Investigating a singing voice in diverse genres and styles: a discussion of context and process.

by

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Abstract

The author investigates the voice in diverse genres and styles, documenting and interpreting vocal performance through a contextual analysis of specifically chosen repertoire. This repertoire is drawn from collaboration with two musical groups, the Renaissance Players and Coda and from the author's artistic direction and presentation of four diverse recitals: American Songs, Italian Baroque, American Folk and Theatre and Nostalgia. Each recital is treated as a separate case study, in which the process of selecting, rehearsing and performing the repertoire is closely examined. Recordings and selected examples of scores are included to illustrate the findings. The discussion concludes with a synthesis of context and process within the framework of a global perspective celebrating diversity.
Acknowledgements

I would like to thank my supervisors Professor Michael Atherton and Dr Diana Blom and the University of Western Sydney for supporting me in my decision to move to San Francisco as an exchange student in 2000 for research and performance opportunities. This made my focus on American music both inspiring and rewarding. Thanks must also go to the Winston Churchill Memorial Trust for helping me to begin this overseas journey, the faculty and students at San Francisco State University, San Francisco Conservatory of Music and the San Francisco Symphony Chorus for taking me under their wing and letting me fly in their musical skies for a while. Last but certainly not least, my family, friends and colleagues both in Sydney and California will always be appreciated and loved for their enthusiasm and support.
Chapter 1: Introduction

This exegesis investigates and articulates the demands on a contemporary vocalist performing diverse genres and styles. The study discusses issues such as technical demands, the rehearsal and performance process, contextualisation through historical research, a comparative analysis of recordings of other singers performing the repertoire and the dynamics of solo and ensemble interpretation. A recording and scores of selected examples of the repertoire performed is included as part of the documentation process used in the exegesis.

In seeking to articulate the technical and interpretive evolution of my singing voice, I found myself embracing a notion of postmodernism. Several definitions of postmodernism are presented by such seminal figures as Roland Barthes (1973), Fredric Jameson (1991) and Jean Baudrillard (1988). However, in pursuing the idea of postmodernism and my approach to singing, I found that Larry J. Solomon’s description resonated with my own music making philosophy. For him, postmodernism

reflects an emerging global perspective of differing cultures living together on a single planet (pluralism, multi-culturalism) and an acceptance of these differences, each as valid as the other…. It [postmodernism] has turned from the theoretical to the pragmatic, from uniformity to diversity and from elitism to populism. ¹

Here Solomon follows a shift from narrow to wide embracing perspectives of postmodernism. Similarly, I embrace a wide perspective in my musical performance, juxtaposing different genres and styles, as diverse for example as a concert of Italian Baroque repertoire supported by performance practice research and American Folk which brings together folk song arrangements, art song, improvisation and a newly composed work. This exegesis is an exploration of one contemporary singer’s vision and the task of balancing technical, historical and interpretive convention and expectation in order to present a ‘global perspective’ celebrating diversity.

In this chapter, I introduce my singing voice in relation to the performing groups the Renaissance Players and Coda. The former being my introduction to the repertoire of the Medieval, Renaissance and Baroque periods, while the latter explores new music drawing on folk, classical, pop, jazz and electronic music. Chapter Two focuses on the historical contextualization of the repertoire of four recitals: American Songs, Italian Baroque, American Folk and Theatre and Nostalgia, performed in Sydney and San Francisco between 1999-2002, as the practical component of this Master of Arts Honours degree program (Appendix A). In Chapter Three, I examine the process of rehearsing and performing the repertoire, treating each recital as a case study. Chapter Four concludes with a discussion of the synthesis of context and process within the framework of a global perspective celebrating diversity.
Celebrating diversity of context and process

My parents migrated to Australia in the 1960s from Greece to begin a new life in a foreign country, carrying with them sharply defined traditions and cultural values. I was born in Sydney in 1972 and grew up speaking Greek and English, later undertaking further language studies in French, German and Italian. Like my parents, I placed myself in new contexts which led to new processes, primarily through musical experiences with the Renaissance Players and Coda for example.

My choice of vocal repertoire reflected diversity from an early stage. While completing a Bachelor of Music (Honours) at Sydney University (1990-1994) where I focused on European classical repertoire, for example songs by W.A. Mozart, R. Strauss and S. Barber, I became a member of the Renaissance Players, an early music group which explores Medieval, Renaissance and Baroque repertoire. The group was founded in 1967 by Associate Professor Winsome Evans and today it remains one of the most accomplished, recorded and widely known early music groups in Australia.

During my seven years with the Renaissance Players, Evans employed diverse approaches to music, both in the choice of performers and the repertoire. Mara Kiek and George Mordecai are examples of this. Kiek is Australian, however she has trained in Bulgarian vocal style, while Mordecai is a cantor in the Spanish Sephardic tradition of Judaism.
I worked with Kiek and Mordecai in the Renaissance Players Sephardic music concerts and recordings. I began by researching a historical context for the music. The Sephardim were expelled from Spain by the Christians in 1492 and consequently established new settlements throughout the Mediterranean region. Their poetry and music became symbols of a past identity in Spain, as well as an emerging identity in their new homes.

Regarding the performance practice of the Sephardic melodies, there are several possibilities. Evans states that

sephardic texts and melodies (and their numerous variants) have survived entirely through oral/aural transmission from repeatedly hearing them sung by parents, grandparents, friends and acquaintances within the family circle, while working or as a form of ad hoc entertainment. This is confirmed in the countless comments collected from now elderly Sephardim living all over the world.

Mordecai, having learnt the music in the manner described above, provided a strong foundation for my own interpretation. Bulgaria was a destination for the Sephardim after expulsion in 1492 and thus Kiek’s contribution to the project was also significant. Musicians with no direct connection to the culture and musical tradition were also involved. Thus the diversity of the performers’ backgrounds created a dynamic environment for the performance of the repertoire.

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According to Mordecai, ornamentation such as trills, divisions, leaps in the melody, lengthening of syllables and varying degrees of vibrato were important aspects of performance practice in Sephardic music. These elements are not fixed and change depending on the singer’s interpretation and mood during performance.

I learnt some of the songs through the oral tradition, that is, Mordecai would sing a melody and I would repeat it until it was memorized, as well as through transcriptions and arrangements by Evans. While Mordecai had a direct connection to the oral tradition, Evans had undertaken extensive research into the scholarly writings and recordings of the repertoire. She had strong ideas about vocal aesthetics and ensemble. The instrumentalists reinforced and extended ideas presented in the vocal melody, but the voice remained the foundation, leading the musical dialogue between the various members of the ensemble. (CD Track 1: ‘Yo m’enamori d’un aire’ - ‘I fell in love with a woman’.)

Evans’ rehearsal process was organic in that the score was a guide. Rehearsals were spent creating the song through ornamentation, phrasing, dynamics and building the singer/instrumentalist relationship. As I became more familiar with the style, Evans allowed me more creative freedom. This developed into a sense of ownership of my interpretation that was based on contextual knowledge of the repertoire and spontaneous creativity in performance.

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4 This research is well documented in The Sephardic Experience. Vols. 1-4.
5 The Sephardic Experience. Vol 1. All musical examples referred to in this exegesis are found on the accompanying CD. Musical examples for chapters 1-3.
This sense of ownership and responsibility for performance became significant in the four recitals for my Master of Arts Honours Program, as in these cases, I was responsible for all aspects of the performances, taking on the role of artistic director. My work with Evans provided a strong foundation for this role.

Another important experience in the Renaissance Players was exposure to the counter-tenor voice. This voice was used extensively in the Baroque period, for example in the operas of G.F. Handel and the sacred music of Antonio Vivaldi and was revisited as the early music movement accelerated in the 1960s. David L. Jones describes the counter-tenor as

a singer who has developed the falsetto with such strength that it has similar power and resonance of a full-voiced sound. Often these singers possess a low male voice; baritone or bass in the changed voice function...In studying the successful counter-tenors, I have found the singer often possesses the ability to hold back tremendous amounts of breath pressure with the body, which allows the falsetto to develop great strength and beauty of tone along with excellent agility. This agility makes it possible to sing florid phrases demanded in the earlier vocal literature.\(^6\)

From working with Tobias Cole in the Renaissance Players, I agree with Jones’ comments regarding breath pressure, strength of tone and agility. My ensemble work with this voice revealed differences in timbre and intensity with the female voice, for the counter-tenor timbre usually dominated the vocal blend. Much rehearsal time was spent trying to balance the vocal lines, or alternatively the counter-tenor would take the main melody. In track 2, the counter-tenor (Tobias Cole) begins the song, stating the main melody. The mezzo-soprano (Jennifer Duck-Chong) then enters and finally the soprano (Mina Kanaridis), concluding with all three voices. (Track 2: ‘Salve virgo virginum’-‘Hail Virgin.’\(^7\)

While I did not seek to copy the styles of Kiek, Mordecai and Cole, being exposed to such different voice types and different performance practices challenged and extended my voice technically and artistically. For example, the use of vibrato was always an important area of discussion. Evans and her singers treated it as an ornament, to be added and diminished depending either on performance practice research of the era\(^8\) or folk traditions, such as those practiced by Kiek and Mordecai. Consequently, I explored the use and degree of vibrato in my singing, adding more for operatic repertoire and using less for unaccompanied ensemble work as seen in Track 2: ‘Salve virgo’. The musical and cultural experience provided by Evans and her Renaissance Players was very useful in my Italian Baroque recital and I will discuss this in Chapter Three.

Performing with Coda, an ensemble based around an electric string quartet, involved interpreting diverse, often original music (pop, folk, electronic and improvised) in the Musica Viva Schools Program.\(^9\) Our collaborations were led by each group member and one of my choices was an arrangement of a Greek song called ‘Thynata’ - ‘Loud’ or ‘Strong’. (Track 3: ‘Thynata’.)\(^10\) We added electric bass, two violins and viola to the vocal line and incorporated a clapping pattern for the primary and secondary school audiences. Despite the fact that most of the children did not speak Greek, they participated and connected with the music in their own ways. Some sang and clapped, some started dancing and others asked questions about the song and its origins.

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\(^{9}\) [http://www.mva.org.au](http://www.mva.org.au) “Musica Viva in Schools... live music education program brings engaging performances to primary and secondary schools across the nation (Australia) and Singapore. Each year, we present over 2,000 concerts to more than 368,000 students and hold professional development courses for around 1,500 teachers.” Downloaded 10.10.02.

Although I was the only performer with a Greek background, I found this collaboration with Coda rewarding, as the original structure, harmony and spirit of the song were respected by the group. Coda’s vibrant and energetic string arrangement supported the images in the poetry of regeneration and the joy of life.

Coda’s compositional approach of combining repertoire can be seen in ‘Camel’, an original composition by the group. (Track 4: ‘Camel’). Nick Wales, the group’s viola player also performed with the Renaissance Players and was involved with the Sephardic Experience recording project. Nick and I decided to draw on our Sephardic music work for an arrangement of ‘Camel’ for the Musica Viva School Program. Inspired by the sounds, sight and smells of Egypt, ‘Camel’ was prefaced by a Sephardic song, ‘Dame la mano’ (‘Give me your hand’). I sang the opening verse in tempo rubato, adding ornaments in the style suggested by Mordecai and Evans, with Wales supplying a musical foundation in the form of a drone (D and A).

Structurally, the song alternates between measured and unmeasured verses. A wide vocal range is used and after introducing the text of ‘Dame la mano’, the voice becomes one of the instruments, improvising on ‘ah’ with wide leaps, slides, trills and other ornaments, using the scale D, Eb, Gb, G, A, Bb, C, D. The voice begins and concludes sections within the piece and I gave musical and visual cues in order to signal such events as the end of an improvisation. Sections could be longer or shorter in performance, depending on our level of inspiration and audience reaction.

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11 *Musica Viva Schools.*
Musica Viva provided activities in order to establish a context for the music, for example, describing the geography of Egypt and a history of the Sephardim. This strengthened the connection between the performers, the music and the audience. Many of the children had never heard the scales and vocal style before. It was clear to us that when the children had been given a context for the music, they became more actively involved during performance and this stimulated questions and discussion. One of my aims as a singer is to cross cultural and linguistic boundaries in order to introduce genres and styles to other performers and to new audiences, thus supporting a "global perspective of differing cultures living together on a single planet."12 My collaboration with Coda fulfilled this aim.

In 2000 I was awarded a Churchill Fellowship13 to investigate early music in Europe and America.14 My interest in American music was motivated by a common cultural fabric within Australian and American societies. In August 2000, I moved to San Francisco on an exchange program between the University of Western Sydney and San Francisco State University where I was exposed to multiple perspectives and cultural richness that would inform and determine the scope of my research. I became active in music making at San Francisco State University and in the general community with ensembles such as the San Francisco Symphony Chorus, Philharmonia Baroque Orchestra and American Bach Soloists (Appendix B).

13 http://www.churchilltrust.org.au "a provision of financial support to enable ordinary Australians from all walks of life to undertake a period of overseas study, or an investigative project, that cannot be readily undertaken in Australia." Downloaded 10.10.02.
14 The term "America" is used to refer to the United States.
While a diverse performing life played a major role in my musical development, it was the four recitals and my role as artistic director that challenged and extended my singing voice further. The role of artistic director involved connecting past experiences in early music in the Renaissance Players and in new compositions with Coda, to new experiences in American music. The repertoire included folksong and spiritual arrangements, art songs by American and African-American composers, music theatre, improvisations and new works. Thus, like my parents in the 1960s, I left one country, Australia, to begin a new life in another on the west coast of America, carrying with me sharply defined traditions and cultural values. The following chapter describes this journey by discussing the chosen musical repertoire of my four recitals in context, commencing with American musical identity.
Chapter 2: Repertoire in the context of four recitals

As illustrated in Chapter One, a performer’s interpretation can reflect the context of the repertoire being presented. I found that a historical investigation of the repertoire was imperative to my rehearsal and performance process in all four recitals. American musical identity became the focus, firstly because it was the major component of my recitals, three of which were performed in San Francisco with American performers, and secondly because I had not previously explored the repertoire in such depth.

American musical identity: European & African-American composers

Thomas Hampson in Villamil (1993: ix), explores context as a way of informing and guiding his performance practice and I drew similar conclusions from my investigations of American musical identity.

The study of American song invites one into the study of the American psyche as do few other disciplines. American composers and poets have, for one thing, consistently spent almost as much time articulating the contemplation of their existence as American artists as they have spent with their own unique productivity as American artists. This continued self-examining is indicative of a far greater collective experience we call the American experiment: i.e., the challenge of the existence of the one among the many; the tolerance of the specific in the context of the greater good; the obsessive love/hate dialogue with form, whether political, social, religious, or musical; the confusing preoccupation with “art” versus “popular” as concepts; and certainly above all, the persistent longing to define “it” as “American”...”eclecticism” and “plurality”.

Hampson’s perspective indicates that definitions of American musical identity are diverse and hotly debated.
This can be a gathering of voices from multiple contexts, either fighting for their place in the American mosaic;\textsuperscript{15} or collaborating with new contexts and processes. I wished to achieve the latter in my recitals and undertook this by combining genres and styles. Two perspectives of American identity emerged, one from composers of European ancestry and the other from African-American composers.

The rich literary past and present of their English and Irish ancestors has inspired many American composers such as Samuel Barber (1910-1981), David Diamond (b.1915) and Ned Rorem (b.1923). I explored art songs by these composers in American Songs (Recital 1, 1999) and American Folk (Recital 3, 2001) and discovered that all three composers embodied a postmodernist multi-layered vision suggested by the poetry.

In ‘Nuvoletta’ (1947), Barber sets a section from James Joyce’s (1882-1941) *Finnegan’s Wake* (1939); Diamond sets Robert Herrick (1591-1674) in ‘The Mad Maid’s Song’ (1937); and Rorem sets a selection of Alfred Lord Tennyson (1809-1892) in his cycle *Four Poems of Tennyson* (1963).

\textsuperscript{15} This is evident in American history, for example the War of Independence against England (1773), as well as the Civil War (1861-1865) between the American northern and southern states. One of the major outcomes of this war was the abolition of slavery and the planting of the seeds for the Civil Rights Movement of the 1950s and 60s under such leaders as Martin Luther King Jr.
All three poets create highly evocative and cryptic texts. Joyce’s character Nuvoletta is fantastical and mysterious: “Nuvoletta in her light dress, spunn of sixteen shimmers...Oh, how it was duusk. From Vallee Maraia to Grassyaplaina.” (Track 5: ‘Nuvoletta’. Score 1: Appendix C.)

Herrick’s mad maid follows her own system of logic which is seemingly chaotic.

“I’ll seek him there; I know ere this the cold, cold earth doth shake him; But I will go, or send a kiss by you, sir, to awake him. Pray hurt him not; Though he be dead, he knows well who doth love him.”

(Track 6: ‘The Mad Maid’s Song’. Score 2: C.) And Tennyson writes similarly cryptic lines such as: “Now sleeps the crimson petal, now the white; Nor waves the cypress in the palace walk; Nor winks the gold fin in the porphry font.” (Track 7: ‘Now sleeps the crimson petal’. Score 3: C.)

Barber, Diamond and Rorem’s settings reinforce the cryptic and incoherent images through syncopation and changing meters and harmonic parallel motion creating a dreamlike state. They also contrast melodies through the use of short and long phrases and a wide vocal range. Articulation and dynamic markings are detailed in both vocal and piano parts so the composers have specific effects and sounds in mind. Thus, while the poetic images are devoid of conventional logic and narrative, the musical images are suggestive and specific. I feel that a postmodernist approach to these songs is effective, for performers and audiences approach them in individual ways, selecting from a myriad of linguistic and musical fragments, thus recreating and reconstructing meanings and identities.

16 Henceforth, I use the letter C to refer to Appendix C- Selected scores.
A European perspective in American musical identity not only includes American composers of European ancestry such as Barber, Rorem and Diamond but also composers who immigrated to America, Frenchman Darius Milhaud (1892-1974) and German Kurt Weill (1900-1950), for example. In some cases, this exodus of talented artists from Europe was a result of persecution, but also due to the huge economic, social and political strain of World War I (1914-1919) and World War II (1939-1945). I argue that World War II in particular, stifled creativity and freedom of speech, and through this migration of creative people, America began to challenge Europe’s artistic dominance with such developments as the evolution of jazz and the film industry. Darius Milhaud, who settled in California in the 1940s, was influenced by jazz and the music of African-Americans in general.

I was also called upon by Burleigh, the famous arranger of Negro Spirituals, who played me folk-tunes and hymns which interested me keenly, for I wished to take advantage of my stay to find out all I could about negro music. (Milhaud 1952: 117)

Milhaud went on to have a very active teaching and composing life both in America and Europe and was associated with Mills College in California for many years, where he taught composition. Thus his style and European perspective was passed on to generations of aspiring composers and performers.
Kurt Weill, Milhaud’s contemporary and friend, had an extremely successful career on Broadway and I see his challenge of operatic and music theatre conventions as brilliant and innovative, engaging with the debate of American musical identity. Social, cultural and musical contexts exert a strong influence on composers and while commercial success is often the test of artistic worth, works of international quality and impact are produced. Weill chooses texts that can be disturbing as they mostly deal with the dark side of life, an interesting antithesis to America’s obsession with the happy ending, I feel. In ‘The Saga of Jenny’ for example, with lyrics by Ira Gershwin, Jenny kills her family, sleeps around, steals other women’s’ husbands, ends up an alcoholic and writes her memoirs. She dies at 75, although she had hoped to be “the oldest woman alive”. In the face of all this tragedy and drama, there is always an element of comedy to Jenny’s adventures. (Track 8: ‘The Saga of Jenny’. Score 4: C.)

Stylistic elements of the genre of musical theatre emerge in this song, for Jenny is a theatrical character and requires suggestive tone of voice when delivering the witty text – “she got herself a husband, but he wasn’t hers”. The vocal line sits in the low-mid soprano range and there are moments where I almost speak the text. This is partly due to the range, but also for the purposes of characterisation.

My accompanist used the score as a guide and in fact arranged the verses to suggest different moods, reflecting the events of Jenny’s life. For example, the image of Jenny as a trouble maker even at a young age is indicated by a solo baseline in the left hand. Other liberties were taken with tempo, as seen in the line “but gin and rum and destiny play funny tricks”, and Jenny then “kicks the bucket at seventy-six”.
Stephen Sondheim (b. 1930), like Weill, combined commercial success and recognition with sophisticated and innovative readings of identity, genre and style. I sang two of his songs, ‘Green finch and linnet bird’ from Sweeney Todd and ‘Not a day goes by’ from Merrily we roll along in American Songs (Recital 1, 1999) and took part in a semi-staged concert version of The Ballad of Sweeney Todd (1979) with the San Francisco Symphony Chorus in 2001. The work is darker and bloodier than Weill’s ‘The Saga of Jenny’, for Sweeney Todd is a murdering barber, bent on revenge in London in the mid 1880s.

Again, an American composer finds an affinity with an English historical and literary past. I believe that The Ballad of Sweeney Todd is an effective vehicle for commentary on violent social forces and the cult of the helpless individual versus established class and economic structures. (Track 9: ‘Green finch and linnet bird. Score 5: C.’)

My approach to ‘Green finch and linnet bird’ was different to ‘The Saga of Jenny’. This was due to two factors, vocal range and style. The former sits in a traditional soprano range (E above middle C, then 2 octaves above) and I would describe the style as classical, while the latter sits in the low-mid range and has a cabaret or musical theatre style. In ‘The Saga of Jenny’, I also incorporated musical theatre elements such as the use of the speaking voice and treated the score as a guide which was then arranged to support the dramatic narrative of the text.
While we are globally aware of the Civil Rights Movement and African-American achievements in jazz and other popular genres, their presence in the classical world as arrangers, composers and performers should also be recognized. The Harlem Renaissance of the 1920s and 30s\textsuperscript{17} and the work of individuals such as scholar/performer Darryl Taylor, have contributed significantly to the profile of African-American musicians in the classical world.\textsuperscript{18}

The struggle for a new identity, one not contained by slavery, was a major theme in the spirituals by many arrangers, for example H.T. Burleigh (1866-1949) and art songs including the \textit{Three Dream Portraits} (1959) by Margaret Bonds (1913-1972), poetry by Langston Hughes.\textsuperscript{19} The final poem of Hughes' \textit{Three Dream Portraits}, is a strong example of the rhetoric of African-American identity that has sprung from the Civil War of 1861-1865 and later during the Civil Rights Movement of the 1950s and 60s.

\begin{center}
I, too, sing America.
\end{center}

I am the darker brother. They send me to eat in the kitchen when company comes. But I laugh, and eat well, and grow strong.

\begin{center}
Tomorrow, I’ll sit at the table when company comes. Nobody’ll dare say to me, “Eat in the kitchen” then.
\end{center}

\begin{center}
Besides, they’ll see how beautiful I am and be ashamed- I, too, am America.
\end{center}

\textsuperscript{17} The Harlem Renaissance as a movement, began in World War I and ended in the Depression of the mid 1930s. African-American writers produced poetry, fiction, drama and essay dealing with themes such as alienation, marginality, the problems with writing for an elite audience, use of folk material and the blues tradition. The movement celebrated the music of jazz, spirituals and blues in particular.

\textsuperscript{18} \url{http://www.afrovoices.com} Taylor, Darryl (1997). Downloaded 8.10.02.

\textsuperscript{19} Langston Hughes (1902-1967) was a prolific, larger than life figure in the black literary movement. He often recited poems with jazz, blues, spirituals and gospel musicians and traveled around America and the rest of the world, speaking about life as an artist, the struggle for black political freedom and economic wellbeing. In 1932, he went to Russia to make a film about race relations.
(Track 10: ‘I, too, sing America’). This song reflects the contrast in the African-American psyche, that is, the historical violence of slavery and the long struggle for social equality, versus a sense of peace in a strong cultural identity. ‘I, too, sing America’ is loud and driving until the final section, “Besides, they’ll see how beautiful I am and be ashamed”. Here the mood changes and the opening forte theme in the piano accompaniment is now soft and almost muffled.

Although race issues were a major theme for African-American writers and musicians, this was not their only source of inspiration. In ‘The Breath of a Rose’ (1928), another Langston Hughes poem set by the composer William Grant Still (1895-1978), the metaphor of people as flowers and nature as love is explored in such lines as

Love is like dew on lilacs at dawn; comes the swift sun and the dew is gone.
Love is like starlight in the sky at morn, starlight that dies when day is born.
Love is like perfume in the heart of a rose, the flower withers, the perfume goes.
Love is no more than the breath of a rose, no more than the breath of a rose.

Love comes and goes and with the latter, the life of the flower ends for it cannot survive without love. This song has a meditative quality and Still includes many mood indicators such as “slowly, tenderly, very smoothly and with expression, gracefully, with simplicity, dramatically, with pathos, delicately, gracefully, sorrowful” and ends with “as soft as possible, greatly retarded”.

I believe that the comparative study of European and African-American composers reveals multiple contexts for American identity in music. These diverse identities led to new investigations of my singing voice which I will discuss in Chapter Three.
I will conclude this chapter by contextualising the repertoire of my Italian Baroque recital, which extended my work with the Renaissance Players and during my Churchill Fellowship.

**Early music and performance practice**

While the majority of my recital repertoire was American, I presented an entire recital of Baroque music: Italian Baroque (Recital 2, 2001). This comprised a solo cantata by Antonio Vivaldi (1678-1741) and duets and trios by Agostino Steffani (1654-1728) and Antonio Lotti (1667-1740). Investigating the context of the repertoire necessitated a review of the early music movement and performance practice issues. Today, "historically authentic" performances are heard on recordings, in festivals, discussed in journals, on the internet and in other media. From 1990-2002, I have been researching the repertoire and the debates surrounding early music from a performer’s perspective. When one considers the primary and secondary sources, many questions arise and possible answers are proposed by musicologists and performers.

My initial experiences of the early music movement and its debates were with Winsome Evans and the Renaissance Players. Evans summarizes her approach as

> to demonstrate the ensemble’s [The Renaissance Players] particular function of giving new life, or rebirth, to music of the past and the present, attempting by scholarly research and/or historical hypothesis to reproduce and recapture lost performance styles.²⁰

And I agree with this combination of scholarly research and historical hypothesis, breathing new life into performances of past and present repertoire.

Richard Taruskin (1995) is another important figure in my performance practice research. He suggests a collaborative rather than combative relationship between performers and musicologists, building a mutually informative and inspirational relationship. Taruskin frames his argument in postmodern terms and talks of opening up creative and re-creative borders, rather than establishing correct interpretations. Ultimately, we cannot exactly reproduce the sounds and performance practices of the past, but we can use the primary and secondary sources to inform and guide our performances.

The solo secular cantata

The solo secular cantata and its variations, (chamber duets and trios) had a specific context and set of stylistic conventions. The cantata was the leading form of vocal chamber music in Italy from approximately 1630-1730 and evolved from a relatively short piece with continuo accompaniment into a form which encompassed several contrasting movements and reflected contemporary operatic music. Structurally, cantatas comprised two recitatives and two da capo arias with contrasting themes or two arias separated by a recitative.

In Vivaldi’s *Amor hai vinto*, the first aria conveys a sense of defeat and longing. The singer feels like a boat lost at sea, being tossed and turned by pain “passo di pena in pena come la navicella.” In the second aria, the singer is liberated with a sense of hope, for the object of affection gives signs of interest “se à me rivolge il ciglio l’amato mio tesoro, non sento più martoro mà torno à respirar.”
Ornamentation of the da capo was the stylistic convention of the day and this conveyed a heightened excitement to the sentiments expressed the first time.

Chapter 3: A singer’s process

Having looked at the context of my recital repertoire, I gained a deeper insight into my singing voice by viewing the recitals, which comprise rehearsal and performance, as case studies. Yin (1994: 13) states that a case study “investigates a contemporary phenomenon within its real-life context.”

My rehearsal process had two parts, that is, private and ensemble. Private rehearsal was where I learnt my notes and rhythms, pronunciation and memorization of text and score analysis. Ensemble rehearsal was different for each recital. American Songs (Recital 1, 1999) and Theatre and Nostalgia (Recital 4, 2002), for voice and piano was a relatively straightforward process. Rehearsals were generally one to two hours at a time. A collaborative approach was taken, with myself as the artistic director. However for issues such as phrasing, breathing and balance between parts, the first consideration was to support the singer.

Rehearsals for American Folk (Recital 3, 2001) were broken down into the various smaller combinations within the larger ensemble of voice, flute and piano. This recital involved diverse genres and styles such as art songs, a commission, improvisations and arrangements. Rehearsals were shorter and more frequent as the program was not fixed, but evolved and changed as we rehearsed.
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Chapter 3: A singer’s process

Having looked at the context of my recital repertoire, I gained a deeper insight into my singing voice by viewing the recitals, which comprise rehearsal and performance, as case studies. Yin (1994: 13) states that a case study “investigates a contemporary phenomenon within its real-life context.”

My rehearsal process had two parts, that is, private and ensemble. Private rehearsal was where I learnt my notes and rhythms, pronunciation and memorization of text and score analysis. Ensemble rehearsal was different for each recital. American Songs (Recital 1, 1999) and Theatre and Nostalgia (Recital 4, 2002), for voice and piano was a relatively straightforward process. Rehearsals were generally one to two hours at a time. A collaborative approach was taken, with myself as the artistic director. However for issues such as phrasing, breathing and balance between parts, the first consideration was to support the singer.

Rehearsals for American Folk (Recital 3, 2001) were broken down into the various smaller combinations within the larger ensemble of voice, flute and piano. This recital involved diverse genres and styles such as art songs, a commission, improvisations and arrangements. Rehearsals were shorter and more frequent as the program was not fixed, but evolved and changed as we rehearsed.
This rehearsal approach was also a means of protecting my voice, for long rehearsals in which I moved between genres and styles would fatigue my voice.

Italian Baroque (Recital 2, 2001) involved the most difficult ensemble rehearsals, as they were long (three to four hours). This was due to factors such as a technically demanding program and differing levels of familiarity with the repertoire and style. For example, Kara Lundsdatter commented that despite extensive private rehearsal, it was difficult to connect her vocal line with mine, given the intricate harmonic and rhythmic structure of the music. A missed entry or wrong note could unravel the patterns of imitation and repetition. Successful early music ensembles such as The Renaissance Players, Hesperion XX and Il Giardino Harmonico, rehearse and perform together for years, thus learning from and with each other continuously. I believe this is an effective approach to early music.

**Italian Baroque: vibrato**

Following my work with the Renaissance Players and my experiences during the period of the Churchill Fellowship, I created Italian Baroque (Recital 2, 2001). In this recital, my aim was to connect performance practice research with my singer’s process. On arriving at San Francisco State University for my exchange program, I found that the library housed the *de Bellis Collection*. This unique collection contains material on the cultures of the Italian peninsula from antiquity to the present day. Frank V. de Bellis, a San Franciscan businessman and patron of the arts, presented the university with artifacts from ancient Italy. One can access original manuscripts, rare books, first editions, archival and modern recordings and books on music history.
After researching several manuscripts, I chose to present a solo secular cantata, *Amor hai vinto* and various duets and a trio. The repertoire was highly virtuosic and so the technical demands were significant. Kristina Kays, a vocalist and colleague at San Francisco State University, agreed to perform in the duets and trio and we chose the repertoire together, taking range, contrast in harmony, melody, rhythm, poetic theme and our own taste into consideration. Unfortunately, she had to leave for Germany unexpectedly, and this left me in a difficult position, for we had basically crafted the recital to our technical abilities and musical taste. Fortunately, Kara Lundsdatter was available and enthusiastic about the repertoire, agreeing to many extra hours of rehearsal, given her late involvement in the recital.

Vibrato is one of the most hotly debated issues in performance practice and it was discussed during our rehearsal process. In the Renaissance Players, Evans did not encourage a wide vibrato. If we take Track 2: ‘Salve virgo virginum’, a straight tone is produced for tuning purposes and vocal blend. 21

From my discussions about vibrato with several voice coaches in Europe and America during my Churchill Fellowship, 22 I found that while the early music movement has many supporters of straight tone and less vibrato than in 19th century operatic genres and styles, others, myself included, believe that vibrato should be added and diminished, depending on context.

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21 *The Ring of Creation.*

22 For example Marius van Altena at the Royal Conservatory in the Hague and Kenneth Cooper at the Manhattan School of Music in New York.
In my practical vocal ensemble experience, a duet or trio benefits from less vibrato, for tuning is better and the voices sound as one, rather than two or three distinct solo voices.

In solo repertoire on the other hand, vibrato can be treated like an ornament and controlled by the singer. I believe there is more freedom with vibrato in this case.

In Italian Baroque, all the vocal lines were heavily ornamented, thus a wide soloistic vibrato would not be effective in ensemble. Furthermore, the vocal lines often imitated each other, moving in intervals of thirds and sixths. While there was a natural contrast in timbre and colour between our voices, combining two or three vibratos with major variations would have made tuning difficult. (Track 11: 'Ravvediti, mio core'. Score 6: C.)

My approach in the solo cantata, Amor hai vinto was different. Issues mentioned in relation to the duets were not as crucial, given that there was only one vocal line, I was more flexible with the degree of vibrato. My main concern in this case was to convey the drama of the poetry and one way to do this was by adding and diminishing vibrato. For example in recitative lines such as “amor hai vinto” and “in qual strano e confuso” and in the two da capo arias, “passo di pena in pena” and “se à me rivolge il ciglio l’amato mio tesoro”. On the da capo, I added other ornaments such as passing notes, divisions, appoggiaturas and trills and my references for this process included Donington (1973), Kenyon (1988), Leppard (1988) and Neumann (1989). These additions were not written out and could change with each new rehearsal and performance experience.

(Track 12: Amor hai vinto. Score 7: C.)
American songs: performance practice

In American Songs (Recital 1, 1999), I explored the diversity of American musical identity by combining songs by American and African-American composers. Art songs by Ned Rorem and Samuel Barber were presented alongside art songs by William Grant Still and Margaret Bonds. I began the recital with a focus on African-American musical identity through the spirituals. 'Sometimes I feel like a motherless child' and 'Lord I just can't keep from cryin' sometimes', the former arranged by H.T. Burleigh (1866-1949) and the latter by Margaret Bonds (1913-1972). Performance practice questions arose.

Spirituals were originally performed by African slaves, but with the abolition of slavery in 1865, new performance contexts and processes arose. The songs spread from the plantations and churches to the concert halls of Europe and America. For example, Darius Milhaud became fascinated by the melodies and dynamics of performance, while African-Americans regarded the spirituals as historical accounts of the African-American struggle for respect in American society.

After discovering this historical context, I was challenged as to how an Australian of Greek background should present these songs. My first option was to follow the established conventions of art song, given that Burleigh and Bonds' arrangements employed piano and voice.
However, my earlier experience with Sephardic music, another oral tradition, led me to consider ornamentation, rubato and exploration of timbre throughout my vocal range. This approach regards the score as a guide, with the singer being open to inspiration during performance. (Track 13: ‘Sometimes I feel like a motherless child’.)

Ultimately, the most important references for my interpretation were recordings by African-American singers such as Kathleen Battle, Jessye Norman, Marian Anderson and Barbara Hendricks.\(^{23}\) I studied their phrasing, dynamics, ornaments, pronunciation of the text and listened closely to their vocal timbres. These performances supported my experiences with the oral Sephardic musical tradition and added the African-American perspective. As in the case of Mordecai, Kiek and Cole from the Renaissance Players, I did not copy the African-American singers, but regarded them as primary sources for my performance practice investigations, incorporating their style into my approach.

Theatre and Nostalgia: arrangements

Song cycles were the focus of Theatre and Nostalgia (Recital 4, 2002) which included *Six Chansons de Théâtre* by Darius Milhaud and *Three Theatrical Songs* by Milton Babbitt. I concluded the recital with an arrangement, combining songs by Francis Poulenc and Kurt Weill. This was a continuation of ideas applied previously in Coda, for example ‘Camel’ which combined a Sephardic song, ‘Dame la mano’ with an original Coda composition.

Initially my aim was to present a cycle by Poulenc and one by Weill. As I considered the repertoire, individual songs by both composers interested me more than complete cycles. In the case of Poulenc, I chose ‘C’ and ‘Violon’. Weill’s ‘Complainte de la Seine’, ‘Youkali’ and ‘The Saga of Jenny’ complemented the thematic, harmonic and stylistic elements in the two Poulenc songs. This arrangement challenged my singing voice, particularly in Weill’s songs, for he wrote for the singing-actor in the low-mid vocal range. (Track 8: ‘The Saga of Jenny’. Score 4: C.) I looked to recordings by Teresa Stratas and Dawn Upshaw for guidance in terms of style and vocal timbre. I chose these singers because they are classically trained like myself, for example Upshaw graduated from the Manhattan School of Music in New York, and both captured the essence of Weill’s singing-actor.

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Once again, phrasing, dynamics and pronunciation of the text were key elements in their interpretations. Even though the vocal line remained mostly in the low-mid range, a warm, light timbre was used that was very expressive and rich in colour and nuance.

American Folk: improvisation and commission

American Folk (Recital 3, 2001) was the most experimental of the four recitals in terms of repertoire choice and performance setting. I combined art songs, improvisations, a vocalise, folk song arrangements by American composers John Corigliano and Jake Heggie and a new work by Jono Kornfeld. I wanted the stage to reflect the fluid and organic response to genre and style. This was enhanced by dim lights, flower petals on stage and performers with bare feet, combining a theatre and recital format.

My earlier experiences with Coda provided a foundation for improvisation in American Folk, but it was an improvisation class taught by Hafez Modirzadeh at San Francisco State University that stimulated a deeper commitment to this practice. Modirzadeh, an Iranian- American saxophonist and composer, combines teaching and an active performing life. Thus his theories illustrate a strong link to practical experimentation, drawing from diverse genres and styles such as jazz, minimalism and world music.

I met Chloe Scott, the flute player for American Folk, in this class. After working together, we recognized a common approach to improvisation. This included a recognition of the flute and voice as equal partners with unique sounds. We explored this relationship in the opening sequence of the recital. (Track 16: ‘Long time ago’- ‘Shakuhachi’- ‘The Salley Gardens.’ Score 10: C.)
‘Long time ago’ is a traditional American folk song which can be set in various ways. I chose to begin with a solo vocal line in tempo rubato. The flute then entered, improvising in a heterophonic texture. This continued for the final verse with the flute executing more ornate lines with heightened intensity. ‘Shakuhachi’ followed and in this scoreless improvisation, we used the scale F, Gb, Ab, Bb, C, Db, Eb, seeking to recreate sounds made by the shakuhachi, a Japanese bamboo flute. This included breathy tone, wide range, slides and other bendings of pitch. ‘Shakuhachi’ concluded with the flute reinforcing opening pitches of the next song ‘The Salley Gardens’, an Irish folksong arranged by John Corigliano.

The boundaries between arrangement and improvisation became blurred in American Folk, as I have shown in the previous discussion. This is further reinforced by my treatment of Jake Heggie’s ‘The Leather-winged bat’. (Track 15: ‘The Leather-winged bat’. Score 9: C.) Structurally, I wished to end the recital with all three ensemble members involved. However, Heggie’s song only used the voice and piano. Since this was an arrangement of a folk song and the flute is prominent in folk music, I decided to add Scott in the choruses and at certain points in the verses. For example such phrases as “if one didn’t love me, the other one would.”

I found the fluidity of genre and style liberating in American Folk. Scott and I became composer/performers, making musical choices throughout the rehearsal and performance process, as opposed to Theatrical Songs, where the majority of the repertoire involved detailed scores, for example ‘Nuvoletta’ by Samuel Barber and Six Chansons de Théâtre by Darius Milhaud.
Jono Kornfeld, another member of the musical community at San Francisco State University, agreed to write a song for flute and voice in American Folk. This process began with discussion about text possibilities, vocal and instrumental range and stylistic influences. For example, Kornfeld has studied Jazz extensively and combines classical and jazz compositional techniques. My approach as artistic director was not to interfere with the initial compositional process. Kornfeld chose the text, a poem entitled ‘Indescribable’ by Carlos Ramirez and verified that I would be comfortable with this choice. Once the first draft was complete, Kornfeld worked with the ensemble in rehearsal, explaining his compositional process in order to inform and guide the performance process. Accuracy of pitch and rhythm was discussed, as well as developing a sense of brilliance and excitement in the flute part. This was juxtaposed with a relaxed vocal style often used in jazz. (Track 14: ‘Indescribable’. Score 8: C.)

My performance process for ‘Indescribable’ was unique, in that I could work directly with the composer on my interpretation. Kornfeld was supportive with his comments and generous with his time, conveying the sense that he trusted my musical skill and vision.
While I incorporated ideas from one recital to the next, each was unique and provided new challenges and options. Thus the process of researching, rehearsing and performing the repertoire has been diverse. However, a common thread was what Larry J. Solomon referred to as ‘global perspective of differing cultures living together on a single planet… and an acceptance of these differences, each as valid as the other…’. In my musical performances, the ‘global perspective’ went beyond accepting differences, to performing differences. For example, Italian Baroque to American Folk, Renaissance Players to Coda and acoustic to electronic music.
Chapter 4: A synthesis of context and process.

Performance involves a synthesis of technique, contextual knowledge and process. As I have illustrated in Chapters One, Two and Three, an artistic vision and its interpretation evolves through the interaction of historical research and the current context of the performers. This not only applies to recitals such as Italian Baroque, but also to Coda’s new compositions and the fluidity of structure and concept in American Folk for example.

The act of prioritizing and presenting information relating to my performance practice and process was significant. Ultimately, I combined a scholarly and experiential mode of expression, discussing technical, interpretive and research questions. In terms of the technique used to present the repertoire, this remained constant throughout. A soprano range was used (middle C and two octaves above). Theatre and Nostalgia required more acting with the voice, in other words some spoken sections and a concentration in the lower vocal range. Vibrato was added and diminished depending on the context, particularly in the solo versus ensemble pieces in Italian Baroque. Interpretive questions and ideas grew from the historical research, particularly in the African-American spirituals and art songs of American songs. Some contexts and processes were very familiar, for example in Italian Baroque. The work with the Renaissance Players and my research on the Churchill Fellowship provided a strong foundation in performance practice and performance.
The African-American art songs, spirituals and the musical theatre repertoire of
Sondheim and Weill were relatively new performance choices. A comprehensive study of
the score was essential for the presentation of this repertoire, particularly the drama
revealed by the characters and stories being told. This shifted my focus from technical to
interpretive aspects of the music. Experiences with Coda gave me grounding here, for I
began to work with technology (microphone, drum programming with the acoustic
sound) and new music inspired by diverse styles such as jazz, folk, pop and techno.

My aim in all four recitals was to present performances that would challenge the limits of
my technique and imagination, going beyond musical contexts and supporting a need for
global understanding and collaboration. This need has been magnified for me, post
September 11th 2001 and also by the tragic events of October 12th 2002 in Bali, Indonesia
that have affected many Australians deeply. For me, such events reinforce the need to
accept diversity, rather than to support mono-cultural and uniform contexts. Musical
performance can play a positive role in this emerging global perspective, for it involves
the simultaneous co-existence and co-operation of multiple contexts and processes of
repertoire, performers and audience. All three are unique, yet share enough common
elements to communicate and create an event, with neither one proscribing or controlling
the experience.
Technology is another important tool in this global collaboration, for it facilitates the juxtaposition of diverse sounds and styles. One example is the impact of technology on genre and style, as seen in the terms folk and world music. Folk music is used to refer to a culture's traditional music, for example the Sephardic songs presented by the Renaissance Players. The term world music now refers to the former as well as emerging hybrid styles which incorporate electronic music, for example in the work of Coda.

Finally, I believe that we can gain a deeper insight into diverse cultures by sharing our similarities and differences in musical performance. Such experiences can create new contexts and processes, thus leading to opportunities for stronger connections in our global community.
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**Discography**


Appendix A

Four Recitals: repertoire and performance
Recital 1: American Songs

Venue: School of Contemporary Arts, University of Western Sydney.
Performance Space, Penrith Campus.
Sydney, Australia.

Time/Date: 30th November 1999, 7:00pm.
Artists: Mina Kanaridis (soprano)
Jo Allen (piano)

'Sometimes I feel like a motherless child'
'Lord, I just can't keep from cryin'

'The Breath of a Rose'

Three Dream Portraits
i. 'Minstrel Man'
ii. 'Dream Variation'
iii. 'I, too, sing America'

'Nuvoletta'

Four Poems of Tennyson
i. 'Ask no more'
ii. 'Now sleeps the crimson petal'
iii. 'Far-far-away'

'Green finch and linnet bird' from Sweeney Todd
'Not a day goes by' from Merrily we roll along

arr. H.T. Burleigh (1866-1949)
arr. Margaret Bonds (1913-1972)

William Grant Still (1895-1978)
Margaret Bonds (1913-1972)

Samuel Barber (1910-1981)
Ned Rorem (b.1923)

Stephen Sondheim (b.1960)
Recital 2: Italian Baroque

Venue: School of Music, San Francisco State University.
Knuth Hall.
San Francisco, USA.

Time/Date: 27th February 2001, 8:00pm.

Artists: Mina Kanaridis (soprano)
Kara Lundsatter (soprano)
Daniel Akerman (baritone)
Jonathan Rhodes Lee (harpsichord)

Amor hai vinto
(solo cantata)

Toccata 1,
‘Partita sopra l’aria di folia’

‘Su, ferisci, alato arciero’
‘Ravvediti, mio core’

‘Amor, che spera’
‘Lamento di tre amanti’

Antonio Vivaldi (1678-1741)
Girolamo Frescobaldi (1583-1643)
Agostino Steffani (1654-1728)
Antonio Lotti (1667-1740)
Recital 3: American Folk

Venue: School of Music, San Francisco State University.
Knuth Hall.
San Francisco, USA.

Time/Date: 7th May 2001, 8:00 pm.

Artists: Mina Kanaridis (soprano)
Chloe Scott (flute)
Steve Damonte (piano)

‘Long Time Ago’ arr. Mina Kanaridis (b.1972) and Chloe Scott (b.1978)

‘Shakuhachi’

Three Irish Folk Songs Settings
i. ‘The Salley Gardens’
ii. ‘The Foggy Dew’
iii. ‘She moved through the fair’

arr. John Corigliano (b.1939)

‘Vocalise’

‘Indescribable’

‘The Mad Maid’s Song’

Three American Folk Songs
i. ‘Barbry Allen’
ii. ‘He’s Gone Away’
iii. ‘The Leather-winged bat’

Henry Cowell (1897-1965)
‘Jono Kornfeld (b.1970)

David Diamond (b.1915)

arr. Jake Heggie (b.1965)
Recital 4: Theatre and Nostalgia

Venue: San Francisco Conservatory of Music.
Agnes Albert Hall.
San Francisco, USA.

Time/Date: 20\textsuperscript{th} April 2002, 5:00pm.

Artists: Mina Kanaridis (soprano)
Leesa Dahl (piano)

\textit{Six Chançons de Théâtre}

i. ‘La Bohemienne’
ii. ‘Un petit pas’
iii. ‘Je suis dans le filet’
iv. ‘Chacun son tour’
v. ‘Mes amis les cygnes’
vi. ‘Blancs sont les jours’

Deux Chançons

i. ‘Chanson de l’aveugle’
ii. ‘La chanson du Printemps’

\textit{Three Theatrical Songs}

i. ‘As Long as it isn’t love’
ii. ‘Penelope’s night song’
iii. ‘Now you see it’

‘Nuvoletta’

‘C’
‘Complainte de la seine’
‘Violon’
‘Youkali- Tango Habanera’
‘The Saga of Jenny’

Darius Milhaud (1892-1974)

Milton Babbitt (b.1916)

Samuel Barber (1910-1981)

Francis Poulenc (1899-1963)
Kurt Weill (1900-1950)
Francis Poulenc
Kurt Weill
Kurt Weill
APPENDIX B

Performances in San Francisco
San Francisco Symphony Chorus member and soloist from June 2001- April 2002

San Francisco Symphony Chorus was established in 1972 at the request of Seiji Ozawa, then the Symphony’s Music Director. The 200-member Chorus today gives a minimum of twenty-four performances each season and has sung under the world’s major conductors, including Music Director Michael Tilson Thomas, Conductor Laureate Herbert Blomstedt, Kurt Masur, Wolfgang Sawallisch, and Robert Shaw. Louis Magor served as the Chorus’s Director during its first decade. In 1982 Margaret Hillis, then the world renowned director of the Chicago Symphony Chorus, assumed the ensemble’s leadership, and the following year Vance George was named Director. The chorus is made up of thirty paid and 170 volunteer singers. It has become known around the world through its award-winning recordings with the San Francisco Symphony.

<table>
<thead>
<tr>
<th>Composer</th>
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<tr>
<td>W.A. Mozart</td>
<td>Requiem</td>
<td>June 29, 30 2001</td>
</tr>
<tr>
<td>Stephen Sondheim</td>
<td>Sweeney Todd</td>
<td>July 19, 20, 21 2001- soloist</td>
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<tr>
<td>J.Brahms</td>
<td>Ein deutsches Requiem</td>
<td>Oct 10, 11, 12, 13 2001</td>
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<tr>
<td>A.Dvorak</td>
<td>Stabat Mater</td>
<td>Nov 1, 2, 3 2001</td>
</tr>
<tr>
<td>Various</td>
<td>Nancy Bechtle Farewell</td>
<td>Dec 3 2001- soloist</td>
</tr>
<tr>
<td>Various</td>
<td>A Choral Christmas</td>
<td>Dec 9 2001- soloist</td>
</tr>
<tr>
<td>H.Villa-Lobos</td>
<td>Choros No.10</td>
<td>Dec 12, 13, 14, 15 2001</td>
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<tr>
<td>J.S.Bach</td>
<td>Christmas Oratorio</td>
<td>Dec 21, 22 2001</td>
</tr>
<tr>
<td>C.Ives</td>
<td>Symphony No. 4</td>
<td>Jan 31, Feb 1, 2, 3 2002</td>
</tr>
<tr>
<td>Various</td>
<td>Spring Choral Concert</td>
<td>March 10 2002- soloist</td>
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Philharmonia Baroque Orchestra and Philharmonia Chorale

Since its founding in 1981, San Francisco’s Philharmonia Baroque Orchestra has been dedicated to historically- informed performance of Baroque, Classical and early Romantic music on original instruments. Under the leadership of Nicholas McGegan, its music director since 1985, Philharmonia performs a subscription season throughout the Bay Area, and is heard on tour in Southern California and nationwide. As well as Mr.McGegan, the orchestra has welcomed to its podium eminent guest conductors such as William Christie, Andrew Parrott, Jordi Savall, Monica Huggett, and Stanley Ritchie.

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<th>Work</th>
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<td>G.F.Handel</td>
<td>Acis and Galatea</td>
<td>Sep 15, 16, 19, 21, 22 2001</td>
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<tr>
<td>J.S.Bach</td>
<td>Mass in B minor</td>
<td>Nov 29, Dec 1, 2, 5, 7 2001</td>
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American Bach Soloists

Favourites of the Berkeley Early Music Festival, the American Bach Soloists were founded in 1990 under the leadership of Jeffrey Thomas, a Bay Area teacher, singer and conductor. Currently, Jeffrey is associate professor of music and director of choral ensembles at the Davies Campus.

J.S.Bach Various cantatas June 2002

San Francisco State Chamber Singers member and soloist Aug 2000- May 2001

With over 150 singers participating in four ensembles, San Francisco State is becoming one of the area’s most active centres for choral music. The Chamber Singers, whose debut recording Sing me to Heaven was released in February 2000, have appeared in concerts, festivals, and conferences throughout California and abroad (China and Cuba).


San Francisco State University Music Department

A Baroque Flute recital performed on period instruments
Feb 21, 2002
J.D. Van Hagen- flute
Susan Harvey – harpsichord
Amy Brodo – cello
Mina Kanaridis- soprano
APPENDIX C

Selected scores
Selected scores

1. Barber, Samuel. ‘Nuvoletta’
2. Diamond, David. ‘The Mad Maid’s song’
3. Rorem, Ned. ‘Now sleeps the crimson petal’
4. Weill, Kurt. ‘The Saga of Jenny’
5. Sondheim, Stephen. ‘Green finch and linnet bird’
6. Steffani, Agostino. ‘Ravvediti, mio core’
7. Vivaldi, Antonio. *Amor hai vinto*
8. Kornfeld, Jono. ‘Indescribable’
9. Heggie, Jake. ‘The Leather-winged bat’
10. Corigliano, John. ‘The Salley Gardens’

CD

Track 5
Track 6
Track 7
Track 8
Track 9
Track 11
Track 12
Track 14
Track 15
Track 16
Nuvoletta

James Joyce
(Pastoral Wake)

Allegretto

Voice

Piano

Nuvo
corn grasia

senza pedale

con pedale

let-ta in her light dress, spun of

was look-ing down on them, leaning


Collected Songs for High Voice
©1971 G. Schirmer, Inc.
The Mad Maid's Song

ROBERT HERRICK (1591-1674)

 Allegretto inquieto \( \text{j. \approx 84} \)

DAVID DIAMOND (1930)

Soprano

Flute

Allegretto inquieto \( \text{j. \approx 84} \)

Harpsichord (or piano)

Good-morrow to the—

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Printed in U.S.A.
NOW SLEEPS THE CRIMSON PETAL

Alfred Lord Tennyson (1847)  NED ROREM

Allegretto scherzando (J=112)

Voice

Allegretto scherzando (J=112) sempre leggero

Piano

(intimate, whispered)

Now sleeps the crimson petal, now the white;

Nor waves the cypress in the

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BH. BK. 664

Four Poems of Tennyson
1. Jenny made her mind up when she was three,
   She, herself, was going to trim the
   Christmas tree;

2. Jenny made her mind up when she was twelve,
   That into foreign languages
   Christmas Eve she lit the candles, tossed the
   she would delve.

3. Jenny made her mind up at twenty-two,
   To get herself a husband was the
   But at seventeen to Vassar it was
   thing to do,

4. Jenny made her mind up at thirty-nine,
   She would take a trip to the
   She was only on vacation, but the
   fore she was done,

5. Jenny made her mind up at fifty-one,
   She would write her memoirs be
   The very day her book was published

Weill, Kurt. From Berlin to Broadway.
© 1941 and renewed 1969
Hampshire House Publishing Corporation.
Chappell & Co., Inc. New York
GREEN FINCH AND LINNET BIRD
from Sweeney Todd

Music and Lyrics by
STEPHEN SONDHEIM

Allegretto, poco rubato ($= 112$)

Johanna: $mp$

Green finch and linnet bird,

Night ingale, black bird, How is it you sing?

How can you jubilate, sitting in cages, Never taking wing?
Ravvediti, mio core

A che giovano, tantte lagrime, tantte giovano, tantte lagrime, tantte lagrime, tantti gemiti. A che giovano, tantte lagrime, tantte lagrime, tantti gemiti.

If the sighs and the torments

giovano, sej sospiri, sej martiri, sej martiri, sej sospiri, sej martiri, sej martiri.

Serve only to increase your sorrow

Servo so loud accresci il doere, servo so loud accresci il dolore.
Amor hai vinto

Ge-lì di o-gni ve-na scos-re mi sen-to il san-gue, e

sole mi ser-ba la vi-ta af-fan-zi, e pe-ne. Mi

pal-pita nel se-no con mo-ve soos-se il co-re.

Ciu-ri cru-de, e quanto hà dà da-ra-r que-sti'-spro tuo ri-gu-re?

Vivaldi, Antonio Cantatas for solo voice.
Recent Researches in the Music of the Baroque Era.
Indescribable

Jono Kornfeld
Text by Carlos Ramirez

Lively, Bright

Voice

Flute

rubato

Accel. to trill

giusto

mp

f

p

mf

I'll never get used to these city streets

but the flowers in the front yard,

overlap with flute

Composed 2002
The Leather Winged Bat

Hi-o day-o didde-o-dum Hi-o day-o didde-o-dum

Hi-o day-o didde-o-dum didde didde-um da da

THREE IRISH FOLKSONG SETTINGS

Padraic Colum

Andante

I. The Salley Gardens

Traditional Folksong

arranged by

John Corigliano

\( \text{quasi} \)

Down by the Salley-

\( \text{p} \)

languorous

gardens my love and I did meet. She passed the Salley-

dolce

gardens with little snow-white feet. She

bid me take love easy as the leaves grow on the tree. But

\( \text{mf} \)

\( \text{pp} \)

\( \text{p} \)

being young and foolish with her did not agree.

\( \text{mf espr} \)