



การแสดงขับร้องโดย ดาวินา คุณวิภูศิลป์กุล
A VOCAL RECITAL BY DAVINA KUNVIPUSILKUL
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Duangjai Thewtong**

บทคัดย่อ

การแสดงขับร้องครั้งนี้มีวัตถุประสงค์เพื่อพัฒนาศักยภาพของผู้แสดงในด้านเทคนิคการขับร้อง การตีความ และการวิเคราะห์บทเพลง ศึกษาประวัติเพลงและผู้ประพันธ์เพลง ตลอดจนการเตรียมการจัดแสดงเดี่ยวซึ่งรวมถึง การคัดเลือกบทเพลง การฝึกซ้อม การประสานงาน การจัดทำโปสเตอร์ สื่อบันทึก และการจัดเตรียมสถานที่แสดง นอกจากนี้ ยังเป็นการเผยแพร่เพลงขับร้องคลาสสิกให้แก่ผู้สนใจ

ผู้แสดงคัดเลือกบทเพลงขับร้อง 13 บท ใน 6 ภาษา โดยผู้ประพันธ์ 12 คน จากยุคบาโรก ยุคคลาสสิก ยุครอมานติก และยุคศตวรรษที่ยี่สิบ ได้แก่ (1) Domine Deus จาก *Gloria* โดย Antonio Vivaldi (2) Ave Maria! โดย Pietro Mascagni (3) St. Ita's Vision จาก *Hermit Songs* โดย Samuel Barber (4) Simple Gifts และ (5) Long Time Ago จาก *Old American Songs* โดย Aaron Copland (6) Foxgloves จาก *Songs of the Countryside* โดย Michael Head (7) Bailèro จาก *Chants d'Auvergne* โดย Joseph Canteloube (8) *Exsultate Jubilate* โดย Wolfgang Amadeus Mozart (9) Das himmlische Leben จาก *Symphony #4* โดย Gustav Mahler (10) Casta Diva จาก *Norma* โดย Vincenzo Bellini (11) Oh, had I Jubel's Lyre จาก *Joshua* โดย George Frideric Handel (12) Ebben? Ne andro lontana จาก *La Wally* โดย Alfredo Catalani (13) Les Tringles des Sistres Tintaient จาก *Carmen* โดย Georges Bizet.

การแสดงขับร้องจัดขึ้นเมื่อวันที่ 20 กุมภาพันธ์ 2557 เวลา 18.30 น. ณ ห้องแสดงดนตรีตรงสรวง 54/1 สุขุมวิท 3 กรุงเทพมหานคร โดยมีผู้ร่วมแสดงคือ พรชัชวรี พุฒวนะ (เปียโน) ชนุชา โตประทีป (โอโบ) กุลิสรา แสงจันทร์ (ไวโอลิน) ใช้เวลาการแสดงทั้งหมดประมาณ 1 ชั่วโมง 30 นาที รวมพักครึ่งการแสดง

คำสำคัญ: การแสดงขับร้อง / ดาวินา คุณวิภูศิลป์กุล

Abstract

This Vocal Recital aimed to develop the performer's vocal techniques, interpretation, and musical analysis, which included a study on composers' and composition's histories. The recital also enabled the performer to have an experience in organizing a solo recital, including repertoire selection, practice, coordination, preparation of a poster and program notes, and performance venue arrangement. Moreover, the Vocal Recital was a chance to give more information about classical vocal music to interested parties.

The author selected 13 pieces in 6 languages by 12 composers from Baroque, Classical, Romantic, and Twentieth-Century periods, as follows: (1) Domine Deus from *Gloria* by Antonio Vivaldi (2) Ave Maria! by Pietro Mascagni (3) St. Ita's Vision from *Hermit Songs* by Samuel Barber (4) Simple Gifts and (5) Long Time Ago from *Old American Songs* by Aaron Copland (6) Foxgloves from *Songs of the Countryside* by Michael Head (7) Bailèro from *Chants d'Auvergne* by Joseph Canteloube (8) *Exsultate Jubilate* by Wolfgang Amadeus Mozart (9) Das himmlische Leben from *Symphony #4* by Gustav Mahler (10) Casta Diva from *Norma* by Vincenzo Bellini (11) Oh, had I Jubel's Lyre from *Joshua* by George Frideric Handel (12) Ebben? Ne andro lontana from *La Wally* by Alfredo Catalani (13) Les Tringles des Sistres Tintaient from *Carmen* by Georges Bizet.

The Vocal Recital took place on Thursday February 20, 2014 at 6:30 p.m. at Tongsuang's Studio, 54/1 Sukhumvit 3 Bangkok, with Passawat Putwattana (piano), Chanucha Toprateep (oboe), and Kulisara Sangchan (violin). The approximate duration of the Vocal Recital was one hour and thirty minutes including an intermission.

Keywords: Vocal Recital / Davina Kunvipusilkul

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Introduction

The author presented a Vocal Recital in partial fulfillment for the Degree of Master of Fine and Applied Arts, Faculty of Fine and Applied Arts, Chulalongkorn University. In selecting the pieces for the recital, the author followed a standard “well-balanced” program for classical singers, with an additional twist to reflect the author’s personal preference and to make the program more interesting. A well-balanced program for classical singers generally contains songs and arias from different periods (Baroque, Classical, Romantic, and Twentieth-Century) in at least four languages (English, French, German, and Italian). The pieces should also have enough contrasting styles and tempo, allowing the performer to show versatility. Since this Recital was a degree requirement, the program should also be of an appropriate difficulty, allowing the performer to develop and acquire additional skills as a performer. To make the program more exciting for the audience and to acquire more skills, the author chose to perform with an oboist and a violinist in addition to a pianist for two pieces.

Research Objectives

For the Vocal Recital, the author aimed to accomplish the following:

1. To develop the author’s skills in vocal techniques and interpretation.
2. To understand the author’s vocal capacity and appropriate repertoire.
3. To research classical music for voice, especially those used in the recital.
4. To experience how to perform with other musicians.
5. To present a vocal recital with informative program notes.
6. To show the audience different styles of classical repertoire for voice.

Methodology

1. Select the pieces for the recital and consult with the advisor, Associate Professor Duangjai Amatyakul.
2. Perform an in-depth research on each piece, including the meaning of the text, the composer’s history, the composition history, form and analysis.
3. Study the pieces with the advisor.
4. Practice the pieces alone, with an accompanist, and with other musicians if applicable.
5. Plan to perform some pieces in public, such as at an examination or a departmental concert, to gain more performing experience before the recital.
6. Select a performance date and venue.
7. Prepare a program booklet.
8. Consult a piano technician to tune the piano prior to performance if needed.
9. Contact a sound and video recording technician.
10. Contact a catering service.
11. Have a dress rehearsal at the performance venue.
12. Analyze the performance and prepare a written dissertation.

Results

After the Vocal Recital, the author accomplished the following:

1. The author's skills in vocal techniques and interpretation improved.
2. The author had a better understanding of her vocal capacity and appropriate repertoire.
3. The author had more knowledge about classical music for voice, from an in-depth analysis of the pieces performed, and from listening and studying different pieces before finalizing the program
4. The author gained more experience in performing with other musicians in addition to the accompanist.
5. The author presented a vocal recital with informative program notes.
6. The author showed the audience different styles of classical music for voice.

Discussions

Repertoire Selection

The author followed a standard well-balanced program for classical singers, which generally contains songs and arias from different periods (Baroque, Classical, Romantic, and Twentieth-Century) in at least four languages (English, French, German, and Italian). In particular, the author chose 13 pieces in English, French, German, Italian, Latin, and *Occitan* (a local language in the Auvergne region of France). The pieces are chosen from oratorios, operas, motets, and song cycles from Baroque, Classical, Romantic, and Modern periods. In selecting the pieces, the author listened to many pieces suggested by Associate Professor Duangjai Amatyakul and from the author's personal music collection. The author must be careful to make sure that they had contrasting styles and tempos, contained both famous and lesser known pieces, and were of appropriate difficulties, suitable for a Master's level of performance (Liebling, 1956). In addition, the author would like to present a diverse set of repertoire in order to show the audience, some of whom may not have much exposure to classical vocal music, the different types of music which existed.

The recital program consisted of 13 pieces, divided into two sections with a 15-minute intermission. The pieces in the program are listed below:

1. Domine Deus from *Gloria* by Antonio Vivaldi (with oboe)
2. Ave Maria! by Pietro Mascagni (with violin)
3. St. Ita's Vision from *Hermit Songs* by Samuel Barber
4. Simple Gifts from *Old American Songs* by Aaron Copland
5. Long Time Ago from *Old American Songs* by Aaron Copland
6. Foxgloves from *Songs of the Countryside* by Michael Head
7. Bâilèro from *Chants d'Auvergne* by Joseph Canteloube
8. *Exsultate Jubilate* by Wolfgang Amadeus Mozart

The first half of the program took approximately 45 minutes, followed by a 15-minute intermission.

9. Das himmlische Leben from *Symphony #4* by Gustav Mahler
10. Casta Diva from *Norma* by Vincenzo Bellini
11. Oh, had I Jubel's Lyre from *Joshua* by George Frideric Handel
12. Ebben? Ne andro lontana from *La Wally* by Alfredo Catalani
13. Les Tringles des Sistres Tintaient from *Carmen* by Georges Bizet

The second half of the program took approximately 30 minutes. The total performance time is approximately one hour and 30 minutes.

In deciding the program order, the author had a theme in mind, which was to present how diverse classical music can be. A classical “song” can be a religious song, a secular song, a motet, an aria from a symphony, an opera, or an oratorio. Thus, the pieces are grouped loosely as follow:

Pieces 1 – 4: Religious songs

Pieces 5 – 7: Secular songs

Piece 8: A full-length motet

Pieces 9 – 13: Different types of arias

Within each group, the author needed to find a balance between the emotional clarity and the difficulties of the pieces. For example, one should not plan to have two long and difficult pieces right next to each other, since it would cause fatigue for both the performer and the audience. The first piece in the program should be a piece that could be performed with confidence, to start out strongly. The first four pieces, while all contained religious texts, were quite different in style. Even the two twentieth-century pieces (#3 St. Ita's Vision and #4 Simple Gifts) are different, St. Ita's Vision was modern while Simple Gifts was based on a traditional American hymn. Simple Gifts also served as a transition to the next group (Secular songs), since while it was based on an American hymn, it contained no reference to God, but instead to a simple lifestyle. The next three songs, #5 Long Time Ago, #6 Foxgloves, and #7 Bailèro also presented a range of folk-inspired music. Long Time Ago was peaceful, Foxgloves was light-hearted and charming, while Bailèro was dramatic. The eighth piece in the program, Mozart's *Exsultate Jubilate* showcased a soprano's range of expression and agility, from fast-moving running notes in the first and last movement to the slow expressive third movement. It was an appropriate ending to the first half of the recital.

After a 15-minute intermission, the second half of the program started out with the aria “Das himmlische Leben” Mahler's Fourth Symphony. This demanding piece showed the audience how vocal music had evolved to be part of a symphony. The next three arias, two from operas and one from an oratorio, showed a variety of roles, from a festive Handel oratorio aria to dramatic arias by Bellini and Catalani. The last piece of the program, an upbeat aria from *Carmen*, posed a challenge for both the author and the pianist, since it was in a different style than what the author normally sang, required fast playing and great

concentration from the pianist, and partly also because of fatigue as it was the last piece. It was, however, a crowd pleaser, and a fitting way to end a program.

Preparation

1. Individual Pieces

The first step of preparing for a recital is learning individual pieces, both technically and musically. For vocal music, there is an additional complication not present in instrumental music which is the song texts or lyrics. Thus, the first step for learning a new piece is to learn how to say each word correctly. A singer should start by saying each word slowly and carefully, while consulting diction references such as Moriarty (1975), LaBouff (2008), Coffin, Errolle, Singer, and Delattre (1982) if needed. Then one should speak the texts in rhythm. One can also chant the texts in rhythm on one note to get used to singing the texts. Only after that should one attempt to sing the texts with the melody.

When the singer learns the melody, she should make sure that she sings the notes correctly with good control and intonation. She will often encounter some technical difficulties in parts of a song. In this case, it is important to isolate the problematic passage and practice that part separately. Sometimes a singer may not have any problem singing the tune, but when she puts in the texts, a problem occurs. In this case, she should try to analyze the problem carefully to figure out the cause. The problem may arise because of a particular vowel or consonant, tension, poor breath control, faulty vocal placement, or a combination of things (Liebling, 1956). One should make sure to solve any problem before it becomes a bad habit which will make it much more difficult to resolve.

It is important to note that the audience may not understand the text of the song, and it is the singer's responsibility to convey the meaning of the song. Thus, when working on interpretation, in addition to obeying the composer's markings, a singer should also consider the meaning and accent of each word and phrase, since the text is an integral part of the piece.

After the singer can sing the piece fluently with appropriate expressions, the singer should discuss with the pianist and any other performer in detail to ensure that everyone has the same understanding about the piece. One must always remember that a good ensemble is a collaborative efforts by every performer and each person has a role (Katz, 2009). In this regards, the author was fortunate that she had been performing with the same pianist for several years and knew each other's style. Hence, having a chance to work with other musicians for a few pieces was a good educational experience in ensemble.

2. The Recital

Since the recital contained 13 pieces and was expected to last 1:30 hours, one must be prepared both physically and mentally. As a singer's instrument is in her own body, she should exercise and vocalize regularly. Thus, to prepare for the recital, the author exercised by walking and riding a bicycle and by vocalizing every day. Approximately three months before actual recital, the author did a complete run-through of all the pieces once a

week to build endurance. To be better prepared mentally, participations in departmental concerts, house concerts, or even exams where one could perform the pieces in public were extremely helpful. After each performance, the author learned something new about what or what not to do. Furthermore, the author studied and followed exercises by Green and Gallwey (1986) and Westney (2003) which discussed mental awareness, common problems, and how to overcome them.

Approximately one week before the recital, the author and all the musicians had a dress rehearsal for the advisor, Associate Professor Duangjai Amatyakul at the actual performance venue. The dress rehearsal served to build confidence and to allow the author to iron out some last-minute details regarding the performance practice, stage appearance, and so on.

3. Administrative Details

To publicize the recital, the author prepared a poster, gave it to her advisor, and distributed via contacts at music schools and universities. The author also prepared and had the program notes printed for the performance. In addition, the author arranged for someone to make audio and video recording of the performances. Regarding venue preparation, one needed to make sure that the instrument to be used (in this case the piano) is in good working order. If there were to be a reception before or after, arrangements regarding catering also needed to be made. For the author's recital, there were two performances on the same day, so responsibilities were shared. The author's colleague took care of the piano while the author took care of the reception.

Conclusion

The Vocal Recital gave the author an opportunity to learn about her own voice including techniques, repertoire, analysis, interpretation, and performance. Technically, the author acquired new skills such as how to sing softly in a loosening manner in the high notes. From listening to many pieces, some known and some new, the author gained appreciation of music styles and composers not previously experienced. The author also had a chance to sing songs and arias that required different types of interpretation and performance from what the author was used to. For example, the author generally preferred to be more reserved in a performance and was more comfortable performing oratorios rather than something requiring dramatic actions such as the aria from Carmen. This recital thus allowed the author to expand her performance limit. At the same time, the author had a better understanding of the author's vocal capabilities and limitation. While it was educational to push the limits sometimes, one also had to be careful not to injure oneself, since a singer's instrument could not be replaced.

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