



การแสดงขับร้องเดี่ยวโดย มนัสนันท์ อักษรถึง
A MASTER VOCAL RECITAL BY MANASANUN AKSORNTEANG
มนัสนันท์ อักษรถึง*
ดวงใจ ทิวทอง**

บทคัดย่อ

การแสดงขับร้องเดี่ยวในครั้งนี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพในการขับร้องของผู้แสดงทั้งด้านเทคนิค การขับร้อง การตีความบทเพลง การวิเคราะห์บทเพลง การศึกษาประวัติบทประพันธ์และผู้ประพันธ์ ตลอดจนการศึกษา และปฏิบัติจริงในการเตรียมการจัดแสดงเดี่ยว ซึ่งรวมถึงการคัดเลือกบทเพลง การฝึกซ้อม การจัดทำโปสเตอร์และสูจิบัตร การติดต่อประสานงาน การจัดเตรียมสถานที่แสดง นอกจากนี้ยังเป็นการเผยแพร่เพลงขับร้องคลาสสิกให้แก่ผู้ที่สนใจอีกด้วย

ในการแสดงครั้งนี้ผู้แสดงได้คัดเลือกบทเพลงขับร้องทั้งหมด 17 บทเพลง จากชุดการประพันธ์ 8 ชุด 6 ภาษา ซึ่งได้ทำการคัดเลือกจากหลากหลายยุคสมัย ทั้งจากยุคบาโรก ยุคคลาสสิก ยุคโรแมนติก และยุคศตวรรษที่ยี่สิบ จากนั้นนักประพันธ์ทั้งหมด 8 ท่าน ได้แก่ (1) Quae moerebat et dolebat and (2) Quando corpus morietur by Giovanni Battista Pergolesi (3) Deh per questo istante solo by Wolfgang Amadeus Mozart (4) Dopo l'oscuro nembo by Vincenzo Bellini (5) Villanelle and (6) L'île inconnue by Hector Berlioz (7) Zueignung (8) Die Nacht and (9) Allerseelen by Richard Strauss (10) Má pí senzas mi laskouzní (11) A les je tichy kolem kol and (12) Kdyz mnes tará matka by Antonín Leopold Dvorák (13) A Piper (14) Love Not Me for Comely Grace and (15) A Singer by Michael Head (16) Edelweiss, No. 8 and (17) Sonnenblume by Robert Stolz.

การแสดงขับร้องเดี่ยวครั้งนี้จัดขึ้นเมื่อวันที่ 28 มีนาคม 2560 เวลา 16:30 น. ณ ห้องแสดงดนตรี ชั้น 3 คณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย โดยใช้เวลาในการแสดงทั้งหมดประมาณ 1 ชั่วโมง 30 นาที รวมทั้งการแสดง

คำสำคัญ: การแสดงขับร้องเดี่ยว / มนัสนันท์ อักษรถึง

Abstract

This Master Vocal Recital aimed to develop the performer's vocal techniques, text interpretation, musical analysis, a study on composers and compositions history, parallel to improve the performer to have an experience in organizing a solo recital, including selecting repertoires, practice, poster and program notes preparation, coordination, and performance venue arrangement. Moreover, the Master Vocal Recital was an opportunity to present more information about classical vocal music to the others.

In the recital, the performer selected 17 pieces from 8 selections in 6 languages by 8 composers from various period; Baroque, Classical, Romantic and Twentieth Century, as follows: (1) Quae moerebat et dolebat and (2) Quando corpus morietur by Giovanni Battista Pergolesi (3) Deh per questo istante solo by Wolfgang Amadeus Mozart (4) Dopo l'oscuro nembo by Vincenzo Bellini (5) Villanelle and (6) L'île inconnue by Hector Berlioz (7) Zueignung (8) Die Nacht and (9) Allerseelen by Richard Strauss (10) Má pí senzas mi laskouzní (11) A les je tichy kolem kol and (12) Kdyz mnes tará matka by Antonín Leopold Dvorák (13) A Piper (14) Love Not Me for Comely Grace and (15) A Singer by Michael Head (16) Edelweiss, No. 8 and (17) Sonnenblume by Robert Stolz.

The Master Vocal Recital took place on Tuesday, 28th March, 2017 at 4:30 P.M. at 3rd Floor, Recital Hall, Faculty of Fine and Applied Arts, Chulalongkorn University. The approximate duration of the Master Voice Recital was 1 hour 30 minutes, including an intermission.

Keywords: Master Vocal Recital / Manasanun Aksornteang

* นิสิตระดับปริญญาโทบัณฑิต, หลักสูตรศิลปกรรมศาสตรมหาบัณฑิต ภาควิชาดุริยางคศิลป์ สาขาวิชาดุริยางคศิลป์ตะวันตก, คณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย, a.m_angie@hotmail.com

** รองศาสตราจารย์, ภาควิชาดุริยางคศิลป์ สาขาวิชาดุริยางคศิลป์ตะวันตก, คณะศิลปกรรมศาสตร์ จุฬาลงกรณ์มหาวิทยาลัย, Duangjai.A@chula.ac.th

Introduction

The performer presented a Master Vocal Recital in partial fulfillment for the Degree of Master of Fine and Applied Arts, Faculty of Fine and Applied Arts, Chulalongkorn University. The performer selected songs and arias from different periods (Baroque, Classical, Romantic, and Twentieth Century) for the recital according to the voice type, technique, expression of the pieces, and contrasting of style and tempo to make the program more interesting and allow the performance to show various abilities in singing. Since the recital was a degree requirement, the program was also a proper difficulty, allowing the performer to develop additional skills as a performer.

In order to present a good solo recital, the performer should learn how to prepare it in a correct and effective ways, including selecting the repertoire, healthy practicing, effective rehearsing, and a good organizing as well. She was learning by doing to extend her abilities and build up her capabilities to achieve the best of hers.

Research Objectives

For the Master Vocal Recital, the performer aimed to accomplish the following:

1. To develop the performer's skills in vocal technique and interpretation.
2. To explore more the performer's vocal capacity and proper repertoire.
3. To research and understand classical music for voice, especially those used in the recital.
4. To experience how to prepare a solo recital, including the informative program notes
5. To present the audience different styles of classical repertoire for voice.

Methodology

The performer followed the step below in order to achieve the goal of doing the Master Vocal Recital. The good result came from the good preparation and hard working.

1. Select the pieces for the recital and discuss with the advisor, Associate Professor Duangjai Thewtong.
2. Self-study the pieces: notes, rhythms, and diction pronunciation.
3. Research the pieces in details, including the meaning of the text, the composer's history, form and analysis.
4. Study the pieces with the advisor.
5. Practice the pieces alone, then, with the accompanist and the duet partner.
6. Perform some pieces in public to gain more performing experience.
7. Select the performance date and venue
8. Prepare the program notes booklet.
9. Consult a piano technician to tune the piano if needed.
10. Have a run-through or dress rehearsal at the recital hall.

11. Analyze the performance and prepare a written dissertation.

Discussions

Repertoire Selection

In order to select the songs for a recital, the performer considered most of self-ability and self-capacity, also the interesting program order. The program should include at least 4 languages (Italian, English, German, and French) from different periods (Baroque, Classical, Romantic, and Twentieth Century) with good contrasting styles, tempos and moods of songs. The performer chose 17 pieces 6 languages in Latin, Italian, German, French, English and Czech, from sacred set of songs, operas, art songs, songs selections, and song cycles from Baroque to Twentieth Century periods. The selection of the recital contained both famous and lesser known pieces, and were appropriate difficulties which suitable for a Master's level of recital.

The recital program contained 17 pieces, divided into two sections with a 10 minutes intermission. The pieces in the program are listed below:

1. Quae moerebat et dolebat, No.4 from 'Stabat mater' by Giovanni Battista Pergolesi
2. Quando corpus morietur, No.12 from 'Stabat mater' by Giovanni Battista Pergolesi
3. Deh per questo istante solo from Opera 'La Clamenza di Tito' by Wolfgang Amadeus Mozart
4. Dopo l'oscuro nembo from Opera 'Adelson e Salvini' by Vincenzo Bellini
5. Villanelle, Op. 7, No.1 from Song Cycle 'Les Nuits d'été' by Hector Berlioz
6. L'île inconnue, Op. 7, No.6 from Song Cycle 'Les Nuits d'été' by Hector Berlioz
7. Zueignung, Op. 10, No.1 by Richard Strauss
8. Die Nacht, Op. 10, No.3 by Richard Strauss
9. Allerseelen, Op. 10, No.8 by Richard Strauss

The first half of the program was approximately 40 minutes, followed by a 10 minutes intermission.

10. Má pí senzas mi laskouzní, Op. 55, No.1 from Set of Songs 'Cigánské Melodie' by Antonín Leopold Dvorák
11. A les je tichy kolem kol, Op. 55, No. 3 from Set of Songs 'Cigánské Melodie' by Antonín Leopold Dvorák
12. Kdyz mnes tará matka, Op. 55, No.4 from Set of Songs 'Cigánské Melodie' by Antonín Leopold Dvorák
13. A Piper from Selection 'Songs of the Countryside' by Michael Head
14. Love Not Me for Comely Grace from Selection 'Songs of Romance and Delight' by Michael Head
15. A Singer from Selection 'Songs of Romance and Delight' by Michael Head

16. Edelweiss, Op. 500, No. 8 from Song Cycle 'Blumenlieder' by Robert Stolz
17. Sonnenblume, Op. 500, No. 14 from Song Cycle 'Blumenlieder' by Robert Stolz.

The second half of the program was approximately 40 minutes. The total performance time is approximately 1 hour and 30 minutes.

Preparation

1. Individual Pieces

The performer started the preparation by learning each piece, both technically and musically. She first searched out the background and meaning of the pieces to understand it and started to interpret, then learnt the melody and rhythm, making sure that she had sung the notes correctly with good control and intonation. After that, she practiced the text alone to make sure that every word is clear and understandable. (Moriarty, 1975) After the singer can fluently pronounce the text, she practiced the text along with the rhythm of the piece, then put together with the melody. This made the practicing much easier and more effective. (Brown, 1996)

The performer also considered of composer's marking; dynamics, accents, tempos changes, and phrases to make the pieces most touched to the audience as possible. After the singer can sing the piece fluently with expression, the singer discussed in detail with the advisor and pianist about the meaning and interpretation to make sure that everyone has the same understanding about the piece. (Katz, 2009)

2. The Recital

Since the recital contained 17 pieces and was about one and a half hour long, the singer has prepared herself both physically and mentally. To prepare for the recital, the performer did vocalizing every day and exercised by riding a bicycle twice a week, also did a complete run-through of all the pieces 3-4 times a week. In addition, she performed the pieces in public to make a better mentally preparation. (Brown, 1996)

About one week before the recital, the performer and all the musicians had a rehearsal run-through at the performance venue to build confidence and build up more some last-minute details regarding the performance practice and stage appearance.

3. Organizing

In order to put out a recital, the singer prepared a poster and program notes booklet, reserved the hall, contact and organize rehearsal schedule with all the musicians, informed judges and invited audience. Regarding to the recital hall preparation, the performer needed to be sure that the piano is in good working order, and all seats has well organized. Sometimes, things may overload, especially on the recital day, asking for some tiny help will give the singer better concentration on her singing. The performer asked her sister to help with the reception on the recital day.

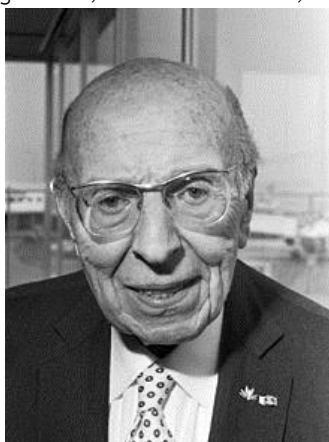
Research and Analysis

Since the recital contained 17 pieces from 8 selections of songs, the performer would like to shared part of her research and song analysis from the recital. She selected a selection of Robert Stolz which it was the eighth selection of the recital.

Songs Selection of “Blumenlied, Op. 500” composed by Robert Stolz

Biography : Robert Stolz

(August 25, 1880 - June 21, 1975)



Robert Stolz or Robert Elisabeth Stolz was an Austrian songwriter and conductor. He is also known as operettas and film music composer. He was born on August 25, 1880 in Graz, Austria. His father was a conductor, and his mother was a concert pianist. His great-grandmother was a soprano, Teresa Stolz. Robert started piano lessons at his early age. At the age of seven, he toured Europe as a young pianist, playing Mozart. Then, he studied at the Vienna Conservatory with Robert Fuchs and Engelbert Humperdinck. In 1899, he became a successive conductor in the area of Maribor (Marburg), Salzburg and Brno, he was only 19 at the time. In 1907, Stolz move to gain his success in Vienna, working at the Theater an der Wien. He conducted a lot in Vienna, including the first performance of Oscar Strauss's 'Der tapfere Soldat' (The Chocolate Soldier) in 1908. Stolz leave the theater in 1910, became a freelance composer and conductor. During that time, he started to compose operettas and songs which he had a number of pieces successes in these fields.

After the serve in Austrian Army in the World War I, Stolz devoted himself to cabaret. He moved to Berlin in 1925 and started to compose music for films in 1930. Some of his film music became a popular favorite, such as the first German sound film 'Zwei Herzen im Dreivierteltakt' (Two Hearts in Waltz Time). His compositions of operetta became known to wider audiences as well, including 'Adeu, mein kleiner Gardeoffizier' from operetta 'Die lustigen Weiber von Wien' which the song has been used in the film 'Im weißen Rößl' (The White Horse Inn).

The rise of Nazi in Germany brought Stolz back to Vienna, where his title song for the film 'Ungeküßt soll man nicht schlafen gehn' was a hit. He received a Great Medal (Best

Musical) Award from Venice international Film Festival for ‘Spring Parade’ in 1934. He remained active in Berlin as well, traveling by car which gets him in trouble while crossing the German-Austrian border. He got caught and became an enemy alien to Germany in 1939, but with the help of friends he was released in 1940, then, he moved to New York, USA.

In America, Stolz achieved his fame with concerts of Viennese Music, starting with “A Night in Vienna” at the Carnegie Hall. With that concert, he received many invitations to compose music for shows and films. He also received two Academy Awards from his works: ‘Waltzing in the Clouds’ for the film ‘Spring Parade’ which was nominated for Best Original Song in 1941, and his score for the film ‘It Happened Tomorrow’ was nominated for Best Dramatic or Comedy Picture Score in 1945.

In 1946, Stolz returned to Vienna and received a Professor Honoris Causa by the Austrian Government. In 1952, he began to compose for the Vienna Ice Revue. He dedicated his first of 19 ice operettas ‘Eternal Eve’ to European Champion Eva Pawlik. During the 1960s and 1970s, he made numerous recordings of operettas which were composed by Johann Strauss, Franz Lehar, Emmerich Kalman, and Leo Fall. In 1970, he was made an Honorary Citizen of Vienna, he also awarded Vienna’s Grand Medal of Honour, being the second musician ever after Richard Strauss.

Robert Stolz died on June 21, 1975 in Berlin, and he received the honour of a lying-in-state in the foyer of the Vienna State Opera House after his death. He was buried near Johannes Brahms and Johann Strauss II in Vienna’s Zentralfriedhof, and a statue to him was erected in the Wiener Stadtpark.

Literary:

Robert Stolz is known as a songwriter as well as a film music composer and conductor. One of his most interesting song cycles is the Blumenlied.

Blumenlieder is a song cycle Opus number 500 composed by Robert Stolz and lyrics by Bruno Hardt-Warden. It was written in 1927-1928, containing 21 songs by using names of different flowers as the names of the songs. Stolz’s original idea for the cycle is to use the work as an effective return to the ‘charm and naivety’, and presenting a reaction against the ‘drudgery of modern composition’. Later on in 1972, he added one more piece into the cycle.

The song lists of Blumenlieder, op.500 is below:

1. Motto
2. Vergissmeinnicht
3. Klatschrose
4. Primel
5. Veilchen
6. Lilie
7. Herbstzeitlosen

8. Edelweiß
9. Rebenblüte
10. Fingerhut
11. Kunstblume
12. Rittersporn
13. Stiefmütterchen
14. Sonnenblume
15. Feuernelken
16. Schneeglöckchen
17. Todesblume
18. Orakelblume
19. Rote Rose
20. Myrthe
21. Kornblumen
22. Kaktusblüte (1972)

Song Analysis:

1. Edelweiß, Op.500, No.8

‘Edelweiß’ is the eighth number of the cycle. The song was set in 12/8 meter with marking of ‘Duftig bewegt’ (gently flows). The song started with a piano introduction, sweet and lovely melody in the right hand and broken triplet in the left hand, creating a friendly feeling to the song. Stolz used descending motion of melody in the second measure to create a gently falling feeling, making a picture of a falling star, and ascending melody with *ritardando* (slow down) in the next measure to picture the rise of a flower which matched to the meaning of the text.

*Ein Sternchen fiel vom Himmel,
da lag es ganz allein
in mitten wilder Berge
mit silberhellem schein,*

*A little star fall down from heaven,
lie there all alone
in the middle of the forest hill
with its silver shimmering light,*

*doch Gott kam ihm zu Hilfe
“mein Sternchen”, rief er leis’
“Ich schaffe dich zur Blume
und tauf’ dich Edelweiß”*

*then God gave it a hand
“my little star”, be peaceful now
“I turn you into a flower
and named you Edelweiß”*



Ex.1 The introduction with a falling star melody in measure 2,
and rising flower melody in measure 3. (measure 1-3)

The vocal line came in at pick up beat to measure 4 with tempo marked '*Ruhig (kindlich)*' (Peaceful, naive). The song was set into a through-compose form. The climax of the song is in the second stanza at measure 10 at the text "*Ich schaffe dic zur Blume*" (I turn you into a flower), Stolz put the word 'Blume' (flower) at the F note with *ritardando* in order to emphasis that the star has been transform into a flower. He put another *ritardando* in the next measure at the name of the flower to ending the vocal line. The intro is repeated again as an ending with added *tremolo* notes at the last measure to end the piece.



Ex.2 The starting of the vocal line at pick up beat
with peaceful feeling (measure 4-5)



Ex.3 Climax of the song in the second stanza (measure 10)



Ex.4 Ending phrase with *ritardando* on the word 'Edelweiß (measure 11)



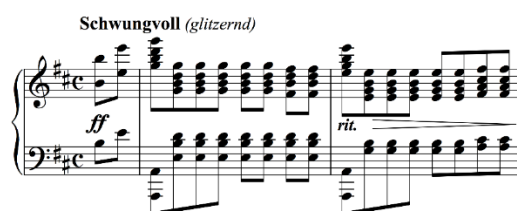
Ex.5 The piano introduction is sounded again as an ending with added *tremolo* to finish the song grandly. (measure 12-15)

2. Sonnenblume, Op.500, No.14

‘Sonnenblume’ is the fourteenth number of the cycle, written in 4/4 meter. Stolz set the opening into a very lively and energetic feeling with *Schwungvoll (glitzernd)* (lively, full of energy, sparkling) tempo marking. The vocal part started at measure 3 with a huge long phrase, containing 2 small phrases: a grand descending melody in the first phrase and ascending to the high notes again in the second phrase. Stolz put a climax into the opening section with ascending melody and *ritardando* at the high note in measure 11-12, the text at the climax is ‘lichten Höh’n’ (bright and high).

| | |
|--|--------------------------------------|
| Große gold'ne Sonnenblume, | Great golden Sunflower |
| oh, wie ist dein Flammen schön! | oh, how bright shining you are |
| Keiner andern Gottesblume ist erlaubt, | there's no other flowers be compared |
| daß ihr Haupt wohnt in solchen | that your face grow such |
| lichten Höh'n | bright and high |

| | |
|-----------------------------------|--------------------------------------|
| Und es betet manches Blümchen, | And there're praying of many flowers |
| das in deiner Nähe sprießt, | that grow nearby you |
| oft zu dir mit scheuem Stimmchen, | they're often being shy |
| weil es glaubt, | since they thought |
| daß dein Haupt gar die Sonne | that your face is precisely |
| selber ist! | the sun itself |



Ex.6 Lively and Energetic opening of the song. (measure 1-2)

Gro - ße gold-ne Son - nen-blu-me, oh, wie ist dein Flam-men schön!

Ex.7 Vocal part started with a huge long phrase which containing 2 small phrases. (measure 3-6)

daß ihr Haupt wohnt in sol-chen lich - - - ten Höh'n!

Ex.8 The ascending melody which move forward to the climax of the first section. (measure 10-12)

The song has been changed to slowly and calm feeling in the middle part of the song at measure 13 with *Langsam* (slow) tempo marking, and building up to a big finishing at the end with a marking *Breit* (broadly) at the long phrase at the end. It is a short but challenging Lied with all the long phrases, dynamics contrasting and right timing of rubato. (Kimball, 2006)

Langsam

Und es bet et man-ches Blüm-chen, das in dei ner Nä-he sprießt

Ex.9 The change to slow section in the middle of the song (measure 13-15)

Breit

gar die Son - ne sel - ber ist!

verklingend

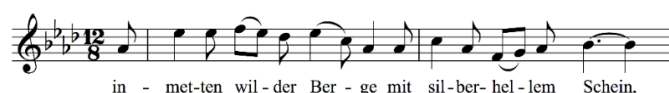
Ex.10 The big finishing ending. (measure 19-26)

Performance Practice:

The singer has chosen the songs: Edelweiß, No. 8 and Sonnenblume, No. 14 from the song cycle “Blumenlied, Op. 500” by Robert Stolz in middle of January 2017 in favor of presenting a friendly side and easy-listening of classical music. She has heard the Opus 500 of Stolz in 2014 and was impressed by the very nice and naive music, plus the direct ways to tell the stories through piano and vocal parts, which it was the composer’s original idea for the cycle. Though, the songs were uncomplicated and easy to memorize, but Stolz did not leave the challenging of singing technique.

1. Edelweiß, Op.500, No.8

The song “Edelweiß” requires flowing *legato* lines with soft dynamics and right timing of *ritardando*. The singer gave evenly supports and good breath control to produce those sounds, especially in the middle part of the song: “in mitten wilder Berge mit silberhellem Schein”. In order to give an evenly support, she worked on breath control by practicing scale in patterns to extend her breath, then adapted the way to sing long scale into the melody of the song before singing along with the texts. (Sadolin, 2008)



Ex.11 Long phrase in the middle (measure 6-7)

In the last part of the song, the singer emphasized many words by putting *tenuto*, at the phrase “Ich schaffe dich zur Blume und tauf’ dich Edelweiß” to make important words sounded out-standing. (Moriarty, 1975)



Ex.12 Singing important words with *tenuto* to emphasis them. (measure 10-11)

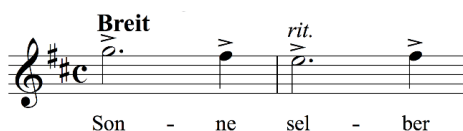
2. Sonnenblume, Op.500, No.14

The song “Sonnenblume” was a tiny more challenging than the number 4 because of the huge long phrases with loud dynamics at the beginning of the song. The singer practiced the *forte* sound with *Messa di voce* technique, in order to avoid the risk of throat tension by sudden loud singing. *Messa di voce* technique is also help the singer to extend the chords and to prepare the vocal chords before singing loud. (Brown, 1996)

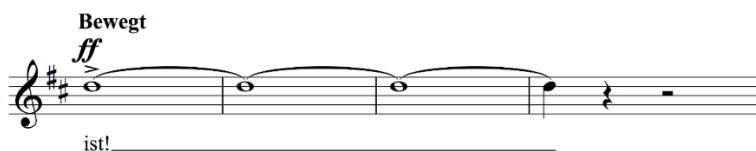


Ex.13 *forte* dynamics with long breath control at the beginning of the song (measure 3-6)

There is also a tempo changing in the middle of the song, parallel with the changed to the soft dynamics, then build up again to a big ending. The singer gave more energy and support to sing those *accent* at the very ending phrases. She also took breath before the last long ending note, and then held it as long as possible to make the ending sound grand. Since the ending word sounded ee or [i:], the singer modified the sound: [ɛ] into the [i:] sound, avoiding throat tension of the [i:] sound. (Moriarty, 1975)



Ex.14 *accent* with support and energy to emphasis the words (measure 20-21)



Ex.15 Breath before the last long ending note
with modified the pronunciation of “ist” (measure 22-25)

The song requires lots of energy to carry through with full concentration to make a different between sections. The singer separately practiced the sections, and then combined it together to sing it through. (Brown, 1996)

Interpretation:

Since the original idea of Stolz for the cycle was to produce the ‘charm and naive’ music. He set the songs in a very easy way for the audience to understand, so the singer was trying to interpret the selection of songs in the very direct ways.

1. Edelweiß, Op.500, No.8

Before starting the song, imagine you are standing on a hill, watching the sky on a starry night. The wind gently blew through you face and hair, and you breathe deeply with calm and peaceful joy. Suddenly, a star is falling from sky, “ein Sternchen fiel vom Himmel...”, it

lies down there on the green grass, shining lightly. After a while, the star glows brighter and brighter, and transforms into a white little flower named “Edelweiß”. You are so amazed with the picture you see.

2. Sonnenblume, Op.500, No.14

The song “Sonnenblume” talks about the beauty of a golden sunflower. Before starting the song, imagined you are standing in a middle of a field, surrounding by sunflowers. The sun shines bright, then all the sunflowers bloom and turn their faces toward the sun. You feel so amazing of the view you see, and all the sunflowers look shining in the sun. Then, you see a huge sunflower growing so high among them all. Beneath it, there are several of tiny little flowers which are hiding their faces in the shadow of the huge sunflower. You talk to the sunflower, letting it know that other flowers are sometimes too shy to face the sunflower because they thought that the sunflower is the sun itself.

Conclusion

Robert Stolz has written huge numbers of film music, along with operetta, song cycle and songs. In his entire life, he received almost 20 honors and awards with his simple but unique style of composition. His music often pleased the audience and was received with a warm welcome. It is a nice, easy to memorize and uncomplicated music which contain the challenging technique and full of imagination and naive interpretation. (Kimball, 2006)

Results

After the Master Vocal Recital, the performer completed the following:

1. The skills in vocal techniques and interpretation had improved.
2. The performer had a better understanding of her vocal capacity and proper repertoire.
3. The performer had more knowledge about classical music for voice, including the deep analysis and interpretation of the pieces.
4. The performer gained more experience in performing and preparing a solo recital, including the program notes booklet and coordinating.
5. The performer presented the audience different styles of classical music for voice.

Conclusion

The Master Vocal Recital gave the performer an opportunity to develop her vocal technique and interpretation, to understand more about her own vocal capabilities and limitation, improved her musicality, including song analysis and research studies of background of the pieces. (Kimball, 2006) Moreover, the performer had experienced to organize a solo recital, including coordination and venue arrangement, also had an opportunity to inform the audience various styles from different periods of classical voice music. The singer had learned

a lot from preparing and organizing the Master Vocal Recital. She also had more confidence on her voice abilities and courage of sharing the music she loved to the others by “singing with her heart”. (Labouff, 2008)

References

- Brown, Oren. 1996. *Discover your voice : how to develop healthy voice habits*. California : Singular Publishing Group. Inc.
- Katz, Martin. 2009. *The Complete Collaborator: The Pianist as Partner*. New York : Oxford University Press.
- Kimball, Carol. 2006. *Song: A Guide to Art Song Style and Literature*. Milwaukee : Hal LeonardCorporation.
- Labouff, Kathryn. 2008. *Singing and Communicating in English: A Singer's Guide to English Diction*. New York : Oxford University Press.
- Moriarty, John. 1975. *Diction Italian, Latin, French, German: the Sounds and 81 Exercises for Singing Them*. Boston, Massachusetts : ECS Publishing.
- Sadolin, Catherine. 2008. *Complete Vocal Technique*. Denmark : CVI Publications.