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Creation, Understanding, and Reflection in a Senior Vocal Performance Half Recital

Kaitlyn Langford

Senior Honors Project

**Submitted in partial fulfillment of the graduation requirements
of the Westover Honors College**

Westover Honors College

April 5, 2023

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Table of Contents

Table of Contents	2
Introduction	4
Purpose and Problems	5
Literature Review	6
Problem One: Research chosen repertoire through biographic information of composers, historical perspectives, and circumstances of each composition.	14
Problem Two: Prepare a recital through an established creative process, analysis of musical elements, completion of preview jury, and an established understanding of the influences of my performance.	35
Problem Three: Performance of senior vocal half recital on November 11, 2022	48
Problem Four: Reflect on the experience, prestige, and issues surrounding my performance.	49
Conclusions & Implications for Music and Pedagogy	60

Works Cited _____ 63

Appendices _____ 72

Introduction

Music majors begin taking private lessons on their principal instrument during their fall first year to prepare for the feat of a senior recital. One learns through their courses that to fully understand a composition, one must acknowledge the individual history, culture, purpose, music theory, compositional structure, and aural components that create each work. This is common practice and is reflected in the numerous literature of musicians preparing for recitals. However standard procedures ignore the creative process of pedagogy and the importance of reflection in continuous musical growth. With the intent of improving music pedagogy and performance, my research aims to expand these confines and introduce post-recital reflection, performance comment analysis, and using reflection as a tool for the improvement of practice and research.

Honest reflection allows one to analyze their intended purposes juxtaposed against the reality of their efforts. This research provides biographic information of composers, historical perspectives, and circumstances of each composition; indicative of common practice. Additionally, this research sheds light on the creative process leading up to recital and the individual musical elements performed in recital. The context provided allows the reader to better understand the reflection components of this thesis. Personal reflection assists the researcher in improving their own musical endeavors and pedagogy as a future music educator. This expanded recital thesis serves to commemorate a moment of pride while improving common practice to include a mindset of continual growth beyond recital.

Purpose

With the intent of improving music pedagogy and performance, the purpose of this performance project is to research, perform, and reflect on my senior vocal music half recital given on November 11, 2022.

Problems

The specific problems of this study were to:

- 1) Research chosen repertoire through biographic information of composers, historical perspectives, and circumstances of each composition.
- 2) Prepare a recital through an established creative process, analysis of musical elements, completion of preview jury, and an established understanding of the influences of my performance.
- 3) Performance of senior vocal half recital on November 11, 2022
- 4) Reflect on the experience, accomplishments, and issues surrounding my performance.

Literature review

Numerous performers when preparing for recital have researched the biographical information of their composers, established an understanding of historical circumstances, with an analysis of musical technique or composition. Diverse collections of literature contain the preparatory research and analysis of vocal performance. This collection contains documentation of the current music academic standards in recital research by presenting the theses of Bass, M. (2016), Boone, K. S. (2008), and Haverdink, A. (2018) in the following section.

Boone, K. S. (2008). *Graduate Vocal Performance Recital Document* (Order no.

1450608) [Masters dissertation, University of Texas at San Antonio]. Available from ProQuest Dissertations & Theses Global. Retrieved from

<https://ezproxy.lynchburg.edu/login?url=https://www.proquest.com/dissertations-theses/graduate-vocal-performance-recital-document/docview/304832097/se-2>

The purpose of the *Graduate Vocal Performance Recital Document* was to provide biographical, historical, and analytical commentary on the composers presented in Boone's Vocal Performance recital at the University of Texas at San Antonio (2008). This graduate document contained 105 pages which included a table of contents, acknowledgements, abstract, list of musical examples, composers, endnotes, appendix a, appendix b, translations, bibliography, recital program, and vita. First the dissertation begins with acknowledgements thanking their loved ones and teachers that contributed to Boone's success. Then the abstract introduces their purpose and is followed by the table

of contents. Before discussing their research they provide a list to the musical examples utilized in the dissertation. Boone then presents their research of composers in the programmatic order, studying Antonio Vivaldi (1678-1741), Richard Strauss (1864-1949), Wolfgang Amadeus Mozart (1756-1791), Joseph Canteloube (1879-1957), Amy Marcy Beach (1867-1944). Each composer entry is outlined through biography, historical context, musical analysis, and performance practice. Biographies contained information regarding each composer's birth, nationality, career, and notoriety. Followed by the historical context of each composer introducing the context and purposes of each repertoire selection. Musical analysis and performance practice presents discussions of the demands created by the composition of each selection. Boone additionally provides endnotes to clarify their research alongside an Appendix A which presents maps of locations discussed and Appendix B which presents Mrs. H. H. A. Beach's ten music commandments for young composers. Following appendices, translations are provided in programmatic order for clarification of the foreign language text in performance. The bibliography contained 57 sources of which all contain notoriety deemed appropriate for a master's level thesis. In conclusion to their bibliography, Boone provided a copy of their Master Vocal Recital program for February 20, 2008 and their personal vita which describes who they are and their history and career in music. Boone's research reflects the expectations of common practice by musicians in higher education. My research utilized a similar framework allowing for the pursuit of music professionalism respected within the field of study.

Haverdink, A. (2018). *Across the Ages of Music and Emotions: What It Is To Be Human*

A Reflection on My Senior Voice Recital. [Honors thesis, Frederik Meijer Honors College at Grand Valley State University]. Available from ScholarWorks@GVSU. https://scholarworks.gvsu.edu/cgi/viewcontent.cgi?article=1679&context=honors_projects

Haverdink completed a senior voice recital at Grand Valley State University with aims to demonstrate the technical and emotional processes of music when performing. This undergraduate senior honors project of 12 pages included an overview, four sections detailing emotions evoked in repertoire, and a bibliography. Haverdink's four sections addressed feelings of love, sadness, longing, and passion. Through these emotional themes the performer analyzed each composers and librettists' intended emotion in comparison to their own personal interpretation. For each individual song presented in that theme the researcher proceeds to describe the historical circumstances followed by a personal reflection noting (1) Why they initially chose the piece, (2) What they liked/disliked about the piece, and (3) their chosen emotional representation during performance. Haverdink's repertoire included 14 works by composers John Duke (1899-1984), Franz Schubert (1797-1828), Charles Gounod (1818-1893), Frederick Loewe (1901-1988), Henri Duparc (1848-1933), Kurt Weill (1900-1950), Alan Menken (1949-1972), Gabriel Fauré (1845-1924), Dave Malloy (1976-present), Stephen Flaherty (1960-present), Gioachino Rossini (1792-1868), and Jerry Bock (1928-2010). The Bibliography included eleven scholarly and relevant sources. Haverdink's research reflects common practice within the professional field of music, similar in which my research aims. Additionally, this researcher incorporated components of personal

reflection behind music selection and history; however, neglects to comment on how this experience influenced their practice.

Bass, M. (2016). *Senior Vocal Recital: Love, Loss, and Tears* [Honors Thesis, Bemidji State University]. Retrieved from <https://www.bemidjistate.edu/academics/honors/wp-content/uploads/sites/73/2022/11/Love-Loss-and-Tears-A-Senior-Recital-Bass-Molly.pdf>

The purpose of *Senior Vocal Recital: Love, Loss, and Tears* is to share the creative process that happens while learning music and discuss the interpretation through the lens of a shared experience with one's audience. The Honors Creative Thesis includes an introduction, reflection, program notes, resources, and recital program in 12 pages. During reflection Bass provides a reflection of the piece (1), their creative process (2), growth in vocal technique (3), and their personal feelings regarding the cumulative process (4). After reflection the researcher presents the Biographical information, historical circumstance, and translations in programmatic order. In total the recital included 11 works by the following composers; Wolfgang Amadeus Mozart (1756-1791), Gabriel Fauré (1845-1924), Henry Purcell (1659-1695), Cladude Debussy (1852-1953), Vincent d'Indy (1851-1931), Gian Carlo Menotti (1911-2007), Fanny Mendelssohn Hensel (1805-1847), Franz Schubert (1797-1828), George Frederic Handel (1685-1759), Edward Elgar (1857-1934). The thesis referenced 12 sources as base for their research in performance. In addition to research the performer attached a copy of their recital program indicating the senior voice recital of Bass on January 23rd, 2016 at Bemidji

State University. Bass's research reflects the beginnings of a metacognitive practice as they discuss their feelings regarding performer and audience interaction. Despite these beginnings, this research fails to create effective reflection, indicative of growth within their field.

Often performers neglect to include documentation of their creative process and metacognitive efforts that lead to success performance. The following section illuminates the need for expanding music pedagogy to include the documentation of creative metacognition.

Anderson, R. C., Haney, M. (2021). Reflection in the creative process of early adolescents: The mediating roles of creative metacognition, self-efficacy, and self-concept. *Psychology of Aesthetics, Creativity, and the Arts*, 15(4), 612- 626.
<http://dx.doi.org/10.1037/aca0000324>

Anderson and Haney (2021) argue one's creative self beliefs (CSBs) direct the course of one's personal creative process. Within standard practice of documenting one's creative processes often aspects of self perception and reflection were neglected. Despite this, the researchers affirmed the knowledge that one's self perception can directly impact the outcome of their creative endeavors. In order to better understand the impact of creative metacognition the researchers conducted two studies of adolescents. Both studies explored how the adolescents in the study applied and described the

metacognitive aspects of creation; while reflecting on how self-reflective and self-perspectives processes influenced an individual creative task.

It is important to note that artistry is commonly graded on novelty or effectiveness of message; however, in the context of education students are limited by their environments, aptitude, and designated processes for creation. One's creative self-beliefs are responsive to their environment, training, influence of others, and the creator's personality. Beyond external influences, one's creative beliefs are directly impacted by (1) creative self-efficacy, (2) creative metacognition, and (3) creative self-concept which work in tandem to influence how a person creates, their effort, achievement, and self-evaluation. Creative self-efficacy compares one's expectations in contrast to their performance through the practice of applying recalled memory to improve similar tasks. Creative metacognition is the cumulation of self-awareness, strategy, knowledge, regulation of self to accommodate the needs of a given task. Creative self-concept is one's understanding of their own ability to complete a given task.

Their studies concluded that students had more creative potential in environments that fostered positive self-beliefs regarding creativity. Both studies measured creative potential through self reflection on investment, willingness to reflect, and capacity to recall strategic choices that impacted their creations. Upon reflection of their results, the researchers advocated for art integration in order to foster multidimensional flexible thinking within students. When teachers fostered their students' creative endeavors through scaffolding and encouragement, students were more likely to self guide their independent learning when faced with ambiguity. Additionally, these students

demonstrated persistence when faced with challenges, maintaining concentration and enjoyment throughout the process.

The research provided by Anderson and Haney, describes the creative metacognition present in this research. This thesis has a basis in performance, a deeply personal creative endeavor that spans months of continuous work. Including an outline of the creative process of a recital allows for the reflection of my own creative self beliefs through the framework of self-efficacy, creative metacognition, and self-concept.

Loughran, J. J. (2002). Effective reflective practice: In search of meaning in learning about teaching. *Journal of Teacher Education*, 53(1), 33-43.

Loughran (2002) discussed the importance of effective reflective practice in learning and teaching. The research is divided into six sections, (1) an overview of reflection, (2) problems regarding reflection, (3) why reflection is essential, (4) counterpoints, (5) how one learns through experience, and (6) the conclusions of the research. Loughran introduces reflection by acknowledging its commonplace through multiple professions such as teaching, nursing, or law. Within these occupations, workers question and investigate their own knowledge in order to improve and sustain their professional competence. Without reflection, Loughran argued that learned assumptions would undermine the pursuit of knowledge and the improvement of one's practice. Within the researcher's second section the researcher acknowledged the difficulties of reflection as it is under supported especially if it challenges common precedent within a given field. Loughran emphasizes the importance of reflection through the example of a

student teacher. This student teacher develops genuine wisdom of their practice as they try out teaching methods, reflect, and adapt to the needs of their students. The researcher continues to assert that learning through experience alone is not an effective practice. The demands of decision making, responses of others, and other factors inhibit one's ability to adapt or learn in a given situation. It is not until after the moment has occurred that one can reflect on their actions and measure their efficiency, and depending on this adapt their pedagogy. In conclusion the researcher highlighted that effective reflection enables the intertwining of theory and practice, bridging the gap between knowledge and meaningful action.

This research represents the expansion my research intends to provide to the common practice of recital preparation. To expand the recital practice, effective reflection is needed in order to transform the performance into a learning experience. Without reflection, the moment is simply an experience. Rather it should be presented as a milestone of continuous growth and be framed in a manner that is conducive to the improvement of an individual and their instrument.

Summary

The first sum of literature reviewed, presented vocal performance theses that showcase common elements inherent in the process of presenting one's cumulative knowledge in the field. These include a framework for presenting a composer's biographical information, historical circumstances of composition, and musical analysis. Few present reflective components, when present they detail personal feelings regarding the programmatic aspects of the creative process. Utilizing these narratives with the

intent of improving music pedagogy and performance, my research aims to expand these confines and introduce post-recital reflection, performance comment analysis, and using reflection as a tool for the improvement of practice and research.

The second sum of literature justifies the necessity of such expansion, as effective reflection will serve as the basis of my conclusion. Documentation of preparation serves as the context to these self-reflections. In order to analyze the extent of growth with personal vocal technique and performance, this research provides documentation of the creative process leading up to my senior recital. In efforts to better myself as a performer and future educator, this document contains vulnerable and honest self reflection through a personal narrative.

Problem One: Research chosen repertoire through biographic information of composers, historical perspectives, and circumstances of each composition.

Who are the composers of your repertoire? Where were they born? What influenced their works? Are they notorious?

Composer Biographic Information

Five composers contributed to the repertoire found in my half-senior music recital. In efforts to better understand the compositions of Wolfgang Amadeus Mozart (1756-1791), Gabriel Fauré (1845-1924), Roger Quilter (1877-1953), Dave Malloy (1976-present), or Anaïs Mitchell (1981-present), this research finds who these composers were, where they came from, what influenced their works, or how they achieved notoriety. These biographical sketches will serve as an initial framework for

understanding the repertoire present in my research, with findings presented chronologically from the composer's birth.

Wolfgang Amadeus Mozart (1756-1791)

Austrian composer Wolfgang Amadeus Mozart (1756-1791) possessed “technical perfection” in both performance and composition (Lagasse, 2018). Mozart extended his musical capabilities through every genre to create a “luminous beauty of sound” .

Stanwood (2015) added that in thirty-five years, Mozart mastered a multitude of musical forms resulting in 600 works, including 22 operas. Lagasse explained Mozart displayed exceptional talent through his early childhood, declaring him as a remarkable prodigy on the harpsichord, violin, and organ (2018). Williams (2011) claimed Mozart to be “one of the most versatile composers in history” regarding composition and performance.

Mozart began his compositions at age five; by age fourteen, he had composed concertos, sonatas, symphonies, operettas, opera buffas, and his first Opera, ‘Mitridate, re di Ponto’ (1770). Eise (2021) explains that in 1777, Mozart departed with his mother to find secure employment until 1778 when his father found him an occupation in Paris. After his mother’s death, Mozart resigned from his post in Paris and returned home to Salzburg in 1779. From 1779-1792 Mozart often traveled between commissions in Vienna and Munich. After marrying Constanze Weber in 1782, Mozart began teaching and performing public concerts. Lagasse explains that in Vienna, Mozart met Austrian composer Joseph Haydn (1732-1809). The composers mutually inspired each other’s music and would share a lifelong friendship. In 1786, Mozart premiered his comic opera

buffa, *Le Nozze di Figaro* (The Marriage of Figaro), which successfully led to the commission of *Don Giovanni* (1787) (2018).

Mozart became a chamber musician to the Holy Roman Emperor, Joseph II (1741-1790), in 1787, which lifted Mozart's financial burdens. In the next four years leading to his death, Mozart composed some of his greatest works, such as the Jupiter Symphony, *Così fan Tutte* (1790), *Die Zauberflöte* (The Magic Flute, 1791), and his final work *La Clemenza di Tito* (1791). Mozart started the requiem for *Die Zauberflöte*, but he could never finish—Eise details how Mozart died on December 5, 1791, due to inflammatory rheumatic fever. By the end of Mozart's life, his style reflected Italian Opera with distinct roots in Austrian and "German instrumental traditions" (2021).

Gabriel Fauré (1845-1924)

Gabriel Fauré (1845-1924) advanced romantic music through progressive harmonies, melodies, and rhythmic inventions. Predota (2001) praised Fauré's highly sophisticated musical settings alongside his developed melodic curves and syntax to create forward momentum and elicit the true meanings of poems that inspired him.

Limitations to his success are due to his own personal and mental setbacks that contributed to Fauré's lack of large-scale work.

Fauré's attendance at *École Niedermeyer* shaped his early childhood and framed his future. Nectoux (2001) said people noticed his passion for music early in Fauré's life. In 1853, Dufar de Saubiac, an official in the Paris Assembly, urged his father to send him to study at *Ecole Niedermeyer*. Toussaint-Honoré (1810-1885) conceded that there, Fauré was taught organ, harmony, counterpoint, piano, plainsong, and composition by highly

regarded musicians of Europe. The editors of Encyclopedia Britannica (2021) noted that when Swiss Composer Louis Niedermeyer (1802-1861) “heard the boy, he immediately accepted him as a pupil.” Fauré published his first works under further instruction from Niedermeyer and later Camille Saint-Saens (1835-1921). Nectoux (2001) regarded the influence of Saint-Saens as more significant than that of Niedermeyer, as they introduced young Fauré to the contemporary music of the time and adapted École Niedermeyer’s syllabi to include composition. Notable pieces by Fauré originated from this period, including Fauré’s romanticization of verses by famous poet Victor Hugo (1802-1885) and several piano pieces.

Young adulthood for Fauré did not produce many compositional creations but instead was a time in which Fauré unknowingly laid his path to success. Predota (2020) noted that after schooling, Fauré received his first appointment as an organist. However, the Franco-Prussian War (1870-1871) halted his career. Nectoux (2001) concluded that during his commune, he aided École Niedermeyer as a composition instructor during their time in Switzerland. Predota (2020) asserted that upon his return to France, the church of St. Sulpice appointed Fauré as assistant organist. Here Fauré attended the salons of Saint-Saen and Pauline Viardot (1821-1910), where he met contemporary composers Vincent d’Indy (1851-1931), Édouard-Victorie-Antoine Lalo (1823-1892), Henri Duparc (1848-1933), and Emmanuel Chabrier (1841-1894) and formed the National Society of Music in 1871. Morse (1926) contended that the Society aimed to highlight and showcase talented French composers. The Society held Fauré in high regard as a progressive musician. Here Fauré brought his compositions to other music elites and began creating his name.

Fauré's marriage and mental health heavily influenced the lack of music produced in Fauré's next compositional period. Nectoux (2001) explained that Fauré focused on giving piano and harmony lessons to provide for his family during the marriage. This period contains Fauré's second collection, *Requiem op.48*, alongside the *Second Piano Quartet op.45* and other unpublished compositions that created themes in Fauré's later symphonies. The Editors of Right Notes (2020) claimed that domestic life depressed Fauré and credited Fauré's affair with Emma Bardac (1862-1934) for the burst of creativity that marked Fauré's later life. Despite the lack of compositional success, during this time, Fauré worked as an inspector of music conservatories in the French provinces, later as a Professor of Composition, and then as Director of the Paris Conservatory.

Fauré claimed the public eye and fame through his musical success. However, The Editors of Right Notes (2020) regarded Fauré's deafness pushed him to retire from the Paris Conservatory in 1920. Nectoux (2001) claimed that during this time, Fauré dedicated himself to composing, releasing "*Second Cello Sonata, the Second Piano Quintet, the song cycle L'horizon chimérique, and the Nocturne no.13*" (para. 9). Despite his rise to fame, he spent the last two years in isolation due to increasing deafness, blindness, and worsening symptoms of sclerosis. The Editors of Rights Notes (2020) claimed Fauré's illness overshadowed his inevitable success and noted that Fauré never heard his only full-length opera, *Penelope*. In 1924, at the age of 79, Fauré died of pneumonia. Despite never hearing his work *Penelope*, it advanced romantic music through progressive harmonies, melodies, and rhythmic inventions alongside Fauré's other works.

Roger Quilter (1877-1953)

Roger Quilter (1877-1953) a British composer known for his compassion and dedication to the art of English art song (Banfield, 1977). Langfield (n.d.) noted Quilter's family wealth due to his father's land and political role. Quilter attended a public school during his early childhood in Marble Arch, London (Woodgate, 1953). Langfield connected that Quilter's early life in Southern English established his lifelong affection for the British Countryside (2004 pg. 8). In the mid-1880s, Quilter attended Pinewood preparatory school in Farnborough. In this prep school, Quilter explored his interest in music, drama, and poetry while refining his abilities in piano, violin, and voice (Langfield, 2004). During Quilter's childhood, Langfield details the fond and protective role Quilter's mother would continually play in his life (Langfield, n.d.). Juxtaposed, Quilter's father, dissatisfied by Quilter's homosexuality, rejected his son and lacked presence in the composer's life.

Roger Quilter left home to study music composition and piano at the Hoch Conservatorium in Frankfurt under Ivan Knorr and Ernst Engesser in the late 1890s (Holdin, 1931; Langfield, n.d.). Quilter's friend and assumed romantic partner, Mark Raphael, recalls Quilter disclosing his struggles at learning the basics of composition (Banfield, 1977, p. 906). Raphael remembers Quilter' composing "slowly and laboriously" and attributes Quilter's neatness in composition as a safety valve (Banfield, 1977, p. 906). Woodgate (1953) details the seriousness with which Quilter took his studies; almost as a precise science and or refined practice (p.503).

Quilter began publishing his compositions in 1904 and produced roughly one complete work yearly (Holdin, 1931). Holdin remarks that the Julia cycle, his first set of

Shakespeare songs, and *Now Sleeps the Crimson Petal* won Quilter the affection of the British public (1931). In 1904, he composed '*Now Sleeps the Crimson Petal*,' a short song based on poetry by Alfred Tennyson (1809-1892). Gervase Elwes (1866-) debuted most of Quilter's early compositions like '*Now Sleeps the Crimson Petal*,' and Quilter indebted himself to the tenor singer, "I am sure you know what I feel about your singing of my songs — it cannot be put into words." The Tenor's performances made the songs well known and liked (Langfield, 2004, p. 20). Woodgate (1953) remarks that in his effort to honor Elwes' life and untimely death, Quilter helped establish the Musician's Benevolent Fund in 1921.

Holdin claims Quilter's music is "essentially English," presenting a natural beauty and charm inspired by the English countryside (1931, pg. 158). Juxtaposed to this assertion, Holdin describes Quilter's compositional style as limited, void of excess emotion, and a perfection of "things that are "done" in traditional composition (1931). Banfield explains that alongside other English composers of the period, Quilter lacked the "need" to explore other media beyond song composition (Banfield, 1977, p. 903). However, Langfield contends Quilter's unique ability to set text to music, utilizing rhythms of speech to drive melodic flow and emphasize the meaning of the text, as a unique and exceptional success (n.d.) Holdin highlights Quilter's understanding of the human voice and remarks how his vocal works accentuate the natural beauty of the voice without exasperation, "unvocal phrases," or emphasis on "high" voicing (1931 pg. 158). Holdin (1931) praises Quilter's piano accompaniments as they are given equal importance to their vocal counterparts due to their complexities in imitation, counterpoint, and expression.

Quilter spent his life in aristocratic society and felt at home with others who shared his passion for the arts (Banfield, 1977). Despite living in luxury, Quilter “passionate[ly]” gave to the less fortunate, often through donations to the *Musicians Benevolent Fund* and directed financial and personal assistance (Banfield, 1977, p. 905). On September 21st, 1953, Quilter passed away at 75 (Langfield, 2004). Woodgate (1953) remarks that Quilter’s burial site is in Suffolk, London, at his family’s vault.

Dave Malloy (1976 -present)

Dave Malloy (1976 -present) actively composes, writes, performs, and orchestrates music and musicals (Malloy, n.d.). Malloy was born in Cleveland, Ohio, and completed his undergraduate studies at Ohio University for a BA in Music Composition. Sheridan (2014) learned from their interview with Malloy, that Malloy “grew up loving musical theater” and spent most of his time watching old musicals and films. Despite his love of musical theater, Malloy focused on classical composition and did not get involved with musical theater until he moved to San Francisco. Weinert-Kendt (2017) details that Malloy began creating soundscapes for experimental theater shows between jazz gigs. Soundscapes transitioned into complete songs, leading to his commission from Berkley’s Shotgun Players for the musical, “Banana Bag & Bodice.” Sheridan (2017) attributes much of Malloy’s success to his connections at the independent music store Amoeba Music. A colleague there asked Malloy to play piano for a small black box theater, where he met the artistic directors of “Banana Bag & Bodice,”. With these directors Malloy created “Beowulf”; this then connected him to Ars Nova, who commissioned “The Great Comet of 1812”.

Anaïs Mitchell (1981-present)

Anaïs Mitchell (1981-present), an American contemporary composer, singer, and songwriter, composes music that holds personal meaning, and this transparency brings her a successful career. Mitchell lived in Vermont alongside her mother and father on Treleven farm in Addison County for most of her life (all music). Richard (2012) attributes Mitchell's poetic storytelling to that of her father, Don Mitchell, whose novel, "The Soul of Lamb," inspired Mitchell's 2012 album "Young Man in America." Other influences for Mitchell's works include childhood memories, Quaker faith, and strong female songwriters she looked up to (Haas, 2017). Donelson (*Anais Mitchell*) explains that high school was when Mitchell truly became a musician, she began songwriting and took every opportunity to perform.

Mitchell released her first album, "The Song They Sang... When Rome Fell," in 2002, and since has released eight albums. The most notorious was Mitchell's fourth studio album, "Hadestown," a folk opera and re-telling of the Greek myth of Orpheus and Eurydice. Haas (2017) explains the tedious process of adapting the songs into a Broadway play. Mitchell claims the lengthy process taught her "how to work and how to let other people help." Donelson informs that after the off-Broadway premiere in 2016, Hadestown would consecutively debut in Canada, London, and then America. In 2019, Hadestown debuted in Walter Kerr Theatre and won eight Tony nominations, including Best Musical and Best Original Score. Brunner (2021) defined the importance of this album, as it pioneered a place for Women in Broadway. Brunner recognized Mitchell as the fourth woman to ever write the music, lyrics, and book to a Broadway musical; and

recognized the show as the first to ever for both a female composer and female director to win Tony awards.

In light of the pandemic, Mitchell returned to her childhood home for the birth of her first child (Caldwell, Chang, Handel 2022). Here, Mitchell began the creation of her eighth studio album, “Anais Mitchell.” In her interview with NPR, she explains the feeling of being lost after *Hadestown* successfully made it to Broadway, “it was just my entire creative life... I didn’t know what to do with myself”. Returning home, the singer said her life was “revealed back to her” and began writing music for the sake of music. Her self-titled album debuted on January 28, 2022, and she started touring in the summer of 2022.

Musical Genres

Art songs, Arias, Song Cycles, and Musical Theatre, were the four genres utilized in my vocal half-recital. Knowing which genres my composers used can clue me into the musical technique, form, and styles presented in the repertoire. I needed to know which genres each composer utilized, the history of that genre, and the musical characteristics of that genre.

Song Cycle :

Quilter: Op.3, No.1 ‘Love’s Philosophy’ & Op.3, No.2 ‘Now Sleeps the Crimson Petal’

Fauré: Op. 7, No. 1 ‘Après un Rêve’

Ure (2020) defined a song cycle as a progression of vocal works that connect through theme, key, and or motive to tell a story. Daverio (1996) claimed the song cycle

is a product of nineteenth-century German musical Romanticism with traditional ties to lied and cyclic forms. Barone (2019) asserted that Ludwig van Beethoven (1770-1827) introduced the concept of a song cycle through his work *'An die Ferne Geliebte'* (1816). Beethoven composed Alty's Jeitteles' six poems to tell a story of longing and design the work to be a continuous cycle. Gingerich (2010) expanded that three compositional devices distinguish the song cycle from other vocal forms; smooth transitions, text painting, and the increased importance of the accompaniment. The key characteristics of a song cycle have remained unchanged since *'An die Ferne Geliebte.'*

Gingerich detailed that Franz Schubert (1797-1828) quickly followed Beethoven's suit with his debut of *'Die Schone Mullerin'* in 1823, who influenced Robert Schumann(1810-1856) in 1840. Barone praised Schumann and Schubert for attributions to the song cycle and claimed their works, *'Dichterliebe'* and *'Auf den wilder Wegen,'* defined the 18th century. However, Barone proposed that Gabriel Fauré (1845-1924) expanded song cycles in his compositional life and led Romanticism into the modern era of choral music. Predota (2020) credits Fauré with broadening the possibilities of a song cycle by dual organizing recurring melodic inventions and arranging poems to give songs a novel-like structure.

Gingerich detailed the expansion of the song cycle into the modern idea of a concept album. Concept albums utilize text painting, sequences, and instrumentation but thorough multi-voicing and the ability to listen through recording. Through classical and traditional works, the song cycle form has “continued to develop and grow in popularity” (p.71).

Art Song

Quilter: 'June'

Fauré: Op.27, No.1 'Chanson d'amour'

Kimball explains the dated relationship between poetry and music, considered "sister arts," sharing similar tonal and rhythmic characteristics (2013, p.15). Dickinson (2013) asserts the modern meaning of 'art song' began in the 18th century and described a serious solo song independently accompanied by piano. Further, Kimball explains that art songs are hybrids of poetry and music that fuse into an independent composition. This classical form of literature illustrates a composer's "musical response" to a piece of poetry (2013).

English composers utilized this style frequently; Stephen Foster (1826-1864), an 18th-century composer, popularized the style as his art songs dominated the attention of the British public (Dickinson, 2013). Kimball asserts that art songs rapidly gained popularity throughout Western European society. By the 19th century, art songs were an accepted form of musical composition (2013). Germany and France began producing lyrical poetry, ultimately expanding possibilities for form, lyrics, and expression while showcasing vocal prestige. However, by the 20th century, the art song was declining in use, despite a few "eclectic, neo-tonal" approaches to merging contemporary poetry with "modern" music (Dickson, 2013).

A resurgence of the style appeared in the early 2000s as women composers such as Libby Larsen, Ruth Schonthal, and Elizabeth Vercoe dominated and modernized the genre, merging inspirations of jazz, hip-hop, and classical music (Dickinson, 2013). Kimball advocates for the vocal practice of art songs due to the diversity of both

historical arts. She argues the importance of teaching the prestige, beauty, and musicianship of both poetry and music creates musicians into storytellers (2013, p.17).

Arietta

Mozart: K.492. 'Voi, che sapete'

Carter (n.d.) informs that Italian composer Stefano Landi (1587–1639) coined the term arietta in their opera *San Alessio* (1632). Oxford University Press (2012) defines an *arietta* as an abbreviated aria in which composers negate the composition of a middle section. Thomsett (2012) explains that arias are complex traditional demonstrations of a singer's vocal ability, characteristically found within Opera. Carter (n.d.) reveals there is brief utilization of the subgenre as it is rare in vocal and instrumental works. Carter notes the ariettas of most renown are Mozart's 'Voi che sapete' (*Le nozze di Figaro*, 1786) and Rossini's 'Quando mi sei vicina' (*Il barbiere di Siviglia*, 1816).

Musical Theatre

Anaïs Mitchell: 'Flowers'

David Malloy: 'No One Else'

Wolf (2011) explains that despite musical theater as a relatively new genre, there is a proportional excess of show production. Block (2013) explains Musicals were first identified as light Opera or musical comedy through the 19th and 20th centuries before being identified as its own genre. Transitions from classical Opera to musicals began in the 19th century, through minstrel, burlesque, variety, and vaudeville shows. Musicals differed from other genres as they dealt with various topics and were not strictly limited

to types or combinations of song, dialogue, and dance. Venues in America began in the late 19th century ranging between opera houses and outdoor stadiums.

Block informs slowly with the growth of transportation, capitalism, and economics; the art of musicals by the 1920s became standardized and a staple of American entertainment. Schweitzer (2011) details how theater managers directly targeted financially and socially acclaimed women through fashion consumption, using actresses as advertisements for clothing and commodities. Schweitzer details how theaters depended on this revenue and created consumerist models to persuade women to spend money rather than be “players in a capitalist game” (pg. 4). Schweitzer presents the irony between the exploitation of actresses and female audience members, and the radical social reflections presented in the theater. Schweitzer explains how some playwrights use theater as a commentary on society, frequently debating consumption, feminization, class status, and civil movements of their time.

Wolf explains that another nuanced world created on Broadway showcases the divine femininity of being a woman. Wolf presents an analysis that shows connections between each decade’s prominent conventions, fan base, musical messages, and societal movements in contrast to perceptions of femininity and womanhood. Wolf explains that diminishing the impact of women on Broadway, in production or the audience, has disillusioned the success and captivation of Broadway (2011).

Circumstances of Composition

After learning the biographical information of each composer and the history of the genres utilized, I began questioning the works individually. I needed to know if the

work was part of a more extensive work and the composer's intended purpose when it premiered. In programmatic order, I present these findings.

Voi, che sapete from *Le Nozze Di Figaro* by Wolfgang Amadeus Mozart

Rushton (1992) informs that Mozart's Opera buffa, *Le Nozze Di Figaro*, is based on Pierre-Augustin Beaumarchais' (1732-1799) play *La folle journée, ou Le mariage de Figaro* (1784). Opera North (2020) explains that Beaumarchais wrote his play during revolutionary times in France. The controversy behind the play stemmed from messages of servants rising to better their masters, a direct comparison to the French aristocracy. Mozart received permission from the King to create the Opera if the play was stripped of "provocative messaging" (para. 11). Alongside librettist Lorenzo Da Ponte (1749-1838), they completed the work in six weeks, premiering their work at Vienna's Burgtheater in 1786 (Rushton, 1992).

Lai (2021) explains that the Opera surrounds a competition between the count and a crafty servant for the heart of Susanna. The Metropolitan Opera (2023) details that the count wishes to seduce Susanna, his countess' servant. His Countess, once aware of the count's infidelity, schemes with Susanna to confront her spouse. The ladies dress Cherbunio, the count's page, as Susanna and lure the count to meet him. Once discovered, the count asks for the countess' pardon, and she forgives him, concluding the Opera in celebration of their reunion.

'Voi, che spate' occurs in Act Two of the Opera (Rushton, 1992). Lai (2021) details that Cherbunio, a young male croons 'Voi, Che Sapete' for the Countess at her servant Sussanna's command. Since the male is young, Sopranos traditionally play the

trouser role. Cherbunio, while singing, showcases his naive desire for the Countess. Ruhston claims *Le Nozze Di Figaro* is Mozart's most popular Opera, as indicated by its numerous translations and premieres worldwide (1992). Lai asserts the acclaim of the arietta amongst standard vocal literature and Operatic performances.

Translation of text: Mozart, W. A. (Composer). (2005).

<i>Voi, che sapete</i>	<i>You Know What Love Is</i>
<p><i>Voi che sapete, che cosa è amor Donna vedete, s'io i'or nel cor</i></p>	<p><i>You know what love is, tell me, what can it be My ladies, what is this yearning inside my heart?</i></p>
<p><i>Quello ch'io provo vi ri diro E per me nuovo capir nol so Sento affetto, pien de desir Ch'ora è miletto Ch'ora è matir</i></p>	<p><i>Can I survive this? Will it endure? There is a sickness, what will cure it? This is his obsession first, seized in my brain It was passionate first, now I felt pain</i></p>
<p><i>Gelo e poi sento L'alma avvampar E in un momento, torno a gelar Ricerco un bene, fuori de me Non sochi il tiene, non so cos'è</i></p>	<p><i>I froze first, then added fuel to the fire I start to shake nervously with seething desire Who knows the secrets? What is their key? I long for something, what is this possibly about?</i></p>
<p><i>Sospiro e gemor senza voler Palpimo e tremo senza saper Non trovo pace notte nè di Ma pur mi piace languir cosi!</i></p>	<p><i>I wonder what happened when my brain reels I thought I will die! By the day it haunts me at night, The torment is tinged with delight!</i></p>
<p><i>Voi, che sapete che cosa è amor Donna vedete, s'io i'or nel cor.</i></p>	<p><i>You know what love is, tell me, what can it be My ladies, what is this yearning inside my heart.</i></p>

Op.3, No.1 'Love's Philosophy' - Roger Quilter

Op.3, No.2 'Now Sleeps the Crimson Petal' -Roger Quilter

'June' - Roger Quilter

Percy Bysshe Shelley (1792-1822), a renowned English romantic poet from the 18th century, authored ‘Love’s *Philosophy*’ and published the poem in 1819 (“Percy Bysshe Shelley”). The art song depicts a person persuading their lover to kiss them (“Love’s *Philosophy*”). Quilter published *Love’s Philosophy* in 1904 alongside two other art songs in his “Three Songs” song cycle. Quilter dedicated the composition to his close friend and soloist, Gervase Elwes (“3 Songs, Op.3”).

Alfred Tennyson (1809-1892) was a notable Victorian-age poet who authored ‘*Now Sleeps the Crimson Petal*’ in 1847 (Wallace, 2022). *Now Sleeps the Crimson Petal* is an extract from Tennyson’s poem, “The Princess,” and explores traditional forms of Persian poetry. Tennyson uses allusions and imagery of nature, love, and mythology to create a love story about awakening desire (“Now Sleeps the Crimson Petal”). Quilter composed the art song ‘*Now Sleeps the Crimson Petal*,’ in 1904 as the second of three art songs in his song cycle, “Three Songs” (“3 Songs, Op.3”). Roger Quilter composed the art song, ‘*June*’ in 1905 in dedication to Miss Ada Crossley, a close friend, and Australian contralto. *June* utilizes a libretto by Nora Hopper (1871-1906), an English poet (“June (Quilter, Roger)”).

All three prepared works by Quilter’s *Love’s Philosophy*, ‘*June*,’ and ‘*Now Sleeps the Crimson Petal*’ are early works within the composer’s catalog. Langfield (2004) lists “*Three songs*” as Quilter’s eleventh completed work and ‘*June*’ as his twelfth completed work. ‘*June*’ and ‘*Love’s Philosophy*’ are lesser-known works of Quilter; in contrast, Langfield explains that ‘*Now Sleeps the Crimson Petal*’ is a staple of Quilter’s style and beloved work.

‘No One Else’ from *Natasha, Pierre & The Great Comet of 1812* - Dave Malloy

“No One Else” is a musical theater song in Dave Malloy’s *Natasha, Pierre & The Great Comet of 1812*. Mendel (2022) explains that Malloy created an electronic pop Opera based on Leo Tolstoy’s *War and Peace*. Playbill (n.d.) showcases that the play ran for 15 weeks after its premiere in 2017, receiving 13 out of 26 award nominations, grossing \$50,069,393.21. Blair (2017) recalled controversy over casting and race attributed to the seemingly small run time. Okieriete Onaodowan, a black actor took the place of star Josh Groban. However, box office sales dropped as the renowned star left the cast. In efforts to boost interest, producers invited a white Emmy award winner, Mandy Patinkin to play as Pierre. The change made some question the value Broadway places on black actors as the decision perpetuated a critiqued Broadway bias that only “white voices can make money”. Ultimately, this decision led to the short run and success of *Natasha, Pierre & The Great Comet of 1812*.

Stage Agent (2020) informs that “No One Else” is a contemporary musical theater ballad sung by Natasha Rostova, the play’s female lead. Broadway World (2013) describes Natasha as a young adult, romantic, innocent, and doughy-eyed with a range of G3-F#5. Broadway.com (n.d.) details that Natasha is engaged to Andrey but, while visiting Moscow with her cousin, is seduced; betraying her lover, she ruins her societal position. She hopes Pierre’s love for her will prove redemption for her misdeeds. Natasha sings “No One Else” at the end of Act One to detail her yearning for Andrey while he is away at war.

Op.27, No.1 ‘Chanson d’amour’- Gabriel Fauré

Fauré (2001/1882) dedicated his art song ‘Chanson d’amour’ to mademoiselle Jane Hure. ‘Chanson d’amour’ first premiered at the Société Nationale de Musique on December 9th, 1882 with soprano Jane Hure. Julian Hamelle (1836-1917) published the work as the tenth song in Fauré’s second collection in 1882. IMSLP describes the controversy of Fauré utilizing Librettist Armand Silvestre’s (1837-1901) poetry due to the librettist’s “lack of depth” (n.d., para.2). Nectoux (2001) explains when Fauré aimed to describe an atmosphere instead of detail, he utilized less descriptive poetry such as Armand Silvestre’s. Fauré (2001/1882) utilized Silvestres libretti eleven times between 1878-1904. In ‘Chanson d’amour,’ Fauré expanded the poem’s length by using the first four lines as his refrain.

Translation of text: Fauré, G. (Composer). (2001). Chanson d’amour

<i>Chanson d’amour</i>	<i>Love Song</i>
<p><i>J’aime tes yeux, j’aime ton front, O ma rebelle ô ma farouche, J’aime tes yeux, j’aime ta bouche Où mes baisers s’épuiseront.</i></p>	<p><i>I love your eyes, I love your forehead, O my rebel, on my wild one, I love your eyes, I love your mouth Where my kisses will exhaust themselves.</i></p>
<p><i>J’aime ta voix, j’aime l’étrange Grâce de tout ce que tu dis, O ma rebelle, ô mon cher ange, Mon enfer et mon paradis!</i></p>	<p><i>I love your voice, I love the strange Grace of all you day, O my rebel, o my darling angel My hell and my paradise!</i></p>
<p><i>J’aime tout ce qui te fait belle, De tes pieds jusqu’à tes cheveux, O toi vers qui montent mes vœux, O ma farouche, ô ma rebelle!</i></p>	<p><i>I love everything that makes you beautiful, From your feet to your hair, O you towards whom all my desires fly, O my wild one, o my rebel!</i></p>

‘Op. 7, No. 1 ‘Après un Rêve’- Gabriel Fauré

Fauré’s schooling and surroundings heavily influenced his earlier works. Predota (2020) inferred that Pauline Viardot (1821-1910) and her daughter Marianna (1854-1919)

caused Fauré's Italianate style in his earlier song cycles. However, Bru Zane (n.d.) accredited Romain Bussine, author of the Italian text '*Après un rêve*,' as the primary influence on Fauré's style. Fauré (2001) informed that the split from Marianna inspired the piece and used '*Après un rêve*' to explore the evocation of a lost vision of love.

Fauré dedicated '*Après un rêve*' to Madame Marguerite Baugnies (1850-1930) and performed initially on January 11, 1879, at the Société Nationale de Musique by soprano Henriette Fuchs (1845-1924). Bru Zane noted that Fauré arranged '*Après un rêve*' to be the first in the set of three, much after the original date of composition. The other two songs in the cycle, '*Hymne*' and '*Barcarolle*,' respectively, composed between 1870 and 1877, Fauré grouped to be published as a cycle in 1878 under the name "*Trois Mélodies*." Predota recognized his second song cycle of seven as a staple of Fauré's youth and some of the most successful songs from this period of composition. Rumphs (2020) claimed that the European public adored Fauré's early song cycles; as they were often highly regarded by music critics and presented to large audiences. Still, his outstanding accomplishments came after 1887 under Fauré's exploration of the poetry by Paul Verlaine, as seen through '*Clair de Lune*.' The piece possessed qualities of his mature song cycles' "delicately sensual" and introduced new harmonic and textural richness (p.76).

Translation of text: Fauré, G. (Composer). (2001). *Après un rêve*

<i>Après un rêve</i>	<i>After a dream</i>
<p><i>Dans un sommeil que charmaït ton image Je rêvais le bonheur, ardent mirage; Tes yeux étaient plus doux, ta voix pure et sonore,</i></p>	<p><i>In a sleep charmed by your image I dreamed of happiness, Your eyes were soft, your voice pure and rich, You were radiant as a sky lit by the dawn.</i></p>

<p style="text-align: center;"><i>Tu rayonnais comme un ciel éclairé par l'aurore.</i></p> <p style="text-align: center;"><i>Tu m'appelais et je quittais la terre Pour m'enfuir avec toi vers la lumière; Les cieux pour nous, entr'ouvraient leurs nues, Splendeurs inconnues, lueurs divines entrevues....</i></p> <p style="text-align: center;"><i>Hélas, hélas, triste réveil des songes! Je t'appelle, ô nuit, rends-moi tes mensonges; Reviens, reviens, radieuse. Reviens, ô nuit mystérieuse!</i></p>	<p style="text-align: center;"><i>You called me, and I left the earth To flee with you towards the light The heavens parted their clouds for us Unknown splendors, glimpses of divine light...</i></p> <p style="text-align: center;"><i>Alas, alas, sad awakening from dreams! I call to you, o night, give me back your illusions; Return, return in radiance, Return, o mysterious night!</i></p>
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'Flowers' from *Hadestown* -Anais Mitchell

Mitchell (n.d.) explains that *Hadestown* began in 2006 as a community theater project in Vermont, Mitchell's home state. Grants and donations from various Vermont art institutions supported early productions. Lee (2019) describes the base level of the 2006 debut, which toured in a silver-painted school bus with minimal props. Mitchell (n.d.) utilized the project as the basis for the 2010 studio recording of *Hadestown* and the touring of the concert version. In 2013, Mitchell decided to revamp the work into a full-length musical. Lee (2019) explains that Mitchell adapted the mythic legends of Orpheus and Eurydice to a post-apocalyptic depression. Telling the story of Eurydice, who falls for musician Orpheus on her journey to Hade's factory town to find financial security. In Act Two, Eurydice regrets abandoning Orpheus, a result of her choice to come to Hadestown. The song "Flowers" showcases Eurydice slowly losing her memories of life and her lover during her ascent into Hadestown.

Problem Two: Prepare a recital through an established creative process, analysis of musical elements, completion of preview jury, and an established understanding of the influences of my performance.

The Creative Process: A Personal Narrative

Early Introductions to Music:

I was obsessed with music from an early age. In my elementary school music classes, I'd follow every class rule in efforts to get called to participate. My teacher would mention calling on a student due to their smile, and I'd leave the class with my face in pain as I plastered the toothy grin. Weekends at my grandparent's home I dragged my cousin to the computer to write country music. In my own time, I'd write the lyrics to Taylor Swift songs until they were memorized. It wasn't until the third grade at Elon Elementary that I finally had the opportunity to join an after-school choir, in which I remained through my elementary school experience. .

My middle school did not have a choir, so in the 6th grade, I began learning the clarinet. After attending all districts as a representative of my school during my 8th-grade year, I knew music would be a part of my life forever. I had never heard a quality band performance or seen such instrumental talent, I did not know that you were supposed to feel the emotions of the music as you played. I knew I wanted to become a better musician and earn my position on that stage. While in High school, I dedicated my time to playing clarinet in concert band, select wind ensemble, marching band section leader, jazz band, and musical pit in efforts to improve my practice. I found myself to be a participant at all-districts every year.

However, in my sophomore year, I began to miss singing and auditioned to be in a choir. I was selected and eventually participated in our women's ensemble, SA show and concert choir, SATB show and concert choir, and an auditioned chamber ensemble and acapella group. I felt indescribable joy when performing vocal music, and in my junior year, I knew choral music would be the focus of my musical pursuits.

Collegiate Experience:

My first introduction to voice lessons was in the Fall of 2017, as a senior in high school as I began preparing for college auditions in pursuit of a Music Education degree. My choir teacher Melanie Coleman gave me three free lessons as I prepared three works: Aaron Copland's (1900-1990) '*Zion's Walls*' (1952), Alessandro Scarlatti's (1659-1725) '*Già il sole dal Gange*' (1680), and Gabriel Fauré's '*Ici-bas!*' (1903). However, these mainly consisted of refining artistic choices, enhancing breath support, and correcting language errors. At that time in my musical career, I learned each piece by rote due to my lack of piano experience. After auditioning, I received acceptance offers from Shenandoah Conservatory, James Madison University, and Lynchburg College.

After accepting my offer at Lynchburg College, now the University of Lynchburg. I was assigned my first collegiate voice instructor, Professor Mark Craig. His approach heavily focused on the performative aspects of creating music. I began to understand more about phrasing and how to shape music according to the intended emotional space of the character. We would start sessions with theatrical read-throughs of the text individually and discussions of what the character was going through. I needed to

understand the character, their background, the work the selection was from, who the composer was, and why the work was composed to be a successful performer.

Despite my anxiety during my freshman year, I was determined to perform. However, I forgot words, messed up phrases, blacked out, or finished in tears during departmental and voice studios. In a vicious cycle of fear of failure, my peers' perceptions of my voice, and my perfectionist performance views, I continually set myself up for failure.

In my junior year, I entered the studio of Dr. Jeremy Craft. As a professor and director of choral activities, he demonstrated mindfulness, respect, and joy at the center of his teachings. We began my lessons by establishing semester goals for vocal technique. By this time, my purpose for voice lessons had shifted; I wanted direct critique and to improve my abilities for myself, not for performance. Here I learned that proper vocal technique is necessary for every other aspect of musical performance. More importantly, music is about the creative process, not the final product.

Dr. Craft and I began senior recital repertoire selection in the spring of my junior year. Since I was a music education major, I only needed a 30 minute half recital as indicative of common practice. This is in contrast to performance majors who undertake in an hour long recital in preparation for entering the performance world. Additional requirements were that I select two foreign languages. Craft provided literature books in which I looked through and chose selections based on personal preference, skill level, and productivity for vocal technique building. Once selected, Craft would either approve the selection or urge me toward selections more conducive to our learning goals.

I knew I needed two foreign languages for a 30-minute vocal recital and wished for one to be French. By senior year, I had been instructed for over six years in French and wanted to utilize my unique skill set. Also, from personal experience, I knew French compositions were often more challenging selections in performance due to the elegant yet independent accompaniments, varying meter-producing rhythmic difficulty, and chromatic usage. I was desperate for the challenge, artistry, and emotional capacities that the challenges ultimately created. Therefore, my first personal selections were three Gabriel Fauré pieces, ‘*Clair de lune*’ (1887), ‘*Après un reve*’ (1878), and ‘*Chanson d’amour*’ (1882).

Dr. Craft encouraged the following selection, urging me to explore Quilter’s song cycles. Dr. Craft requested Quilter due to the independent nature of the vocal lines, a characteristic which I often struggled with. When the piano varied heavily from the vocal line, I’d second guess what I knew about my part. Dr. Craft wanted me to celebrate my capabilities and push past the barrier of fear. I selected the first two songs from ‘*Three Songs, Op.3*’ and ‘*June*’ due to their references to nature. When centering myself or for enjoyment, I often immerse myself in nature and want to incorporate that part of myself in my performance.

I then selected two contemporary musical theater selections to add variety to my repertoire. I wanted these pieces to be my “fun” selections to circle back to when my formal literature felt daunting. Not that they weren’t challenging or that my other choices weren’t enjoyable, but I know my skill set and often musical theater was easily retained. I selected ‘*No One Else*’ first; I had known the piece for years and wanted it as part of my

recital. Secondly, I chose 'Flowers' as it was jazzier and encapsulated a sadness so pure it was beautiful.

My final selection was provided by Dr. Craft. He selected 'Voi, che sapete' to complete my requirement of two foreign languages. I had also requested an aria; he thought the range would highlight an area of natural resonance within my voice. In the beginning, we hoped to make room for Maria Anna Mozart (1751-1829), Mozart's sister, to showcase a female composer; however, we already needed to cut pieces to fit within the 25-30 minute time frame.

After selecting my repertoire for the semester, I found that they all project love, admiration, and beauty. I wanted to expand the creative aspects of the recital and provide my own created story presented through the literature. I developed a narrative of "unrequited love" within my program, allowing me to detach myself and pursue the recital from the perspective of a character. '*Voi, che sapete*' introduces the character, she is questioning what the purpose of love is and is asking the audience to provide her wisdom. In 'Love's Philosophy' she's reflecting outside in nature and wondering why she is not with the person she loves. Taking in the beauty of her surroundings, she questions what it is all worth without a companion. She finally addresses her lover in 'Now Sleeps the Crimson Petal' and calls to them to fold themselves and be lost within her. In 'June', the audience finds her again using nature to reflect, nature sheds light on the things that are forgotten and her forbidden hope that her love will be returned. 'No One Else' she recalls the aspects that made her fall in love. There is a mixture of sadness and longing as she asks her lover to remember special moments they shared. She suggests that maybe she is delusional and that her love has already returned and is simply waiting in the next

room. 'Chanson d'amour' is a more indepth love song that reveals a new aspect to the relationship dynamic, the intensity of her love has brought both paradise and hell. Even within her dreams, 'Après un reve' her lover comes to her and together they leave everything behind and ascend into heavenly light. Once awakened, she is saddened realizing the delusion of her lover returning to her. She exclaims in, 'Flowers' she simply wanted to sleep and to forget about the one who abandoned her. Her sadness is tinged with anger as she recalls how dreams and men are sweet until they leave and everything falls apart. She is so alone in her sadness, she questions if the audience can hear her. Briefly, she allows herself to remember the happiness her love presented to her but she decides to turn away. She accepts that she is alone but beckons her love to find her again in another life.

Analysis of Musical Elements

This section provides insight into the musical demands of each selection. The following paragraphs will discuss the tempo, time signature, modulations, rhythmic and pitch difficulties, and accompaniment support within each one of my repertoire selections. This information is provided by the researcher to shed light on the accomplishments of performing each piece as they each present various difficulties and challenges that were remedied during the learning process.

K.492. 'Voi, che sapete'

‘Voi, che sapete’ is a simple duple meter of 2/4. The work is established and concludes in the key of Bb major. The ‘Andante con moto’ tempo indicates the feeling of slow yet consistent motion indicative of the performance tempo at 66 bpm. The accompaniments’ ascending pattern creates a sense of slow yet consistent movement, which remains constant throughout. The vocal line is independent of its accompaniment and often has slight variations of repeated melodic material. Rhythmic figures vary in complexity, constantly transitioning from quarters to dotted sixteenth and thirty second note rhythmic ideas. Disjunct leaps and accidentals also complicate the melodic line and allow for the brief modulation of F major in the middle section.

Op.3, No.1 ‘Love’s Philosophy’

‘Love’s Philosophy’ is set in $\frac{3}{4}$, a simple triple meter at “molto allegro con moto,” where a quarter note equals 112 bpm. The piece’s meter and tempo remain unchanged despite a “poco ritardando” between the A sections. The work establishes itself in C major and remains in major tonality. The vocal part ranges between A3-E5, a standard mezzo-soprano range.

The melody tends to hold longer rhythmic patterns of either quarters or half notes through beats one and two of each measure. Beat three leads into the next measure through quicker eighth-note rhythmic patterns. These patterns continue throughout the final section; however, the first beats extend into longer rhythmic durations, sometimes lasting measures. Harmony provided in the piano accompaniment continually utilizes 32-note rhythmic patterns that push the momentum forward. The piano offers the work’s harmonic structure but is lyrically independent of the melody.

Op.3, No.2 ‘Now Sleeps the Crimson Petal’

‘Now Sleeps the Crimson Petal’ is a homophonic art song alternating between a simple triple $\frac{3}{4}$ meter and a simple irregular meter $\frac{5}{4}$. Instrumental transitions between phrases use $\frac{3}{4}$ meter to establish the feeling of three. The piece establishes itself in Db major and remains unchanged alongside the tempo “moderato quasi andantino,” where a quarter note equals 60 bpm—the vocal part ranges between B3-D5, a standard mezzo-soprano range.

The melodic phrase begins in the $\frac{5}{4}$ measures and resolves to an end by the $\frac{3}{4}$ measures. Using $\frac{5}{4}$ leads the vocal and accompaniment line to utilize eighth notes duplets to satisfy equal division of the five in four. Often these patterns switch between chromatic step-wise motions and disjunct leaps. The piano accompaniment assists the vocalist tonally, establishing the tonal center and imitating the ascending and descending of $\frac{5}{4}$ eighth note duplets in the right hand.

‘June’

Roger Quilter composed ‘June’ originally in the key of D major. This study uses the Eb major transposition written for Mezzo-Soprano singers. The art song is in common time and moderate tempo, establishing the quarter note at 80 bpm. The homophonic piece showcases the vocal ranges of B3-E5, a standard mezzo-soprano range.

The vocal line repeats a downward and upward melodic curve that creates the feeling of waves crashing in and slowly withdrawing back to the ocean. The accompaniment often uses a “poco ritardando,” transitioning to ‘a tempo’ between

phrases to accentuate the transitions. However, the harmonic line is independent of the vocal line and lacks rhythmic or pitch support.

‘No One Else’ from *Natasha, Pierre & The Great Comet of 1812*

‘No One Else’ is introduced by the accompaniment in a simple triple meter “ $\frac{3}{4}$ ” in the key of F major. The tempo marking is “Mysterious but not too slow” in performance. A ritardando in the accompaniment introduces the vocal line, which holds a dotted half note C5 with a fermata, indicating a hold of eight beats. The accompaniment’s quick transition to a faster tempo in duple compound meter “ $\frac{6}{8}$ ” accented the moment. This pattern of alternating between the simple triple meter and duple compound meter continues throughout the piece to highlight held notes of the vocal line, aiding in the emotional aspects of the text. In simple triple meter, the accompaniment line utilizes two triplet figures to continue the feeling of two. The vocal line remains in long lyrical phrases except for the very end, where a *molto rubato* changes the feeling of a quarter to that of an eighth note, creating an almost spoken narrative as she questions her memory.

Op. 7, No. 1 ‘Après un Rêve’

Après un Rêve’s metric meter is in the $\frac{3}{4}$ time, an example of a simple triple meter, and is the key of B minor. Syncopation within the triplets of the piece obstructs the metrical scheme. The work is marked *Andantino*, quarter note equals 66 bpm, and the disruption of theme alludes to a dark yet faster and lighter tempo.

The contour of the piece is wavelike as every passage ebbs and flows with crescendos and decrescendos—however, the work alternates between conjunct stepwise chromatic movements and disjunct leap between phrases. The voice part ranged between

B3-D5, indicative of a Mezzo-Soprano's typical range. Repeated motives provide structure to the bel canto style chromaticism performed homophonically.

Op.27, No.1 'Chanson d'amour'

'*Chanson d'amour*' begins in cut time "4/4" at an "allegro moderato" tempo where a quarter note equals 116 bpm. The simple quadruple meter at an accelerated tempo makes the piece feel in two as the vocal line emphasizes each measure's first and third beats. The accompaniment repeats an ascending melodic line accenting the independence of the vocal line. The key centers around Eb major; however, the vocal line uses chromatic accidentals common to French vocal repertoire.

'Flowers' from *Hadestown*

"Flowers" remains in the key of B major and establishes a dream-like feeling at 86 bpm. The work utilizes cut time "4/4", a simple quadruple meter. The accompaniment supports the tonal center with repeated tied whole notes in the left hand and half notes in the right. The rhythmic nature of the vocal line is more complex, often featuring dotted sixteenth-thirty-second notes and triplets where the initial beat is a rest. The vocal line enters on the second beat or the "and" of the second beat of most measures, almost disconnecting itself from the accompaniment. There is no repetition of melodic ideas, representing the "forgetful" nuance shown in the text.

Practice Procedure:

When undergoing voice lessons at the University of Lynchburg, students are provided with an accompanist with whom they meet weekly for 15 minutes to practice

repertoire. In these rehearsals, students act professionally and lead their rehearsal process. Enrolling in specific ensembles or classes may provide additional time with your accompanist. When preparing for a recital, you are given extra five hours. Dana Ballard has been my accompanist for the entirety of my undergraduate experience. Additionally, assisting in my preparation for my vocal recital.

Voice lessons were not altered in preparation for the recital; I met with my voice instructor weekly for an hour. All lessons began with roughly a ten/fifteen-minute warm-up on proper vocal technique. Craft often referenced the “feelings” indicative of appropriate technique that I’d experienced during warm-up as a reference point while preparing repertoire. Craft taught me all I know about practicing and preparing literature through the visual of a triangle. The sides of the triangle are labeled pitch, rhythm, and text, outline the basic structure of all vocal music, and breath is at the foundation’s center. Without proper breath, it is impossible to be successful in pitch, rhythm, or text. Additionally, without proper pitch, rhythm, or text, the triangle or piece of music lacks its intended form. To learn music, we deconstruct the triangle, learning and then refining each side before attempting to perform music. Additionally, Dr. Craft breaks down repertoire into smaller sections of 4-6 measures to promote retention. In our lessons, we found I tend to retain five measures of new material at a time. Dr. Craft would provide additional support in the learning process, such as physical movements to aid technique, piano assistance, and emotional guidance. Once all material is learned, we begin exploring the creative aspects of each work. We would discuss the emotions and stories of each piece and how to use stylistic elements to convey expression.

Originally, I aimed to start learning my repertoire over the summer, but due to unfortunate personal circumstances I began preparation when I entered my fall semester. I was so frightened when I found out my preview jury was in October, I physically got lightheaded, and my classmates were concerned for me. I was determined to prepare everything in time and scheduled an hour daily to practice voice for my recital. I found myself struggling to keep myself accountable. Whenever I approached my repertoire, I felt sick and wanted to run in the opposite direction. I couldn't stand listening to my voice and overanalyzing every mistake. I knew I was more than capable, but my fear of failure immobilized me. It wasn't until October that I genuinely started memorizing my repertoire. I downloaded an app called "appcompanionist" and ran my pieces, slowly increasing the tempo as I adjusted to my complex counting demands. I created visual guides and charts to develop a learning plan.

Preview Jury

October 21, 2022

Preview Juries take place three weeks before the intended performance date. During a preview jury, full-time music faculty at the University of Lynchburg create a panel to assess the readiness of student performers before their recital. Readiness is assessed through the performer's demonstration of correct pitch, rhythm, text, and memorization alongside their prestige presented through expression, intonation, tone quality, and stage presence. Hearings either grant or deny performers permission to perform on their proposed recital date. If denied, the panel creates a new proposed recital date, and the jury process will be repeated.

I felt unsure coming into my hearing, with only four of nine songs fully memorized. The text was the main issue keeping my four remaining works from being wholly memorized. My three Fauré works I continually forgot the French words marking my entrances, and in Quilter's works I was switching my first and second verses due to their melodic similarities. I was sure these issues could be remedied before my performance date. Mentally preparing for my jury, I feared I wouldn't showcase my abilities and success to their true potential due to my past with performance anxiety.

On the day of my preview jury, I was instructed to wait outside the classroom. Inside the room, my faculty discussed my preparedness. Dr. Johnson Scott as my instructor for MUSC 402W: Senior Seminar in Music Performance, which prepares the program notes presented in my recital program, would inform the panel of my completion. Then the panel would listen to my vocal instructor, Dr. Jeremy Craft, disclosed his understanding of my own dedication, preparation, and current standing of my repertoire. After these discussions, I was allowed into the room alongside my accompanist, Dana Ballard.

Every piece must be sung at least once and begin from random designated points by various faculty on the panel. This ensures that the selections are fully memorized compared to just the beginning of each song. Performers are allowed access to sheet music in case repertoire is not learned. I left my sheet music on my stand to assist with my nerves surrounding the experience, and I wanted to know that the words were a glance away in case I started freezing. The panel allowed me to choose which song I wanted to begin with, and I decided on 'Voi, che sapete' as it was the first in my program and my only aria of the semester. The initial pitches lacked proper tone quality, as I could

hear the shakiness of my voice. Regretfully, the rest of the experience failed my memory as my anxiety caused me to black out most of the experience.

Once complete, I was escorted from the room so the panel could discuss their opinions. I was approved under the conditions of an additional rehearing of one randomly selected Fauré and Quilter work to confirm memorization and clarify diction.

Additionally, we needed to select one work to cut from my program due to timing concerns. Dr. Craft and I decided to cut Faure's '*Clair de lune*' as it was causing the most difficulty. My rehearing was set for Friday, November 4, 2022. The second hearing was less formal and took place inside my voice lesson. Once completed, the panel faculty asserted they saw immense growth in all areas, including diction, and cleared me for performance on November 11, 2022.

Problem Three: Performance of senior vocal half recital on November 11, 2022

Program:

Kaitlyn G. Langford, mezzo-soprano

Dana Ballard, accompanist

K.492. 'Voi, che sapete'W. A. Mozart (1756-1791)
from *Le nozze di Figaro*

Op.3, No.1 'Love's Philosophy'Roger Quilter (1877-1953)

Op.3, No.2 'Now Sleeps the Crimson Petal'Roger Quilter(1877-1953)

'June'Roger Quilter (1877-1953)

'No One Else'Dave Malloy (1976- present)

from *Natasha, Pierre & The Great Comet of 1812*

Op.27, No.1 'Chanson d'amour'Gabriel Fauré (1845-1924)

Op. 7, No. 1 'Après un Rêve'Gabriel Fauré (1845-1924)

'Flowers'Anaïs Mitchell (1981-present)

from *Hadestown*

Performance Time: 25 minutes

***Problem Four: Reflect on the experience, accomplishments, and issues surrounding
my Recital Project***

Recital Grading and Faculty Comments

Three music faculty are required to evaluate recitals to determine the prestige of performance, technique, and preparation. Eight sections are assessed during the performance; tone quality, pitch/intonation, rhythm, expression/phrasing/style, diction, stage presence, memorization, and a repertoire descriptive. The first six sections are weighted 15 points, while memorization and completion of repertoire descriptives are weighted five points. Additionally, there is room for the faculty to provide comments. This portion of my thesis defines and explores recital grading and faculty comments.

Tone Quality (15-1): 13 + 13 + 12 = 84%

Tone quality describes the tonality of one's voice, and listeners measure accurate tone quality by their perception of resonance and vibrato. Davids and La Tour (2012) explain that desirable singing is neither too dark nor light but balanced in tonal color. Singers create balanced tones through the proper production of formants, muscles affecting pitch, breath, consonants, and vowels, producing a natural resonance affecting both tonal quality and perceived pitch. Dayme (2009) demonstrates in their research that singers who produce correct pitch but lack resonance will be perceived as flat in their higher register and sharp in their lower register. Singers create vibrato through variations in amplitude and quarter-step oscillations of each side of the pitch (Davids & La Tour, 2012). Winckel (1967) explains that resonance, or the vibration of tone, produces additional tones that expand the harmonic context. (p.72)

During my recital, my tone quality was given a combined score of 84%, indicating "good" tonal quality. Professors' comments on pitch/intonation infer areas of improvement to increase the desired timbre. Professor A indicated pitch slips in my foreign language repertoire and accredited this to me lacking comfort in notes or words. Improper pronunciation could have affected the space in my mouth, articulators, formants, and vowel modification, changing perceived tonality. I acknowledge struggling with foreign diction in my upper register, which could have led to a perceived or blatant flatness. Professor B suggested continued work on open vowels and energetic consonants. This comment indicates that improving my pronunciation might improve my overall tone production.

Pitch/Intonation (15-1): $12 + 13 + 12 = 82\%$

Intonation refers to the proper production of the pitch so that it is in tune with the musical key. Davids and La Tour (2012) explain tension, vowel production, consonant production, breath, the position of the soft palate, acoustical feedback, and more all impact intonation. Tension in the neck, larynx, and tongue can constrict breath and resonant space, leading to poor intonation (p.171). When approaching higher registers, singers without a raised soft palate or when pushing too much air, higher registers will sound flat (p. 77). Intonation is best supported through breathing plans that support engaged breath, teaching the proper pronunciation of the text, and fixing technique issues before habits form.

My combined intonation score is my second-to-lowest score at 82%. Previously mentioned ideas and faculty comments about tone quality are applicable when addressing pitch and intonation. Additional possibilities stem from Davids and LaTours information regarding the negative impact of adrenaline on intonation in vocal performance (2012, p.176). I began my recital with my only Italian piece, ‘Voi, che sapete,’ and I remember feeling like I was going to pass out from an adrenaline-head rush. There is a high probability that this is a contributing factor in the majority of my recital.

Rhythm (15-1): $13 + 13 + 12 = 84\%$

Rhythms are written beat patterns corresponding to the piece's tempo and time signature. Therefore incorrect counting of duration or getting off time can drastically alter the musical composition and produce an improper performance. Grading rhythm accuracy is less abstract; however, I performed hundreds of rhythmic variations in my melodic passages, and unless given scores for each piece, it is unclear where my mistakes

occurred. There are no faculty comments regarding this section, and I received a cumulative grade of 84%.

Expression/Phrasing/Style (15-1): 13 + 13 + 13 = 86%

The title's expression, phrasing, and style all address aspects of a performer's intentional choice in "how" they choose to perform a musical piece. Composers provide dynamics, breath marks, and abstracts to aid performers in conveying the composer's artistic message. The slightest alteration of breath can change how the audience perceives a performance. Therefore, it can be tricky when performers are granted creative freedom to alter expression and style. A performer must provide their own style but keep intended artistic meanings.

Expression was my third highest grade at 86% with one faculty comment, "[a] very nice musical moment in No One Else!". My performance of 'No One Else' was undoubtedly the highlight of my performance. Friends, faculty, and peers recalled the movement when congratulating me on my success. I tried to tell the story of all of my repertoire through the lens of unrequited love. My first songs pondered what it meant to be in love, and 'No one Else' was the turning point in my recital, demonstrating the shift from being hopeful to hopeless.

Diction (15-1): 11, 10, 13 = 75%

Diction regards the clarity in which words are understood and additionally enunciated. While singing, singers often form improper vowels or modify vowels to assist in supporting upper registers. Time is dedicated to learning the IPA of various languages to pronounce an unknown tongue as if a native. Diction was my lowest-scoring

performance category at 75%. One professor's comment urged me to continue working on my non-English pronunciation. However, I need clarification on which parts I pronounced incorrectly. My overall diction struggled greatly due to my performance space. Snidow Chapel is exceptionally reverberant, and one must over-enunciate to clarify passages to their audience. I, as a performer, struggle with diction greatly, and even in English, I find myself relearning how to correctly pronounce words.

Stage Presence (15-1):14, 15, 15 = 97%

Stage presence surrounds the projected image of the performer. How they dress, move, and engage with their audience. I prepared my stage presence by selecting a formal gown to perform. Formal wear is standard practice for recitals and classical performances. So I picked something comfortable but that felt elegant and representative of the work I was performing. Since most of my pieces were romantic, I chose a youthful cut in a deep purple color. I curled my hair and adorned it with a hairband of golden leaves. This was a moment of celebration and awe, and the unique dress allowed the performer to showcase their aesthetic style. I also took the time to practice my facial expressions. I softly smiled when passages were shy or questioning love, looked captivated as I painted imaginary spring landscapes, and seemed searching when I couldn't remember my former love. Stage presence was my highest score in performance, averaging 97%. Professor A commented that they “really enjoy seeing you enjoy the performance :)” I genuinely hope others also enjoyed my performance.

Memorization (5-1):4, 4.5, 4 = 83%

It is standard practice for a vocalist to memorize all vocal literature. The use of sheet music is prohibited in a senior recital performance. This allows the performer to move beyond simply reading the piece into performing. Removing stands and sheet music allows the audience to see the total capacity of the performer's expressions. I received a combined grade of 83%, with one professor congratulating me, stating my memorization had improved since they had last observed my progress. In the performance, I only forgot one section of music: the last section of '*Chanson d'amour*.' Before my performance, my accompanist insisted on running the work's final section. Previously, I had not forgotten the phrase, but the additional pressure caused me to freeze during the tempo transition and overthink what I had taught myself. One professor reassured me that I did a "Great job of recovering in '*Chanson d'amour*'" and that they knew the moment was probably frightening but "[I] did great!"

Repertoire Descriptive (5-1): 5 + 5 + 5 = 100%

Recital performers complete Repertoire Descriptives and are part of MUSC 402W Senior Seminar in Music Performance requirements at the University of Lynchburg. Repertoire Descriptives are condensed researched program notes. Additionally, vocalists include translations. Repertoire Descriptive is attached below as an appendix []. My combined grade from the faculty resulted in a 100% average.

Grade Summary: 85%

The average grade for my entire performance was 85% resulting in an average performance. I admit my performance was one of the worst runs of my complete set.

Often, I found myself resorting to improper vocal techniques I had worked to break myself from since the beginning of my preparation. Additionally, the adrenaline from the pressure of performance resulted in me forgetting words, not supporting my breath, and tensing my body. Sadly, I found myself lost in the sound of the piano and shocked by how clearly I could hear myself as passages reverberated back to me. If I could return in time, I would have requested more practice in Snidow Chapel with the correct piano placement.

Further comments:

“I'm so proud of all your accomplishments and progress! Congratulations”

“You have made great strides in technique through this process - keep thinking about that moving forward”

“I enjoyed your concert and was impressed with how well you did. It's not an easy thing to put one out there for such an evaluation. You should be proud of what you accomplished in your recital.” -Dr. Declair

Performance Reflection

As I waited behind the side chapel entrance, I took deep breaths and paced the small hallway. I recalled Dr.Craft and I's plan, before each piece I would visualize locking away my fears and taking a deep breath. Knowingly, I placed an incredible amount of weight on this performance. I had spent four years constantly singing and improving my voice because ultimately, singing was my greatest love. Repeatedly, I

turned to music to deal with the complicated aspects of my life. I'd dedicated myself in preparation, I wanted to honor these works and present the best version of myself.

K.492. 'Voi, che sapete' from *Le nozze di Figaro*

My performance of "Voi, che sapete" suffered the brunt of being my first selection. Knowing my history of performance anxiety and nerves, I put 'Voi, che sapete' strategically first since I had no emotional connection or fondness for the selection. My adrenaline was pumping, my mind was racing, and I struggled with tonality upon my entrance. I fell back into my fear, causing me not to breathe and my intonation to falter; however, I had planned for this. At m. 21, when the piece entered a new section, I stopped myself from shutting down and focused on moving forward. With this new mindset, there were only two more instances of concern. One at m.39, which my accompanist ran before my performance, and remembering such, I panicked. Secondly, at the end of m.74, my intonation slipped, descending from F5. My voice naturally needs more support in this area as I enter or leave my upper range.

Despite being less than thrilled with my performance, I must acknowledge and congratulate my success. Noticing the fear, I corrected my mindset and pushed myself forward. Beyond m.21, my rhythms were accurate, and I pronounced the Italian I thought was correct. Also, I successfully performed the pitches in m.72, which I constantly kept forgetting while preparing, simply because it was a variation of a repeated passage.

Op.3, No.1 'Love's Philosophy' m.2:55

This selection was a breath of fresh air. I knew I could make this performance beautiful. In Love's Philosophy by Roger Quilter, my main fear was the two-measure introduction that came too quickly in "Molto allegro con moto." It took me a while to feel like I wasn't being catapulted into the phrase. Ultimately, I adjusted by preparing myself with a long-planned breath, mindfulness of internal pressure, and emphasis on the diction of "the" in measure three to ensure a solid introductory phrase. My only critique is that some of my enunciations were lost within the pianist's sound, and I would have enjoyed letting the extended rhythms at the end of the work float longer rather than cutting them off shortly.

Op.3, No.2 'Now Sleeps the Crimson Petal' m.507

I will begin my praise of "Now Sleeps the Crimson Petal" with a compliment to the beautiful prelude present in measures one through four. The simple lyric quality of the piano brought me great joy and a second to breathe and center myself. Overall, it presents a delicate, graceful, almost somber expression of adoration.

Quilter often establishes a feeling of an expected sequence in this piece through repeated utilization of stepwise ascending and descending notes. However, these stepwise notes are often switched to repeating notes or jumps of third, sometimes fourth. These slight variations I marked individually for mental notes nullified the issue within my beginning practices, and by performance, I excelled.

'June' m.7

'June' became my favorite Quilter piece by the end of my recital. The old English depicting beautiful imagery of nature encapsulates my personal aesthetics. However, this

piece was the most complicated of the Quilter set. The accompaniment is entirely independent of the vocal part, meaning I had to be exact and confident in my knowledge of the piece to perform the music successfully. Figuring out the necessary counting came easy; however, adding the accompaniment became a mental block. Without the accompaniment, my counting was perfect, but with the piano, I was hesitant. Assuring myself in my knowledge of the piece made everything click. My accompanist went a little above tempo, and before I knew it, the music was over.

‘No One Else’ from *Natasha, Pierre & The Great Comet of 1812* m.9

The only moment I genuinely enjoyed myself during my performance was during ‘No One Else.’ I knew the work marked the middle point of my performance, and then I could breathe and have a moment to center myself. I had sung the selection repeatedly since my first introduction in 2019, so I was able to disconnect my brain for a moment. My voice is highly resonant around Bb5, which I jokingly accredit to my years playing a Bb instrument. ‘No One Else’ frequently holds extended notes in that range, and my voice floated throughout the chapel. I had to stop myself from crying; I never thought I’d feel happy while performing independently.

Op. 7, No. 1 ‘Après un Rêve’ m.14:30

While performing ‘Après un Rêve,’ most of my struggles came from the fact that the piece is in French. I have taken introductory lessons in French, but often while singing French, the language sounds slightly altered due to the absence of consonant sounds, resulting in me closely analyzing the phonetics of the piece alongside my vocal

instructor, Jeremy Craft. We also had to consider carefully planning which vowels and consonants aligned with the written dictation as spoken French is often pronounced differently than when sung.

Unlike the difficulties of language, the pitch range was manageable. In the modified lower key of b minor, the vocal range was only that of an octave and a fourth, with the highest note of E5 and the lowest of B3. Tonally, the piece was easy, with most notes being conjunct in step-wise chromatic movement. At the same time, the assertion of the key in the accompaniment consistently backs the tonal center of the work.

I found a pleasurable challenge to manage my breathing to support the complete dynamic contrast of the piece. *Après un rêve* is moderately paced and alternates between quick triplets and sixteenth notes countered by quarter notes. This requires proper breath control to keep air circulating in my upper register while crescendoing and decrescendoing in almost every other passage.

‘Flower’ from *Hadestown m.19*

I regret rushing through ‘Flowers’ in *Hadestown*. Dr. Craft constantly reminded me I could take my time with each phrase since the accompaniment was based and followed my lead. It wasn’t until I watched my performance that I realized how much space I had to express the feelings presented. Natasha is grieving the injustice she has endured and the love she has lost, and she wishes he would return to her. When depicted accurately, the movement creates a profoundly raw depiction of loneliness. I wanted this song to show my character giving up and succumbing to being alone in her unrequited love.

Conclusions & Implications for Music and Pedagogy

Body & Mind

All performers connect to their instrument and take personal responsibility for their growth and development. However, the voice as an instrument is the most personal. Every singer possesses a different facial structure and vocal mechanism which directly affect how they produce and reverberate sound. There are no buttons to press or mouth pieces to channel sound, there is only an abstract connection to our vocal mechanism, as muscles pertaining to singing cannot be controlled; like flexing a muscle. I cannot simply buy a new tongue or facial structure to alter my natural instrument. Therefore when receiving direct criticism, it can be discouraging and felt as a direct criticism of my body.

Additionally, there are ways in which our bodies naturally respond to stress. As a person with a history of poor self efficacy and anxiety surrounding performance, I have often questioned the purpose of my pursuing the development of my voice. Often I have to remind myself why I started music in the first place. I was a young girl who knew no criticism, my voice was a toy, and it was a source of joy. I remind myself daily that older Kaitlyn deserves the same mindset and joy. I improve my practice because of joy, I will not let my insecurities and doubt crush what my younger self knew so well.

Personal Improvement

The importance of reflection is that it allows for improvement in vocal performance. Thoughts and considerations will serve as the basis for advancing my personal literature this semester. Since my performance there has been additional growth within my instrument. As I am finding it more natural to sing with healthy production throughout this semester's repertoire. When preparing for a recital, I added foreign

languages too soon into my practice. Now I am preparing the vocal line to ensure their support before adding text. I am also aware of my articulators and that I have to try harder to enunciate diction generally. Using my reflection and professor comments, I will continue to improve my vocal capabilities so that I am a better model for my vocal students.

Impact on Teaching Pedagogy

This creative process allows me to connect to the experience of my students. I know how it feels to be nervous, to begin learning new music, and prepare a recital. My collegiate experience has accumulated a repertoire of knowledge about music that I can use to teach new works to my students. I can explain to them why they are struggling in voice, such as when they enter breaks in their register or take improper breaths. Who can better understand someone who has been in their shoes?

In this experience, I have appreciated the beauty of performance; however, I know music has meaning without it as well. There is true beauty in creating music and the process of learning that one undergoes to master a chosen work. Dr. Craft instilled this reflection into me and I will continue to pass this gift to my students. The freedom to create music without fear. As a teacher, I will continue to create a space of positive energy within the students' learning environment. I am the first to tell my students not to be afraid of me if they can help it. From the moment we begin lessons, I assure their safety as a learner of a new skill. Mistakes will happen repeatedly, I expect them to, they need to so that we can grow and learn. Any “issue” I bring to the attention of my students is for their betterment as a musician and has nothing to do with them as an individual. I

remind them of their progress, complement them, laugh with them, and we have fun learning. Of course there are moments of frustration but I have practice reframing a mindset of negativity into one of growth.

Accomplishments

My senior vocal performance is representative of professional vocal recital demonstrated by extensive research, preparation, performance, and reflection. Personal criticism is always harsher than that of an audience member and it enforces progress. Despite my personal feeling surrounding the performance, my recital presented a mastery of voice. Audience members praised my growth and the beauty of my voice and it filled the chapel. Successfully, I captured their attention and elicited my intended story of unrequited love.

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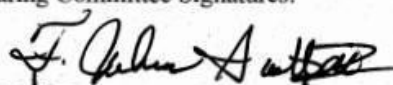


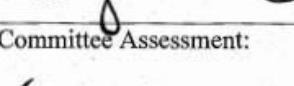
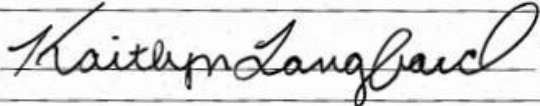
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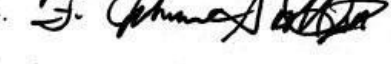
Appendix A: Preview Jury Documentation

**University of Lynchburg – School of Visual and Performing Arts
Music Department
Junior/Senior Recital Hearing Evaluation**

Name of Student: Kaitlyn Langford
Voice/Instrument/Other: Voice
Hearing Date/Time: 10/21/2022 / 2:40 PM
Proposed Recital Date/Time: 11/11/2022 / 4:00 PM
Hearing Committee Signatures: 1.  2.  3.  4. 
Committee Assessment: <input checked="" type="checkbox"/> Summary presentation of written component. <input checked="" type="checkbox"/> Hearing program attached. <input type="checkbox"/> Hearing approved and student may present project as planned. <input type="checkbox"/> Hearing not approved for presentation at this time. <input checked="" type="checkbox"/> Hearing approved with the following conditions: <i>Hear the following again: - Fauré and one Quilter on Friday, the November 4, 2022 at 10:30 AM.</i>
Comments:
Student Signature:  Date: 10/21/22

Appendix B: Final Jury Documentation

**University of Lynchburg – School of Visual and Performing Arts
Music Department
Junior/Senior Recital Hearing Evaluation**

Name of Student: Kaitlyn Langford
Voice/Instrument/Other: <i>voice Mezzo soprano</i>
Hearing Date/Time: 11/4/2022 / 10:30 AM – Rehearing Fauré and one Quilter
Proposed Recital Date/Time: 11/11/2022 / 4:00 PM
Hearing Committee Signatures: <ol style="list-style-type: none"> 1.  2.  3.  4. _____
Committee Assessment: <input checked="" type="checkbox"/> Summary presentation of written component. <input checked="" type="checkbox"/> Hearing program attached. <input checked="" type="checkbox"/> Hearing approved and student may present project as planned. <input type="checkbox"/> Hearing not approved for presentation at this time. <input type="checkbox"/> Hearing approved with the following conditions:
Comments:
Student Signature: <i>Kaitlyn Langford</i> Date: <i>11/4/22</i>

Appendix C: Performance Link

<https://drive.google.com/file/d/1N9PsxhQsnYqierHXc0OXaklKjRmr6Onn/view?usp=drivesdk>

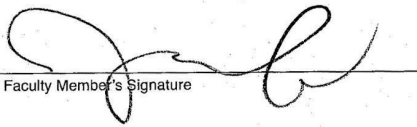
Appendix D: Professor Comments and Recital Grading

Voice Recital Evaluation Form

Student Name Kathlyn Langford Date 11/11/22

	Excellent	Good	Average	Fair	Poor
Tone Quality	15 14 13	(12) 11 10	9 8 7	6 5 4	3 2 1
Pitch/Intonation	15 14 13	(12) 11 10	9 8 7	6 5 4	3 2 1
Rhythm	15 14 13	(12) 11 10	9 8 7	6 5 4	3 2 1
Expression/Phrasing/Style	15 14 (13)	12 11 10	9 8 7	6 5 4	3 2 1
Diction	15 14 (13)	12 11 10	9 8 7	6 5 4	3 2 1
Stage Presence	(15) 14 13	12 11 10	9 8 7	6 5 4	3 2 1
Memorization	5	(4)	3	2	1
Repertoire Descriptive	(5)	4	3	2	1
Comments:	100 - 88			TOTAL POINTS	86

- Communicate tempo w/ your CP
- I really enjoy seeing you enjoy the performance !!
- Great job of recovering in "Chanson d'amour" - I know it was probably a scary moment - you did great!
- You have made great strides in technique through this process - keep thinking about that rising pedal
- keep working toward open vowels AND energetic constructs


Recital Grade BFaculty Member's Signature 

Voice Recital Evaluation Form

Student Name Kaitlyn Langford Date _____

	Excellent	Good	Average	Fair	Poor
Tone Quality	15 14 (13)	12 11 10	9 8 7	6 5 4	3 2 1
Pitch/Intonation	15 14 (13)	12 11 10	9 8 7	6 5 4	3 2 1
Rhythm	15 14 (13)	12 11 10	9 8 7	6 5 4	3 2 1
Expression/Phrasing/Style	15 14 (13)	12 11 10	9 8 7	6 5 4	3 2 1
Diction	15 14 13	12 11 (10)	9 8 7	6 5 4	3 2 1
Stage Presence <i>Beautiful</i>	(15) 14 13	12 11 10	9 8 7	6 5 4	3 2 1
Memorization	5	4	3	2	1
Repertoire Descriptive	(5)	4	3	2	1
Comments:					TOTAL POINTS

$$\begin{array}{r} 26 \\ 26 \\ \hline 52 \\ 17 \\ \hline 69 \\ 26 \\ \hline 95 \end{array}$$


 I'm so proud of all your accomplishments and progress!
 Congratulations

Recital Grade ~~B~~ 86A ii


 Faculty Member's Signature

Voice Recital Evaluation Form

Student Name Raitlyn Haugford Date 11/11/2022

	Excellent	Good	Average	Fair	Poor
Tone Quality	15 14 (13)	12 11 10	9 8 7	6 5 4	3 2 1
Pitch/Intonation	15 14 13	(12) 11 10	9 8 7	6 5 4	3 2 1
Rhythm	15 14 (13)	12 11 10	9 8 7	6 5 4	3 2 1
Expression/Phrasing/Style	15 14 (13)	12 11 10	9 8 7	6 5 4	3 2 1
Diction	15 14 13	12 (11) 10	9 8 7	6 5 4	3 2 1
Stage Presence	15 (14) 13	12 11 10	9 8 7	6 5 4	3 2 1
Memorization	5	(4)	3	2	1
Repertoire Descriptive	(5)	4	3	2	1
Comments:					TOTAL POINTS <u>85</u>

- Very nice musical moments in No One Else!
- Memory more solid now. Good work.
- Continue to work on non-English Pronunciation.
- Continue to work on pitch/intonation. French gave you some problems. Maybe not as comfortable w/ notes/words caused pitch to slip.

Recital Grade A-


Faculty Member's Signature

Appendix E: Discography

K.492. ‘Voi, che sapete’ from *Le nozze di Figaro* -W. A. Mozart

Patricia Janečková — soprano

Camerata Janáček Orchestra

<https://youtu.be/tH93uhBs5m8>

K.492. ‘Voi, che sapete’ from *Le nozze di Figaro* -W. A. Mozart

Rinat Shaham (look up voice part)

Royal Opera House (is this good enough)

<https://youtu.be/1nRObrCLKNs>

K.492. ‘Voi, che sapete’ from *Le nozze di Figaro* -W. A. Mozart

Marianne Crebassa (look up voice part)

Dutch National Opera & Ballet

<https://youtu.be/mOvYfZol82k>

Op.3, No.1 ‘Love’s Philosophy’ - Roger Quilter

Mary Bevan — soprano

Richard Peirson — piano

<https://youtu.be/EphydXN3MPo>

Op.3, No.1 ‘Love’s Philosophy’ - Roger Quilter

Jodie Devos — mezzo soprano

Marine Thoreau — piano

https://youtu.be/rq17_OdV6M8

Op.3, No.1 ‘Love’s Philosophy’ - Roger Quilter

Arleen Auger — soprano

Dalton Baldwin — piano

<https://youtu.be/hwWtrJMeIgs>

Op.3, No.2 'Now Sleeps the Crimson Petal' — Roger Quilter

Layla Claire — soprano

Marie-eve Scarfone — piano

<https://youtu.be/0VsbE8gGDe4>

Op.3, No.2 'Now Sleeps the Crimson Petal' — Roger Quilter

Hannah Cho — soprano

Taekyu Lim — Piano

<https://youtu.be/eTLmsdsSLWA>

Op.3, No.2 'Now Sleeps the Crimson Petal' — Roger Quilter

Amanda Rae Matson — soprano

Julia M. Wilcox — piano

<https://youtu.be/U9dRpW5VLqA>

'June' — Roger Quilter

Katherine Watson — soprano

Yolanda Canaday — piano

<https://youtu.be/zw0oKh-TYZ4>

'June' — Roger Quilter

Jordan Macdonald — soprano

Michael Angell — piano

<https://youtu.be/52eddYEjc0A>

'June' — Roger Quilter

John Mark Ainsley — tenor

Malcom Martineau — piano

<https://youtu.be/V0BMypnm9Dk>

‘No One Else’ from *Natasha, Pierre & The Great Comet of 1812* — Dave Malloy

Denée Benton — soprano

Original Broadway Cast Recording

<https://youtu.be/aG-dFZdXfMU>

‘No One Else’ from *Natasha, Pierre & The Great Comet of 1812* — Dave Malloy

Phillipa Soo — soprano

Dave Malloy — piano

https://youtu.be/vVXeil3mO_Q

‘No One Else’ from *Natasha, Pierre & The Great Comet of 1812* — Dave Malloy

Melanie Sierra — soprano

Joshua Stephen Kartes — piano

<https://youtu.be/Vceu3-iLxVw>

Op.27, No.1 ‘Chanson d’amour’— Gabriel Fauré

Barbara Hendricks — soprano

Michel Dalberto — piano

<https://youtu.be/6wb0TPALRJ8>

Op.27, No.1 ‘Chanson d’amour’— Gabriel Fauré

Sabine Devieille — soprano

Alexandre Tharaud — piano

<https://youtu.be/UfHqEpGD16M>

Op.27, No.1 ‘Chanson d’amour’— Gabriel Fauré

Barbara Bonney — soprano

Warren Jones — piano

<https://youtu.be/xvkgTczUAfU>

Op. 7, No. 1 ‘Après un Rêve’— Gabriel Fauré

Renee Fleming- soprano

Jean-Yves Thibaudet – piano

https://youtu.be/qVG-CNws_vc

Op. 7, No. 1 ‘Après un Rêve’— Gabriel Fauré

Barbra Streisand- soprano

Columbia Symphony Orchestra

Claus Ogerman – conductor

<https://youtu.be/zbTJtkSutH8>

Op. 7, No. 1 ‘Après un Rêve’— Gabriel Fauré

Caroline de Mahieu – mezzo soprano

Amélie Debecq- cello

<https://youtu.be/BblcAVC-Ld0>

‘Flowers’ from *Hadestown* — Anaïs Mitchell

Anaïs Mitchell — alto and guitar

<https://youtu.be/pLKj6Kwhz1U>

‘Flowers’ from *Hadestown* — Anaïs Mitchell

Samantha Pauly — mezzo soprano

Joshua Stephen Kartes — piano

<https://youtu.be/J43JJ-mY7gE>

‘Flowers’ from *Hadestown* — Anaïs Mitchell

Johanna Moise — alto

Joshua Stephen Kartes — piano

<https://youtu.be/K4Vzy82CA1Q>