

**MANAGING TECHNICAL AND STYLISTIC CHALLENGES OF
5 SOPRANO ROLES IN 3 DIFFERENT FACHS**

By

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Abstract

Title: Managing the Technical and Stylistic Challenges of Five Soprano Roles in Three Different Fachs

Jae Eun Shin, Doctor of Musical Arts, 2006

Dissertation directed by: Professor Delores Ziegler
School of Music

This dissertation follows the demands of one soprano's journey through five diverse works covering and incorporating four different musical periods (Classical, Bel Canto, Romantic, and Verismo), three German *Fächer* (*Soubrette*, *Lyric Coloratura*, and *Dramatic Coloratura*), and two languages (Italian and French). Ultimately, this project is a study and presentation of the challenges of singing diverse roles effectively while remaining healthy, both vocally and psychologically.

Beyond the use of the German *Fach* system of categorization and sub-categorization, I felt motivated to discover how to determine for myself if the operatic roles offered to me would be well suited to my voice, its timbre, and my physical capabilities. Sometimes, the challenge in singing a role has little reflection on the ability of the singer or whether she is singing within her assigned *Fach* but, rather, has more to do with the composer's ability to write well for the voice. While the works within this dissertation show both contrasting characters and, thus, differing *Fach* categorizations, I

will argue that the German *Fach* System is a subjective framework. The use of the *Fach* system assists theaters in deciding which roles each singer can be expected to sing before choosing the repertoire. In my opinion however, many roles can be sung by singers from more than one *Fach* category, depending on the abilities of the singers, conscientious teachers, conductors, directors, and even the sizes of the opera theaters.

In my dissertation, I will discuss whether the roles I selected to perform provided a healthy regimen and how the preparation and performance of works from different musical periods has required special techniques and posed unusual psychological demands. Also, I will discuss the effect of using two different languages on a singer's voice. It is important to note that this dissertation is not a study of the progression of the soprano voice as it changes from one *Fach* classification to another through maturity or increased vocal technique. Rather, it is look at singing across several *Fach* categories and in diverse periodical styles with regularity.

Table of Contents

1. Dissertation Performance 1:

Così fan tutte: an Opera in 2 Acts: music by Wolfgang Amadeus Mozart
with libretto setting by Metastasio.

Maryland Opera studio
Venue: Kay theatre, Clarice Smith Performing Arts Center; University of
Maryland, College Park, MD
Recorded November 23, 2003

CD 1 : Overture
Act 1 No 1-12

CD 2 : Act 1 No 13-18

CD 3 : Act 2

2. Dissertation Performance 2:

Les Contes d'Hoffmann: An Operatic Fantasy in Five Acts: music
by Jacques Offenbach with libretto setting by Jules Barbier,
based on the play of the same name by Barbier and Carré.

Maryland Opera Studio
Venue: Kay theatre, Clarice Smith Performing Arts Center; University of
Maryland, College Park, MD
Recorded May 5, 2004

CD 1 : Part One
Prologue & Olympia

CD 2 : Part Two
Antonia

CD 3 : Part Three
Giulietta & Epilogue

3. Dissertation Performance 3:

Dissertation Recital: Opera Ensemble

***Scenes from L'Elisir d'Amore by Gaetano Donizetti & Faust
by Charles Gounod.***

CD

L'Elisir d'Amore

- 1. Voglio dire**
- 2. Caro Elisir, Sei mio- Esulti pur la Barbara**
- 3. Una furtive Lagrima**
- 4. Prendi, per me sei libero**

Faust

- 5. Salut! Demeure chaste et pure**
- 6. Air des Bijoux**
- 7. Il se fait tard, adieux**
- 8. Final Trio**

Venue: Ulrich Recital hall, University of Maryland, College Park, MD
Recorded December 9, 2004

4. Performance 4:

La Boheme: An Opera in Four Acts: music by Giacomo Puccini
with libretto setting by Giuseppe Giacosa and Luigi Illica,
after Murger.

CD 1
Act 1, Act 2

CD 2
Act 3, Act 4

Maryland Opera Studio
Venue: Kay theatre, Clarice Smith Performing Arts Center; University of
Maryland, College Park, MD
Recorded April 22, 2005