English Horn.

This text is taken from Jeremiah, chapter 1 in the Bible, and was adapted by an unknown writer. It is interesting that Bach drew on the first chorus for his "Qui tollis" in the B Minor Mass of 1733 (BWV 232) (Schmieder, 1990).

J. S. Bach was born March 23, 1685, in Eisenach, Germany. He died July 28, 1750, in Leipzig. He is known as the last and greatest of the Baroque Musicians as a result of his tremendous organ skills. To stop here would do disservice to this genius; he was a performer, composer, and musician in the Lutheran Church. He wrote cantatas for the Lutheran liturgy of which over 200 are available today for performance. As an integral part of the Lutheran liturgy, the cantata followed the Gospel reading, preceding the creed and Sermon. A long cantata would be performed in two sections, with the second half following the Sermon (Sadie, Vol. 1, 1980).

Translation of German text

"Thy storm of wrath was long in coming but now its flash and thunder roar. Soon will thy city suffer sore

if vices new increasing should stir God's wrath
unceasing, and thou to absolute annihilation be
succumbing."

Del minacciar del vento

The opera Ottone, by Georg Friederich Händel, was completed in London on August 21, 1722, and performed January 12, 1723. This da capo aria is sung by Emireno, who is one of six characters in the opera. Placed in Rome during the Roman rule of the world, the opera is in 3 acts. It is interesting that it uses two sopranos, three mezzos, and one bass, but no tenors!

The autograph conductor's score had only the last act, so nine arias were added from the Walsh edition, Oct 16, 1881 (The German Handel Society, Leipzig, 1965). The orchestration includes 2 Oboes, 1, 2, and 3 violins, Viola, Cello, Bassoon, and Bass.

Georg Friederich Händel was born February 23, 1685 in Halle, Germany. He died April 14, 1759 in London. He was pushed by his father to study law, however his love of music prompted him to practice clavichord and organ in secret. His father finally relented and allowed him to study organ with F. W. Zachow at the Liebfrauenkirche in Halle. In 1703, he became a violinist at the Opera in Hamburg. He left for Italy in

1706 and visited London in 1707. So excited was he with the English that he returned in 1713 and remained until his death (Sadie, Vol. 8, 1980) . Händel has been an interesting case for musicians down through the years; born and taught early in Germany, a disciple of Italian opera, he lived most of his creative life in London and composed for the English tastes. He also never met his famous counterpart in Germany, J. S. Bach.

****Translation of Text****

"The threats of the wind cause an old tree to smile, as it has experienced in the past uncounted tremors and swayings. In similar fashion, a king meets fortune and adversity. Thus I know that the haughty one cannot defeat me."

Der arme Peter

"Poor Peter," composed in 1840 was taken from a poem by Heinrich Heine in his Buch der Lieder, 1827. Beginning in 1840 and continuing to 1849, Schumann wrote some of his best songs. Of poetry, he said, "the poem must be crushed and have its juices expressed like an orange; it must wear the music like a wreath or yield to it like a bride" (Sams, 1969, pp. 3-4). Schumann's selection of poems was often indiscriminate. He added,

altered, miscopied and omitted words and lines. In a letter to Hermann Hirschbach, dated June, 1839, Schumann implied that poetry was an inferior art form (Sams, 1969, p. 3). It is interesting that this cycle in an uncanny way seems to foreshadow Schumann's own suicide attempt of throwing himself into the Rhine River in Düsseldorf, 1854 (Ostwald, 1985, p. 1, 158).

Robert Schumann was born June 8, 1810, in Zwickau, Saxony. He died July 29, 1856, at the Eendenich Asylum near Bonn. As a teenager, alcohol intoxication was a frequent problem, and continued in his early twenties. He contracted Malaria in his later twenties and was diagnosed by Leipzig physicians as showing signs of Cardio-vascular disease. His marriage to Clara and his song writing brightened an otherwise tragic life. He proclaimed 1840 as his "...song writing Year." A total of 20 song cycle opuses were written. He said, "Oh, Clara, what bliss to write songs. Too long have I been a stranger to it. I should like to sing myself to death like a nightingale" (Chissell, 1962, p. 145).

Contemporary medical authorities have questioned Schumann's cause of death. It has been suggested that he died not as the result of a Syphilis infection, but of Arteriosclerosis (hardening of the arteries). One medical authority suggested that the immediate cause of

death was overeating after a period of starvation (Ostwald, 1985, p. 305). The day before he died, he accepted food from his wife, Clara; this coming during the period of starvation. He died alone, with Clara arriving 30 minutes later.

Der Arme Peter is part of opus 53, Romanzen und Balladen, Vol. 3. Blondel's Lied and Loreley comprise the remaining cycles. Within Der Arme Peter, the three songs are not named, merely listed by number, (1, 2, and 3). Number 1 is set at a rustic wedding with dancing. Poor Peter is the outsider; with every mention of his grief the dance tune returns with renewed vigor. Number 2, set in the minor key, is Peter's soliloquy; wanting to leave yet wanting Grete while pouring out his heart in grief. Number 3 is a funeral cortège with an ominous jerking rhythm that finally relaxes on a last long major chord.

****Translation of Text****

I. Hans and Grete are dancing together, laughing for sheer joy. But poor Peter just stands there speechless, looking as white as chalk. Hans and Grete are groom and bride, and flashing in wedding jewelry. But poor Peter is gnawing his nails and wearing his working clothes. As he looks sadly at them together

poor Peter says quietly to himself, "it's a good thing I'm a sensible chap or I might easily do myself some harm."

II. "The grief in my heart will burst my breast; it drives me onward wherever I go. It drives me to be near her, as if she could heal my pain; but when I look into her eyes I have to scurry away. I climb up to the highest hill; at least one can be alone there. And when I reach the top, there I stand silent and alone, and cry.

III. Poor Peter totters slowly past, pale as death and fearful. People in the street almost stop in their tracks to look at him as he goes by. The girls whisper to each other, "Surely he must have just climbed out of his grave?" " Oh, no, my dear young ladies, quite the opposite, he's just off to lie down in it. For he has lost his sweetheart, and so the grave is the best place for him, where he can lie and sleep till doomsday."

Chansons Gaillardes

"Merry Songs or Ribald Songs." Composed in 1926, Poulenc said, "I am fond of this collection where I tried to show that outright obscenity can adapt itself to music. I detest smutty suggestiveness" (Poulenc, 1985, pp. 23-24). Francis Poulenc was born January 7,

1899, in Paris to wealthy parents, owners in a family drug company. He studied piano beginning at age 12. By age 15 he was studying with the famous Spanish pianist, Ricardo Viñes, in Paris. Poulenc said, "I owe him everything (Bohle, 1975, p. 1705).

Poulenc wanted to compose, not perform. His Rapsodie Nègre came in 1917, his first piece as a professional composer. He was not an accurate music writer. He heard the music in his head, but did not understand keys nor how to musically notate them. In 1920 he began to study harmony with Charles Koechlin. He was not a brilliant composer, but rather composed from instinct and aural experience (Bohle, 1975, p. 1706). He joined forces with the vocalist, Pierre Bernac in 1935, who sang most of Poulenc's songs from then on. Poulenc's songs were noted as more sensitive and powerful as this duo performed all over the world. Poulenc died January 30, 1963, in Paris.

An article published by the critic Henri Collet in 1920, refers to a group of younger French composers as the "Six," and attributes their music to the influence of Erik Satie. Francis Poulenc is included with Darius Milhaud, Georges Auric, Arthur Honegger, Germaine Tailleferre, and Louis Durey. This group of French composers were seen as anti-impressionistic,

anti-Wagnerian, and wanting to simplify music. An emphasis was placed on melody, clear lines and textures, conventional forms, and diatonic sonorities; a Neoclassical vein (Simms, 1986, pp. 281-282).

The text of Chansons Gaillardes is taken from an obscure anthology of 17th. century poetry. It is interesting that Poulenc never forces the text to follow a preconceived melody. Thus some of the most sensual and beautiful melodies can also be found in the accompaniment. The vocal line is generally supported by the accompaniment rather than doubled. Notice, also the constant rhythmic flow of the 8 songs, from start to finish.

****Translation of Text****

I. The fickle mistress

My mistress is fickle, my rival is happy; if he has a bag of fleas, she certainly has two. He rows the boat-she can too!

II. Drinking song

The kings of Egypt and of Syria wanted their bodies to be embalmed, to last much longer - dead. What folly, let's drink again. Then let's drink all our life long and be embalmed before death. How sweet it is to embalm ourselves!

III. Madrigal

You are beautiful like an angel, gentle like a tiny lamb. But there is no heart in your feelings, Jeannette, and a girl without breasts is like a partridge without oranges.

IV. Invocation to fate

I swear as long as I live to love you, Sylvia. Fate, which in its hand is holding the thread of our lives, prolong mine as long as you can, I beg you.

V. Verses of a drunkard

As long as the day lasts, I am grave or happy. If I see a flask without wine, I am sad - if it is full, I am happy. When my wife keeps me in bed, I am wise the whole night long. If another shares my bed, I am playful. Ah! beautiful hostess, pour me some wine.

VI. The Offering

To the god of love, a maiden offered a candle to obtain a lover. The god smiled at her demand and said to her: "Beautiful one, while waiting, cherish the offering." " HA!"

VII. The handsome youth

One must always love and never marry. Gentlemen, stop being marrying men, aim at 'tirelires' and 'tourelours', don't aim at their hearts. Why marry if the wives of others do not have to be asked to be ours?

Because their ardors and their favors are only looking for our 'tirelires' and 'tourelours' and our hearts.

VIII. Serenade

With such a beautiful hand, which is used with so much charm, you should obtain the weapons from the love god. And if the little god turns unhappy - dry his tears.

Vision fugitive

Jules Emile Frédéric Massenet was born in Montaud, St. Etienne, May 12, 1842. He began piano lessons from his mother. At age 11, he entered the Paris Conservatoire. His opera La Grand'tant was performed at the Opéra Comique in 1867, his debut as an opera composer. His most famous opera was Manon, 1844. He taught composition at the Conservatoire until his death, August 13, 1912 (Sadie, Vol. 11, 1980).

Massenet enjoyed popularity and financial success during his lifetime because he wrote for the French public taste. His music is harmonically conservative, but still uses chromaticism. He is mainly a lyrical composer; his operas are personal and intimate in nature as opposed to the spectacular opera of Meyerbeer.

Massenet composed the music to the opera Hérodiade in 1881. It was performed on December 19, 1881 at

Théâtre de la Monnaie, in Brussels. The libretto was written by Paul Milliet, "Henri Grémont," (pseud. of Georges Hartmann), and Angelo Zanardini. This aria from act II is sung by Herod in his palace, set in Palestine around 30 A.D. As he reclines on his couch, Herod is brought a potion which is reputed to conjure up the vision of the one loved most. He drinks and sees a vision of the ravishingly beautiful Salome, his wife's daughter.

****Translation of Text****

"This potion could give me such a dream! I should be able to see her again...to gaze on her beauty! Divine voluptuousness promised to my sight! Hope too brief, which comes to lull my heart and trouble my mind...ah, don't slip away, sweet illusion!

Vision fleeting and always pursued - mysterious angel, who takes possession of my whole life..ah, it's you whom I want to see, oh my love, oh my hope!

Fleeting vision, it's you who takes possession of my whole life. To press you in my arms! To feel your heart beat with a loving ardor! Then to die entwined in a shared ecstasy - for those joys, for that passion, ah, without remorse and without complaint I would give my soul for you, my love, my hope!

Yes! It's you, my love! You, my only love, my hope!"

Despite and Still

Samuel Barber once said, "When I'm writing music for words, then I immerse myself in those words and I let the music flow out of them" (Sadie, Vol. 2, 1980).

Barber was born in West Chester, Pennsylvania, March 9, 1910. He began piano lessons at age 6. As a child of 7 years, he wrote his first opera, performed by his sister Sara and himself. He entered Curtis Institute of music at age 14 and studied composition, piano, and voice (he had a pleasing baritone voice) as a triple major (Friedberg, 1987, p.7). He taught composition there 15 years later.

Barber's opera, Vanessa, 1957, won the Pulitzer Prize for Music in 1958. His Dover Beach, 1931, and Hermit Songs, 1953, are among his best known works for voice. As a mature composer, he leans toward the Neo-Romantic style, very lyric and dramatic. His harmonic language basically comes from the late 19th. century which was still using key relationships.

Despite and Still, a cycle of 5 songs, was composed between 1968 and 1969, and performed April 27, 1969 in New York. It was dedicated to Leontyne Price.

Three of the Poems were written by Robert Graves. One poem was taken from Theodore Roethke, and one from James Joyce's Ulysses.

1. A last song

Robert Graves wrote "A last Poem" to the muse of poetry and literature. In mythology, this minor god gives inspiration, help, and strength to the poet. It also drives the poet to produce more and more, thus there is no ultimate poem for the true poet (Graves, 1969, p. 444).

2. My Lizard

"Wish for a Young Love" (original title) was written by Theodore Roethke (sensing his imminent death) for his young wife, Beatrice. The focus of the words is on her rather than preoccupation with death (Balakian, 1989, p. 151). Likening her to a lizard must have provoked a unique response upon the first listening.

Born in 1908, Roethke wrote this poem as the last of 13 poems in Love Poems, which is section 2 of 4 in the Far Field collection of 1964. He was something of a "local boy," to the Pacific Northwest, as he lived and taught in Seattle, Washington from 1948 until his death in 1963 (Roethke, 1966).

3. In the Wilderness

Robert Graves was his own worst critic. Of his first two collections published in 1916 and 1917, only this one poem remains undestroyed by Graves. Written when 19 years old, Graves called it "naive" (Kirkham, 1969, p. 11). On first reading, the reader may assume that the poem refers to Jesus and his 40-day trial in the wilderness with The Devil. On closer scrutiny, the words actually lead toward another person following in Jesus' footsteps, possibly a medieval knight on a quest, trying to recapture the event and experience the same hurts and pains.

4. Solitary Hotel

The epic work Ulysses, by James Joyce, began as an idea in his mind in 1906, while in Rome. His initial planning and drafting began in 1914. He wrote in Zurich, Trieste, and completed it in Paris, October 29, 1921 (Joyce, 1984). Over 1300 pages and 18 episodes make up this work that was originally banned in the United States as "vulgar". Joyce said of his work, "I've put in so many enigmas and puzzles that it will keep the professors busy for centuries arguing over what I meant, and that's the only way of insuring one's immortality" (Gifford, 1988).

Solitary Hotel takes place in Episode 17 - Ithaca (Joyce, 1984). Barber presents it exactly as Joyce

wrote it. The story line is much like an old radio drama; enough facts are given for the listener to build his own story.

5. Despite and Still

Graves third poem is a formal announcement of the poet's confidence in the love relationship. It combines an assured sense of love as an ultimately undamageable truth, with an awareness that suffering is an essential part of it (Kirkham, 1969, p. 183). The only uncertainty is whether the lover can bear the suffering!

The common thread that runs through these five songs seems to be a sense of loneliness, need, and pain.

Chinese Mother Goose Rhymes

Bainbridge Crist was born in Lawrenceburg, Indiana, February 13, 1883. He trained as a lawyer at George Washington University, and practiced for six years, while composing in his spare time. After studying music in Europe for three years, he taught in the U.S. and Europe for over 30 years. Crist died in Barnstable, Massachusetts, February 7, 1969 (Sadie, Vol. 5, 1980).

He composed over 200 works: 29 orchestral, 3 stage plays, 13 choral works. His best works were the last works for voice, and he is noted for his skillful

handling of the voice, sensitive melodic line and the variety of harmony.

Mother Goose was written while Crist was in Boston teaching voice. He found the words as translated by Isaac Taylor Headland, who served as professor at the Peking University. Headland's wife served as the royal court physician to the Empress Dowager Chao from the mid 1880s, for over 20 years (Headland, 1909). The tunes are based on original Chinese themes.

Warm as the autumn light from The Ballad of Baby Doe.

Douglas Moore, born in Cutchoque, NY, August 10, 1893, was the offspring of parents who traced their lineage back to Miles Standish and John Alden. Moore graduated from Yale in 1917. He said that he "...regretted not following the way of another Yale graduate, Cole Porter" (Sadie, Vol. 12, 1980). Moore later studied in Paris with Nadia Boulanger. While studying, he met Stephen Vincent Benét there, and set much of Benét's literature to music; the opera, The Devil and Daniel Webster was the first work to bring fame to Moore, completed in 1939. The Ballad of Baby Doe, 1956, became Moore's most famous work. Aaron Copeland said of it, "The language was highly evocative

of the homely virtues of rural America" (Friedberg, 1981, p. 93). All of his operas were generally concerned with rural or pioneer life. He exhibits keen timing with a dramatic sense, accurate colloquial prosody and a dominating vocal line.

The libretto by John Latouche is based on the true life story of Baby Doe, born Elizabeth McCourt, and Horace Tabor (who really made it "big" in the Colorado silver mine), and their relationship.

This aria, sung by Horace Tabor, is from Act I, scene 2, in Leadville, Colorado, the wild west 1880s. It is evening outside the Clarendon Hotel and Tabor, the silver king has stayed in the street below the apartment he shares with his wife, to smoke a cigar. He hears Baby Doe, a singer recently arrived in town, accompanying herself at the piano in the hotel lobby, is deeply moved, and sings.

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Author Notes

This journal has been a joy and a pain to keep up with. As I have retyped it into the computer, I have relived the entire process of preparing a recital and am amazed at the amount of work required. The background research for the last part of the paper has been very rewarding but demanding. It has been a learning experience never to be forgotten. Thanks Esther!