

Where do we go from here?
Senior Recital and Honors Thesis

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Spring 2020

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Program Notes

Early Music Set

Cujus animam gementem

Composed by: Giovanni Battista Pergolesi

Pergolesi's *Stabat Mater* was published and first performed in the 18th century. Instrumentation is for two solo voices (soprano/alto) and strings. Considered to be his most famous work, it was thought to be written in competition with Alessandro Scarlatti's composition of the same text, name and instrumentation. This movement is an excellent example of Pergolesi's innovation and development of the "church aria." The text is a 13th century Christian hymn to Mary and is titled from its first line, *Stabat Mater dolorosa*, ("the sorrowful mother was standing").

Translation

Latin

Cujus animam gementem

Contristatam et dolentem

Petransivit gladius

English

Through her weeping soul,

compassionate and grieving

a sword passed.

Dido's Lament from Dido and Aeneas

Composed by: Henry Purcell

Libretto by: Nahum Tate

In the most famous aria of the opera, Dido, the widowed Queen of Carthage, is lamenting her relationship with Aeneas, realizing her only option is death when he leaves. The recitative, "Thy hand Belinda..." is the time for Dido to comfort and console her handmaiden and closest confidant, Belinda, as she decides to drink poison. "When I am laid in earth," is constructed over a five-bar ground bass figure (descending chromatic tetrachord) which Purcell effectively borrowed from prevailing Venetian opera characteristics. Purcell creatively achieves the painful expression of the love and death of Dido through tender string parts and legato vocal lines with her impassioned cries of, "Remember me" which end with her final words, "but, forget my fate..."

German Set

Der Hirt auf dem Felsen

Composed by: Franz Schubert

Poetry by: Wilhelm Müller and Helmina von Chézy

Dedicated to soprano, Anna Milder-Hauptman in 1828, *Der Hirt auf dem Felsen* is a German lied for soprano, piano, and clarinet obbligato with three distinct sections: “Wenn auf dem höchsten”, “In tiefem Gram”, and “Der Frühling will kommen”. The clarinet introduces and mimics melodies with the vocalist throughout the first and third sections. The second section features the vocalist predominately with dark tone coloring and support from both the clarinet and piano. The transition to the third section allows the clarinet to express hope through a cadenza and then begins the jovial third section with piano and voice quickly following afterwards.

Translation

German

Wenn auf dem höchsten Fels ich steh',
In's tiefe Tal hernieder seh', Und singe,
Fern aus dem tiefen dunkeln Tal
Schwingt sich empor der Widerhall Der Klüfte.
Je weiter meine Stimme dringt,
Je heller sie mir wieder klingt Von unten.
Mein Liebchen wohnt so weit von mir,
Drum sehn' ich mich so heiß nach ihr Hinüber.

In tiefem Gram verzehr ich mich,
Mir ist die Freude hin,
Auf Erden mir die Hoffnung wich,
Ich hier so einsam bin.

So sehnend klang im Wald das Lied,

So sehnend klang es durch die Nacht,
Die Herzen es zum Himmel zieht
Mit wunderbarer Macht.

Der Frühling will kommen,
Der Frühling, meine Freud',
Nun mach' ich mich fertig
Zum Wandern bereit.

English

When I stand on the highest rock
Look down into the deep valley and sing
from far away in the deep dark valley
the echo from the ravines rises up.
the further my voice carries
the clearer it echoes back to me from below.
My sweetheart lives so far from me,
Therefore, I long so to be with her over there

Deep grief consumes me,
my joy has fled,
all earthly hope has vanished,
I am so lonely here.

The song rang out so longingly through
the wood,
Rang out so longingly through the night,
that it draws hearts to heaven
With wondrous power.

Spring is coming,
spring, my joy,
I shall now make ready to journey.

French Set

Nuit D'étoiles

Composed by: Claude Debussy

Poetry by: Théodore de Banville

“Nuit...” Debussy’s first published vocal composition (1880), features three of four stanzas from the poem of the same title by Théodore de Banville. The first stanza is repeated as a refrain throughout the piece. The poem is from the poet’s point of view and his experience looking at the night sky, singing about a past love. The musical setting by Debussy features beautiful attention to detail. The refrain is accentuated with ascending arpeggios which get embellished with each iteration. The stanzas, with instruction to, “perform in a more animated manor,” have a similar accompaniment with an accentuated vocal line to complement. This piece showcases the younger style of Debussy, with a hint of his mature, complex years to come.

Translations

French

Nuit d'étoiles,
Sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre Qui soupire
Je rêve aux amours défunts.

La seriene mélancolie
Vient éclore au fond de mon cœur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.

Nuit d'étoiles...

Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cette rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

Nuit d'étoiles....

English

Starry night,
under your sails,
under your breeze and perfume,
sad lyre who sighs,
I dream with love for the deceased.

the serene melancholy
at the opening of the bottom of my heart,
and hear (heart and soul) of my dear one
thrill of dreaming in the wood

Starry night...

I see our fountain
your eyes blue like the sky
that rose was your breathe,
And those stars, your eyes.

Starry night...

Apparition

Composed by: Claude Debussy

Poetry by: Stéphane Mallarmé

Sometimes included as the last song in the set of songs entitled *Quatre Chansons de Jeunesse* (not to be confused as a song cycle and not named by Debussy), *Apparition* was completed in 1884. Written for Mme Wasnier, this song is quite sophisticated for Debussy and hints at operatic moments similar to Massenet's opera *Manon*, but stays true to the roots of Debussy's signature complex and simple style.

Translation

French

La lune s'attristait. Des séraphins en pleurs
Rêvant, l'archet aux doigts,
dans le calme des fleurs
Vaporeuses, tiraient de mourantes violes
De blancs sanglots glissant
sur l'azur des corolles.

—C'était le jour béni de ton premier baiser.
Ma songerie aimant à me martyriser
S'enivrait savamment du parfum
de tristesse
Que même sans regret et sans déboire laisse

La cueillaison d'un Rêve au cœur
qui l'a cueilli.
J'errais donc, l'œil rivé sur le
pavé vieilli,
Quand avec du soleil aux cheveux,
dans la rue
Et dans le soir, tu m'es
en riant apparue

Et j'ai cru voir la fée
au chapeau de clareté
Qui jadis sur mes beaux
sommeils d'enfant gâté

Passait, laissant toujours de ses mains
mal fermées
Neiger de blancs bouquets
d'étoiles parfumées.

English

The moon is saddened. Crying angels
Dream with their bows pointed
in the calm of the flowers
and mist, the pull of death breaks
the pale blue sky of flowers.

It was the blessed day of your first kiss
My dreaming, glad to torment me,
grew skillfully drunk on the perfumed
sadness
That without regret or bitter after-taste

The harvest of a dream leaves in the
reapers heart
and so I wandered, my eyes fixed on the
old paving stones,
when with sun-flecked hair, in the street
in the street
and in the evening, you appeared
laughing before me

and I thought I glimpsed the fairy with
her cap of light
who long ago crossed my lovely spoilt
child's slumbers,

always allowing from behalf-closed
hands
White bouquets of scented
flowers to snow

Il est doux, il est bon from Hérodiade

Composed by: Jules Massenet

Libretto by: Paul Milliet

Act 1

The courtyard of Hérode's palace during the reign of King Herod Antipas in Jerusalem. Salomé (daughter of the queen) was abandoned at birth and is unaware she is the daughter of King Hérode's wife, Hérodiade. Salomé sings this aria to Phanuel (a Chaldean astrologer) declaring her desire to find her mother and tell him that only Jean (John the Baptist) truly understands her as a person.

Translations

French

Celui dont la parole efface toutes peines,
Le Prophète est ici!
c'est vers lui que je vais!

Il est doux, il est bon,
sa parole est sereine:
Il parle... tout se tait...
Plus léger sur la plaine
L'air attentif passe sans bruit...
Il parle...

Ah! quand reviendra-t-il? Quand
pourrai-je l'entendre? Je souffrais...
j'étais seule et mon coeur s'est calmé
En écoutant sa voix mélodieuse
et tendre,
Mon coeur s'est calmé!

Prophète bien aimé, puis-je vivre sans toi!
C'est là! dans ce désert où
la foule étonnée
Avait suivi ses pas,

Qu'il m'accueillit un jour,
enfant abandonnée!
Et qu'il m'ouvrit ses bras!

Il est doux, il est bon...

English

The one whose speech erases all grief
The prophet is here!
It is to him that I go!

He is gentle, he is good,
his speech is calm:
he speaks.... All fall silent....
more lightly over the plain
the air attentive passes without noise;
he speaks....

Ah! When will he return? When...
can I hear him? I suffered,
I was alone and my heart was calmed
by listening to his voice melodious
tender
My heart was calmed!

Prophet well-loved, Can I live without you?
It is there! In this desert where
the crowd astonished
has followed his steps

That he received me one day,
a child abandoned
And where he opened to me his arms

He is gentle, he is good...

English Set

Three Early Songs

Composed by: George Crumb

Poetry by: Robert Southey and Sara Teasdale

Three Early Songs by George Crumb and to the poetry of Robert Southey (Night), and Sara Teasdale (Let it be Forgotten, Wind Elegy), were written in 1947. They represent the first vocal composition of Crumb, and encompass the folk style over the operatic. They are not representative of Crumb's more mature style, but they should be of great interest to the art song genre due to the accessible nature of the melody and the independent texture of the piano. Harmonies, textures, silences, pianistic effect, and word paintings are a preview of what Crumb's mature style becomes an example of this being *Apparition* (1979) for voice and piano. The poetry for the first song, "Night," comes from an epic fantasy called *Thalmada the Destroyer*, which is part of the Harvard Classics Collections. There is a timeless suspended quality that pervades his setting of the text, as we are transported to a moon-lit vista of eternal beauty. "Let it be Forgotten," with its delicately shifting meters is a poignant moment with a friend, perhaps, and is filled with tenderness and compassion. In "Wind Elegy," we weep with nature for the loss of a loved one, as life goes on. Throughout this set of songs, there are promises of what is to come.

Goodnight Moon

Composed by: Eric Whitacre

Book author: Margret Wise Brown

In the 1947 American children's book, *Goodnight Moon*, by Margret Wise Brown, illustrated by Clement Hurd, a little bunny completes an endearing bedtime ritual of saying goodnight to various inanimate objects around the room. Eric Whitacre, an established choral composer, got permission to set the text to music. The book was one he and his ex-wife read to their son every night. Whitacre said that he, "began hearing little musical fragments as I read, and over time those fragments began to blossom into a simple, sweet lullaby." This lullaby is hauntingly beautiful in its simplicity and encompassing warmth from the lyrics and music. It expresses the intimate and curious nature of children and how they interact with the world.

Personal Performance Reflection Form

Example of: Personal Performance Reflection

Name of the Work:

Date Performed:

What was your personal mood while performing:
(Were you stressed, nervous, happy, sad, etc.)

Location:

Something to note: When filling out this form, treat it as a constructive evaluation. This should be used as a tool to track progress on your repertoire throughout the learning process. Complete one of these each time a performance of this piece is done.

Overall Performance

(Take note of positive aspects and areas that could be improved upon)

Vocal Technique and Diction

(Tone Quality, Breath Management, Intonation, Legato Line, Clarity of Language)

Musicianship and Artistry

(Accuracy of Notes and Rhythms, Phrasing, Dynamics, Dramatic Interpretation, etc.)

Personal Reflection

Write three positive statements about this performance:

- 1.
- 2.
- 3.

What is your plan of action post performance?

(How can I expand my understanding of the piece as a whole to aid my performance, etc.)

Purpose for Development

The purpose for developing this form is to create a guided practice for vocalists to reflect healthily on their performances. Musicians are taught to strive for progress with every performance, lesson, and interaction with music to remain innovative as artists. Sometimes, this can be misinterpreted by students and lead to perfectionist tendencies which can have negative effects on the mindset and creative process of developing artists.

Each section of this form serves a purpose to reframe a performers mindset and reflection of performance. This form should be completed after each performance of a musical work and placed with the sheet music of the work performed. This allows for progress to be easily recorded and referenceable.

The top of the form features a place for the name of the piece, date of performance, “personal mood,” and location of the performance. I chose to have “personal mood” as a section because during my performances personally have been affected by mood. Generally, I would perform better when I was in a positive mood, rather than a negative. The location is to help track what venues the performer has performed.

The next three sections are modeled after what most jury/adjudication sheets include. These are aspects of performance and technique that the performer consistently works on and strives to perfect. Instructions under the “Overall Performance” section have the instruction: “Take note of positive aspect and areas that could be improved upon.” These instructions were deliberately stated this way to encourage a positive mindset when reviewing performances. Due to performers being highly critical of themselves, my goal is that they are able to step back from the process and view their performance as an outside viewer.

The next section, “Personal Reflection,” asks the performer to, “write three positive statements,” about the performance. I added this part for two reasons: One, because I personally have issues looking at positives of my performances, and two, because I have colleagues who have the same tendencies as myself and I would ask them to say three to five positive qualities about themselves or a situation. Just in asking them to reflect on those positives helped them reframe their mindset, and I feel it will enhance a performers outlook on their abilities.

The last section features a place for the performer to take stock of what they reflected on and create a plan for improvement. The positive wording continues in this section by giving an example of how to plan for improvement. This statement is, “How can I expand my understanding of the piece as a whole to aid my performance, etc.” This wording opens a dialogue for the performer to explore other aspects of preparation that can be researched to inform every part of the repertoire and the performance.

Personal Performance Reflection: Apparition

Name of the work: Apparition

Date Performed: 1/18/2020

What was your personal mood while performing: Excited
Hall

Location: McKnight Recital

(Were you stressed, nervous, happy, sad, etc.)

Something to note: When filling out this form, treat it as a constructive evaluation. This should be used as a tool to track progress on your repertoire throughout the learning process. Complete one of these each time a performance of this piece is done.

Overall Performance

(Take note of positive aspects and areas that could be improved upon)

This was one of my favorite pieces on the recital. I have a strong love for it because it was so difficult to learn and I ran into many road blocks technique-wise when learning it. I would improve upon my breath support and dynamic contrast in the piece, especially in this hall.

Vocal Technique and Diction

(Tone Quality, Breath Management, Intonation, Legato Line, Clarity of Language)

The tone quality was really clear, breath was okay, intonation was super positive!! Especially when I was navigating the large intervals. The legato line was much improved than when I first started the piece, but could always be better. The French was really great!

Musicianship and Artistry

(Accuracy of Notes and Rhythms, Phrasing, Dynamics, Dramatic Interpretation, etc.)

This was probably the most accurate I had been until this point with notes and rhythms. The dramatic interpretation was SUPER STRONG. Dynamic contrast needs to be improved, but it was really great! Softer softs so I don't have to be as loud.

Personal Reflection

Write three positive statements about this performance:

1. I love the dramatic interpretation and facial expressions
2. This was the most confident I have been on this piece to date.
3. My. Tone. Was. Phenomenal!!

What is your plan of action post performance?

(How can I expand my understanding of the piece as a whole to aid my performance, etc.)

My goal is to continue to speak the words away from the piece, continue to work on vowel clarity, and work on the softer dynamics to allow for greater contrast.

Personal Performance Reflection: Dido's Lament

Name of the work: Dido's Lament

Date Performed: 1/18/2020

What was your personal mood while performing: Nervous Location: McKnight Recital Hall

(Were you stressed, nervous, happy, sad, etc.)

Something to note: When filling out this form, treat it as a constructive evaluation. This should be used as a tool to track progress on your repertoire throughout the learning process. Complete one of these each time a performance of this piece is done.

Overall Performance

(Take note of positive aspects and areas that could be improved upon)

I felt the overall performance was great. My goal is to not get so invested in the performance that I come in too early for an entrance.

Vocal Technique and Diction

(Tone Quality, Breath Management, Intonation, Legato Line, Clarity of Language)

Tone quality was great, breath management was great, legato line could use some work, but it was great regardless.

Musicianship and Artistry

(Accuracy of Notes and Rhythms, Phrasing, Dynamics, Dramatic Interpretation, etc.)

Strive to allow the dramatic interpretation to complement rather than deter from the basic construction of the piece. You did great of continuing despite the early entrance which is GREAT!

Personal Reflection

Write three positive statements about this performance:

1. I continued on regardless of a mistake
2. My tone was really nice and uniform throughout all parts of my range
3. I'm proud that that I committed to the character in a new way!

What is your plan of action post performance?

(How can I expand my understanding of the piece as a whole to aid my performance, etc.)

My goal is to allow my breath to complement rather than suffer because of my dramatic interpretation. This should be easily fixable through performing the piece and trusting myself more than I did in this performance. I am proud of my ability to react to and mitigate my mistake and communicate with my collaborative pianist!

Personal Performance Reflection: Goodnight Moon

Name of the work: Goodnight Moon
1/18/2020

Date Performed:

What was your personal mood while performing: nostalgic Location: McKnight Recital Hall
(Were you stressed, nervous, happy, sad, etc.)

Something to note: When filling out this form, treat it as a constructive evaluation. This should be used as a tool to track progress on your repertoire throughout the learning process. Complete one of these each time a performance of this piece is done.

Overall Performance

(Take note of positive aspects and areas that could be improved upon)

This was placed on the recital for nostalgic reasons and because I just love the actual music, so it was difficult to perform without letting my emotions in and crying! I cried in my recital hearing from sheer emotion, but I got through the piece and remained professional!

Vocal Technique and Diction

(Tone Quality, Breath Management, Intonation, Legato Line, Clarity of Language)

Tone was phenomenal breath was great, intonation was a little off at the end, but I navigated it with ease!

Musicianship and Artistry

(Accuracy of Notes and Rhythms, Phrasing, Dynamics, Dramatic Interpretation, etc.)

This piece was spot on for basic construction, dynamics were great, and the dramatic interpretation was next to none. I would still like to work on expanding the lower aspect of my dynamic spectrum over all. There was beautiful shimmer throughout this piece and it was greatly nuanced.

Personal Reflection

Write three positive statements about this performance:

1. This was fantastic and had lots of emotion behind it.
2. You navigated the jumps like a pro!
3. Nice job containing your emotions and still making the audience members cry :)

What is your plan of action post performance?

(How can I expand my understanding of the piece as a whole to aid my performance, etc.)

Work to expand the dynamic contrast to add even more beauty to the piece as a whole.