

GRADUATE VOICE RECITAL

LADAWAN ARKASUWAN

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Graduate Recital Document
entitled
GRADUATE VOICE RECITAL

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GRADUATE VOICE RECITAL

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ABSTRACT

This graduate recital document aimed to study solo singing performance. The performer chose pieces of singing from different periods: Baroque, classic, romantic, and the period of century 20th - including practicing performing skills to develop singing potentiality and for being the knowledge resources for interested people.

The recital was given at the A407, College of music, Mahidol University on Wednesday, March 20, 2013 at 3.00 p.m.

**KEY WORDS: GRADUATE VOICE RECITAL / LADAWAN ARKASUWAN /
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57 pages

การแสดงเดี่ยวขับร้องระดับบัณฑิตศึกษา

GRADUATE GUITAR RECITAL

ลดาวัลย์ อากาศสุวรรณ 5337982 MSMS/M

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บทคัดย่อ

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จำนวน 3 เพลง, ยุคโรแมนติก จำนวน 3 เพลง และในยุคคริสต์ทศวรรษที่ 20 จำนวน 8 เพลง เนื่องจาก
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57 หน้า

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CHAPTER I

INTRODUCTION

1.1 Importance, Background and Preparing the Graduate Voice Recital

The graduate voice recital uses all of the knowledge and skills from the learning of music to performing it in public. The graduate reflects the knowledge, skills and potential the student performer.

A performer's preparation includes researching the singing style and historical of the repertoire to be performed. In regard to the repertoire's historical the performer have knowledge of the composers, each song's historical context musical form, and word-by-word translation (if in a language foreign to the performer). The performer each song's text and mood, noting how the composer uses music to communicate the intended message. This level of preparation allows the performer to share the story and appropriate emotions with an audience.

The following graduate voice recital programs different musical styles, composers, historical periods, languages and emotions. It challenges the performer to show the character and feeling of each song.

1.2 Objectives

1.2.1 To perform classical vocal repertoire in different musical styles and present each song with historically informed.

1.2.2 To study and develop vocal techniques required to perform each song

1.2.3 To study the historical context of composer, song music styles, musical structure and develop an appropriate.

1.3 Framework of the Graduate Voice Recital

- 1.3.1 “Severa villafane” by Carlos Guastavino
- 1.3.2 “Pueblito mi pueblo” by Carlos Guastavino
- 1.3.3 “Oh, had I Jubal’s lyre” from *Joshua* by George Frideric Handel
- 1.3.4 Recit : “Und Gott Sprach” and Aria : “Nun beut die flur” From *Die Schopfung* by Franz Joseph Haydn
- 1.3.5 “Mein Herr Marquis” From *Die Fledermaus* by Johann Struss II
- 1.3.6 “Spiel ich die unschuld vom lande” From *Die Fledermaus* by Johann Struss II
- 1.3.7 “Villanelle” by Eva Dell’ Acqua
- 1.3.8 “Auf dem strom” by Franz Schubert
- 1.3.9 “Chere nuit” (Dearest Night) By Alfred Bachelet
- 1.3.10 “Sweet chance that led my steps abroad” by Michael Head
- 1.3.11 “A Piper” by Michael Head
- 1.3.12 “Foxgloves” by Michael Head
- 1.3.13 “Oh, For a march wind” by Michael Head
- 1.3.14 The king song “Near down” by King Bhumibol Adulyadej
- 1.3.15 The king song “Blue day” by King Bhumibol Adulyadej

1.4 Goals of the Graduate Voice Recital

- 1.4.1 The audience will understand various music styles and interpretations expressed by the performer
- 1.4.2 The performer will develop necessary techniques and skills of singing for required performing.
- 1.4.3 The performer will demonstrate a songs and strive to them on a professional level.

1.5 Suggested for presenting the Graduate Voice Recital

- 1.5.1 Discuss with the advisor
- 1.5.2 Select the repertoire
- 1.5.3 Study the repertoire
- 1.5.4 Take private lessons with the advisor to develop singing
- 1.5.5 Keep Practice in these repertoire with pianist
- 1.5.6 Perform the graduate voice recital

CHAPTER II

LITERATURE REVIEW

2.1 “Severa villafañe” by Carlos Guastavino

Carlos Guastavino was honored to be the best model of romantic nationalistic music of Argentina. His style was romantic, with charms based on Argentinean folk music. He was recognized as one of the greatest composers of opera and Argentinean folk and popular music.

Guastavino’s works include 10 song cycles, and works for piano, chorus, and chamber ensemble. He composed song to accompany the poems of Rafael Alberty, Leon Benaros, Hamlet Lima Quintana, Atahualpa Yupanqui, Pablo Neruda, Gabriela Mistral and Jorge Luis Borge.

His composed “Divertissement” for orchestra and a sonata for guitar too. His most memorable work was music for the ballet, in Once Upon A Time, composed in 1942 a specifically, ensemble

Guastavino had been distinctively awarded and recognized, with the following awards :

- The Municipal Prize from Buenos Aires for chamber song
- Award from the Ministry of Justice: Argentina
- The Cultural Commission of Santa Fe Province for his music
- Award from the magazine “Vosotras “ for his “ Cancion de Navidad”
- Award from the Organization of American States and the Inter-American Music Council to recognize his distinctive creativity

The song ‘Carlos Guastavino’, which is sung with guitar, presents challenges for the singer. The singer may choose to avoiding heavy tones and operatic timbre.

“Severa villafañe” features text by León Benarós and a tempo marking is “zamba” (Zamba is the national dance of Argentina. It is a style of Argentine music

and Argentine folk dance.¹⁾ The story details the death of a woman, causing sadness and nostalgia. Her death is similar to flowers falling towards the ground.

Though the dynamic was not clearly told in the score, the singer herself/himself has to use dynamics to communicate sadness and mournfulness. While singing, the singer might relate a personal experience to aid in communicating the songs meaning. The singer should strive for legato phrasing throughout this song.

2.2 “Pueblito mi pueblo” by Carlos Guastavino

“Pueblito mi pueblo” with text by is one of Argentina's foremost Francisco Silva y Valdés, tells story about a small, missing village.

The song can transtate

“My little town.I miss you afternoon. Beloved little town.I can’t forget you. How much nostagia I have in my breast this afternoon. If I could once again dream under your willows, Watching the clouds pass by,and when the sun goes down,feel the breeze as it passes. Fragrant with flowers”

The singing style is different than in “Severa villafane” the difference being the song’s mood. The mood of “Pueblito mi pueblo” reflects missing one’s hometown. The singer’s tone should reflect love for his/her hometown and longing to return. Moreover, dynamic contrasts can help listeners appreciate the song’s message

As the singer repeats the text, “Ah queridopueblito”, a *ritardando* may be taken in measure 31 before the word “Ah”. The singer can execute a *messa di voce* in measures 34-35 for the phrase “no pue do olvi dar te”. While singing, the singer must achieve unity with the accompanying guitar. Furthermore, the singer can allow the voice to communicate the text best by choosing a folk like tone, devoid of extreme loudness and intensity (Example 1).

¹ http://en.wikipedia.org/wiki/Zamba_%28artform%29

30

no pue-do ol-vi-dar - te Ah que-ri-do pue-bli - to

34

no pue-do ol-vi-dar - te

rit a tempo

2.3 “Oh, had I Jubal's lyre” by Georg Friedrich Handel

Georg Friedrich Handel was born on February 23, 1685 in Halle, Thuringia Province, Kingdom of Prussia, now a part of Germany. He was later nationalized to be English. Handel first showed his musical talent at an early age but his father did not support him. He wanted Handel to be a lawyer. While his father was alive, he studied both music and law. Following his father's death, he focused on a music career.

Handel never married, devoting himself to music. His works include 46 operas, 32 oratorios, 28 Italian solo cantatas, and 100 songs. His distinctive, written during 1738-1756 were the *Rinaldo*, *Berenice*, *Giulio*, *Cesere* and *Orland*. His oratorios, *Messiah*, *Saul*, *Israel in Egypt*, *Solomon* and *Joshua*. The Suite “water music” was one of his most significant instrument works.

In 1753, Handel was 68 and completely blind. He continued to work assisted by J.C. Schmidt. After his last concert, a performance of *Messiah*, on April 6, 1759. Handel sensed he would leave this world. He predicted he would die on Good Friday, April 13, 1759. He actually died on April 19, 1759 at the age of 74 in his home in London.

Handel's oratorio, *Joshua* (HWV64), premiered at London's Covent Garden Theatre on 9 March 1748. *Joshua* is based on the Biblical stories of Joshua

with a libretto by Thomas Morell. The oratorio is about the Israelites' proclamation through praise and gratitude to Jehovah. Joshua is divided into the three acts.

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Achsah's act three aria, "Oh, had I Jubal's Lyre" takes place when Caleb promises to bestow his daughter, Achsah, on whomever will destroy Debir. Othniel, who loves Achsah, joins the army. She sings a victory song at the Red Sea, celebrating the defeat of the Egyptians. This is a humble song of happiness and praise.²

The Jubal Achsah refers to is a descendent of Adam's son Cain. Genesis 4:21 credits him with being the father of all who play the lyre and pipe, thus Achsah's exclamation, "Oh! Had I Jubal's lyre . . . to sounds like his I would aspire." The next phrase, "Or Miriam's tuneful voice" includes another biblical allusion. Miriam, Moses and Aaron's sister, led the people of Israel in song praising God for their deliverance from the Egyptians.³ In this song, the lyric is repeated but the melody is continually altered.

*Oh, had I Jubal's lyre,
Or Miriam's tuneful voice!
To sounds like his I would aspire,
In songs like hers rejoice.
My humble strains but faintly show,
How much to Heav'n and thee I owe.*

² <http://music.gmu.edu/perfarts/archives/fall06/Cramer,%20Alison%2011.18.06.pdf>

³ http://www.jbu.edu/assets/academics/journal/resource/file/2011/kirsten_gabbert.pdf

In Example 2, suggestions of how to make the sections of repeated text different using dynamic contrasts are shown.

The musical score is in G major (one sharp) and common time. It consists of three systems, each with a vocal line and a piano accompaniment.

- System 1 (Measures 10-12):** The vocal line begins with a rest in measure 10. In measure 11, the text "Oh, had I Jubal's lyre, Or Miriam's tune ful voice:" is written. In measure 12, the text "Oh, had I Jubal's lyre, Or" is written. A box highlights the text in measure 11, with an arrow pointing to it labeled "Louder". Another box highlights the text in measure 12, with an arrow pointing to it labeled "Soft".
- System 2 (Measures 13-14):** The vocal line continues with "Mi-riam's tune ful voice" in measure 13 and "To sounds like his I would as-pire To" in measure 14. A box highlights the text in measure 14, with an arrow pointing to it labeled "Louder".
- System 3 (Measures 15-18):** The vocal line continues with "sounds like his I would as-pire," in measure 15 and "In songs like hers, In" in measure 16. A box highlights the text in measure 15, with an arrow pointing to it labeled "More than soft".

“Oh, had I Jubal’s lyre” in measures 10-12 introduces the text and may be powerfully sung. In measures 13-14, the repeated text may be contrasted with softer singing. “To sounds like his I would aspire” can follow the same dynamic suggestions as the preceding section. This text first appears in measures 15-16 and may be sung forte, echoed with a softer dynamic in measures 17-18.

One difficulty of this song is its florid passages (as shown in Example 3). The singer should be take ample breaths and make sure the tone stays supported for the florid passages' entirety. The mouth, jaw and body should be relaxed.

Example 3: Florid passages in “Oh, had I Jubal’s lyre” by Georg Friedrich Handel.

The image displays two systems of musical notation for a vocal piece. The first system, starting at measure 20, shows a vocal line with the lyrics "songs like hers, re-joice," and a piano accompaniment. A dynamic marking "(P)" is present in the piano part. The second system, starting at measure 23, shows a vocal line with the lyrics "In songs like hers re-" and a piano accompaniment. The music is written in a key with two sharps (F# and C#) and a 3/4 time signature.

In the aria’s second section, portions of the text are repeated. The singer can use appropriate ornamentation to differentiate the text, stress different words of the text or vary dynamics. Since the melodic pattern changes in this section, especially in the florid passages (Example 4), the singer should pay careful attention so errors will not surface during performance.

Example 4: Variation in the melodic direction of florid passages in “Oh, had I Jubal’s lyre” by Georg Friedrich Handel.

39

songs like hers, In songs like hers re joice,

42

In

2.4 “Und Gott Sprach....Nun beut die Flur” by Franz Joseph Haydn

Franz Joseph Haydn was an Austrian composer, often called the "Father of the Symphony". He was born on 31 March 1732 in Rohrau, south of Austria near the border with Hungary. His first talent appeared when he was young. Possessed with a beautiful voice, he went to joined the choir at Vienna’s St. Stephen's Cathedral at the age of 8 years.

In 1755, Haydn composed his first String quartets. At the age of 27 years, Haydn composed his first Symphony known as the “Symphony the world”. Haydn composed Symphonies, 68 String quartets, 14 Masses, Oratorios, Cantatas, Vocal songs, Operas, Sonatas, and works for piano. The most notable vocal works of Haydn are 2 Oratorios: *Die Schöpfung* and *The seasons*.

Haydn masterpiece, *Die Schöpfung*, is an oratorio based on Biblical events. From October 1796 until April 1798, Haydn composed *Die Schöpfung* for

soprano, tenor, and bass soloists and chorus accompanied by orchestra. *Die Schöpfung* is divided into three parts:

- Part 1: celebrates the creation of the world, sky, water, air and plants.
- Part 2: highlights the birth of, animals and human beings.
- Part 3: describes the period of Adam and Eve's happiness in the Garden

of Eden.

The text of *Die Schöpfung* has a long history. The three sources are the Biblical books of Genesis, Psalms, and John Milton's epic *Paradise Lost*. When Haydn returned to Vienna, he turned this libretto over to Baron von Swieten. Baron Von Swieten is largely responsible for recasting the English libretto of *Die Schöpfung* in a German translation that Haydn could incorporate. The work was published bilingually (1800) and is still performed in both languages today.⁴

“Und Gott Sprach...Nun beut die Flur”(Now robed in cool refreshing green) is an Act 1 recitative and aria sung by Gabriel. Haydn uses sicilianic rhythms, the key of Bb Major, an andante tempo marking and a 6/8 time signature to celebrate the birth of plants. Its form is ABA, a typical device used for arias in this historical period. “Nun beut die Flur” has rather difficult rhythms and passages that encourage the singer to crescendo or diminuendo. The accompanying texture provides the sensation of excitement and represents the growth of all living things. Singers should be aware of the complex rhythms and florid passages (Example 5). Otherwise, the singer's performance will lack the calmness and clarity required for a successful interpretation.

⁴ http://en.wikipedia.org/wiki/The_Creation_%28Haydn%29

Example 5: Complex rhythms and scales in “Nun beut die Flur” from Haydn’s *Die Schöpfung*.

The image shows a musical score for the aria "Nun beut die Flur" from Haydn's *Die Schöpfung*. The score is in 6/8 time and B-flat major. It consists of two systems. The first system starts at measure 24 with the vocal line "Wun - den Heil,". The second system starts at measure 27. The piano accompaniment features complex rhythmic patterns and scales in both hands.

Singers should study this aria’s complex rhythm in order to sing it effectively. They should be cautious when connecting phrases, making sure a plan for breathing is made to insure success.

2.5 “Mein Herr Marquis” from *Die Fledermaus* by Johann Strauss II

Johann Strauss II. (October 25, 1825 – June 3, 1899) was an Austrian composer, studying counterpoint and harmony with Professor Joachim Hoffmann and violin with Anton Kollmann. Armed with these skills, he approached the Viennese authorities to apply for a license to perform. He initially formed his small orchestra where he recruited his members from many other bands. Johann Strauss I’s influence over the local entertainment establishments meant that many of them were wary of offering the younger Johann Strauss a contract for fear of angering the father. Finally, however, Strauss II made his debut at Dommayer’s Casino in Hietzing on October 15, 1837. The press and the Viennese were crowded at the place and they unanimously discovered the new waltz king. At the show, he played the song “Loreley-Rhein-

Klänge” (which was his father’s famous work) as an apology. After Johann Strauss I died in 1832, Johann Strauss II merged his father’s orchestra with his own.

Johann Strauss II became known as "The Waltz King" and was largely responsible for the popularity of the waltz in Vienna during the 19th century. One of Johann Strauss II’s famous waltzes was “The Blue Danube”. He drew inspiration to create this piece of music from the poem that described the beauty of Danube River. His performance at World Exhibition in Paris met success. He brought the waltz form from peasant dance to entertainment for the upper class of Habsburg’s court.

Throughout his life, Strauss composed operas, operettas, marches, ballet, polkas, and waltzes. His works were more prominent than other composers in the same era. Some of Johann Strauss II’s most famous works include *Kaiser-Walzer*, *Tales from the Vienna Woods*, and the *Tritsch-Tratsch-Polka*. Among his operettas, *Die Fledermaus* and *Der Zigeunerbaron* are the best known.

Johann Strauss II composed the operetta, *Die Fledermaus* to a German libretto by Karl Haffner and Richard Genée. The operetta premiered on 5 April 1874 at the Theater der Wien in Vienna.⁵ At first, it was not received favorably in Vienna but it met with great success in Paris and also in Europe, America, and Australia. Although he composed 16 operas in total, *Die Fledermaus* is the one that is most popular and regularly performed to this day.

“Mein Herr Marquis” (laughing song) is Adele’s aria in Act 2 of *Die Fledermaus*. Adele escapes her mistress to attend a party disguised herself as Olga (who is actress). She meets her master, Eisenstein, who thinks she looks like his maid, Adele. Adele (as Olga) laughs to hide her true feelings and says Eisenstein is mistaken to see her as a maid. Could her looks, personality, attire, speaking style and mannerisms be those of maid? She uses her aria to answer those questions.

*My dear marquis, a man like you
Should better understand that,
Therefore, I advise you to look more
Closely at people!
This hand is surely far too fine, hahaha
This foot so dainty and small, hahaha.*

⁵ http://en.wikipedia.org/wiki/Die_Fledermaus

*The manner of speaking which I have,
My waist, my bustle,
These would never be found
On a lady's maid!
You really must admit,
This mistake was very comical!
Yes, very comical, hahaha,
Is this matter, hahaha.
So pardon me, hahaha,
If I laugh, ha ha ha!
Yes, very comical, hahaha,
Is this matter, hahaha!
You are very comical, Marquis!
With this profile in Grecian style
Being a gift of nature;
If this face doesn't say enough,
Just look at my figure!
Just look through your lorgnette, ah
At this outfit, ah
It seems to me that love
Has clouded your eyes,
The image of your chambermaid
Has quite filled your heart!
Now you see her everywhere,
This is truly a very comic situation!
Yes very comical, hahaha
Is this matter, ha ha ha,
So pardon me, ha ha ha,
If I laugh, ha ha ha!
Yes very comical, ha ha ha,*

*Is this matter, ha ha ha , etc.*⁶

This aria has an *Allegretto* tempo marking for the accompaniment and begins with a joyous rhythm. Its accents, fermatas, staccatos and ritardandos help create the aria's signature enjoyment and liveliness. Parts of the aria are composed to mimic a person laughing.

Singers may use a brighter tone color and be creative with dynamics and articulation throughout the performance. This melody has frequent arpeggios and descends as the singer laughs on pitch (Example 6).

Example 6: Laughter depicted musically in "Mein Herr, Marquis" from Johann Strauss II's *Die Fledermaus*.

The image displays a musical score for the aria "Mein Herr, Marquis" from Johann Strauss II's *Die Fledermaus*. It consists of two systems of music. The first system starts at measure 45 and includes a vocal line and a piano accompaniment. The vocal line begins with a *p* dynamic and an *a tempo* marking. The lyrics are: "ja sehr ko - misch, ha ha ha, ist die sa - che, ha ha ha". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The second system starts at measure 49 and also includes a vocal line and a piano accompaniment. The vocal line continues with the lyrics: "drum ver - zeihn Sie, ha ha ha wenn ich la - che, ha ha ha ha ha ha". The piano accompaniment continues with a similar rhythmic pattern, including some arpeggiated figures.

The final section of the aria features an extended melisma (Example 7). This last passage, though it represents laughing, presents demands on the singer's breathing and articulatory abilities. The phrase culminates in a staccato D6. After this feat, the singer has a descending scale followed by an ascent to C6. In typical

⁶ <http://www.ariadatabase.com/search.php?sid=1c6cafba07e0206adacd741606212123&X=1&dT=Full&fC=1&searching=yes&t0=all&s0=Laughing+song&f0=keyword&dS=arias>

performance practice, the singer sustains D6 before ending the aria on the tonic (unwritten in this edition).

Example 7: Final section of “Mein Herr, Marquis” from Johann Strauss II’s *Die Fledermaus*.

The image shows a musical score for the final section of "Mein Herr, Marquis" from Johann Strauss II's *Die Fledermaus*. The score is in 3/8 time and D major. It consists of two systems. The first system has a vocal line with a trill and a piano accompaniment with chords and a bass line. The second system continues the vocal line with a trill and the piano accompaniment with chords and a bass line. Dynamics include *p* and *f*.

2.6 “Spiel ich die Unschuld vom Lande” From *Die Fledermaus* by Johann Strauss II

The aria “*Spiel ich die Unschuld vom Lande*” (Adele’s Audition Aria) comes from act III of the *Die Fledermaus* by Johann Strauss II. Adele and Ida see Frank whom they know as Chevalier Chagrin. The two girls run to ask him for help because they believe he is a theatrical agent who can further ‘Adele’s dream to be a super star. In the first portion of the aria, she acts as a country girl; in part two, she mimics a graceful queen and in the last part of the aria, models a France mistress. After each section ends, Adele tells the audience that it is her ability to change role

that makes her great. This aria allows the singer to display her acting ability. Each character can have a unique vocal color and specific gestures to further define characterization

With the first strophe's text, Adele portrays an ingénue and may employ a lightly weighted tone, bright in color (Example 8).

When I play the innocent from the country, naturally

in a short dress, I hop about quite playfully, as though
I were a squirrel; and if a neat young man comes along,
I wink at him, smiling though only through open fingers,
like a child of nature, and I pull at my apron-strings -
that show you catch sparrows in the country.
and if he follows me, wherever I go, I say naively,
"You wicked man, you," Then I sit next to him in the grass
and finally start to sing; when you see that you must admit,
it wouldn't be less than an awful shame if with this talent,
with this talent I was not in the theatre!

Example 8: Verse One of “Spiel ich die Unschuld vom Lande” from Johann Strauss II’s *Die Fledermaus*.

Nº 14 . COUPLETS.

No. 14 COUPLETS

1 *Allegro moderato.*

Adele.

Ida.

Frank.

PIANO. *Allegro moderato.*

6

10

The second strophe’s text, in which Adele impersonates a queen, can be sung with darker, richer tones and varied dynamics (Example 9).

Were I to play a queen, I would stride majestically,
 nodding here and nodding there, yes indeed, in all my glory!
 Everyone opens a path in my honor; they listen to the sounds
 of my song, smiling, I rule the kingdom and the people,
 a queen par excellence! When you see that, you must admit,

it wouldn't be less than an awful shame if, with this talent,
with this talent I was not in the theatre!

Example 9: Verse two's tempo marking, *Tempo di Marcia*, reflects the nobility of a Queen whom Adele mimics.

54 **Tempo di marcia**

Spiel ich ei-ne ko-ni gin schreit' ich ma-je-sta-tisch hin ni-cke

59

hier und ni-cke da ja ganz, ach, in mei-ner Glo-ri-a

The final strophe's text refers to a lady of high social standing (typically Adele mimics her employer, Rosalinda).

If I play a lady from Paris, ah, the wife of a Marquis, ah,
and a young count comes to the house, ah, he has
designs on my virtue, ah, for two acts, I don't give in,
but, ah, in the third, I weaken; then suddenly the door opens,
Oh dear, my husband; what will become of me, oh?
"Forgive me," I squeak; he forgives, ah, in the final scene,

people are crying; Yes, oh yes!⁷

The singer may use articulation that expresses joy and liveliness (Example10).

Example 10: Verse three of “Spiel ich die Unschuld vom Lande” marked *Allegretto Grazioso* reflect the grandeur of French Aristocracy

The aria has numerous dramatic and vocal challenges. The singer must execute pristine melisma, rhythmic accuracy and vary mood with each new strophe. In two instances, the singer is not given text but rather the single syllable “la” (Example 11).

⁷<http://www.aria-database.com/search.php?individualAria=504>

Example 13: Concluding measures of “Spiel ich die Unschuld vom Lande” from Johann Strauss II’s *Die Fledermaus*.

90 *Allegretto grazioso.*

Spiel' ich 'ne Da-me von Par - is, ach, ach,
 I'll play a la - dy from Par - is, ah, ah,

94
 die Gat - tin ei - nes Herrn Mar - quis, ach, ach,
 who's mar-ried to a French Mar - quis, ah, ah,

98
 da kommt ein jun-ger Graf in's
 A hand - some count comes on the

A highlight of this aria is the multiple characters the singer may portray, making dramatic and vocal shifts to personify each of the three distinct personalities.

109

durch geb' ich nicht nach, doch ach, im drit- ten werd' ich schwach; da öff- net plötz- lich sich die
 acts, I will not sin, but in the third, at last, give in; when all at once, in-to the

114

Thür; o weh, mein Mann, was - wird aus mir, ach!
 room, my hus- band bursts; it is my doom, ah!

trist. *mf*

118

lento a piacere

Ver-zei- hung, für' ich, er ver- zeiht; ach,
 But he for- gives me and with- draws, ah,

123

zum Schluss Tab- leau, da wei- nen d'Leut; ach, ach,
 the cur- tain falls to great ap- plause, ah, ah,

ad lib. *f*

culla parte

128 *Più mosso.*

ja!
 yes!

2.7 “Villanelle” by Eva Dell’Acqua

Eva Dell’Acqua was born at Brussels, Belgium on 25 February 1856 and died on 12 February 1930. She was both a singer and composer contributing songs, 15 operas and three operettas. Some of her operas were shown at private concert venues in Brussels and Paris in 1880. Five works of Eva Dell’Acqua were very popular in Belgium, in particular “Laruse de Pierrette”. “Laruse de Pierrette” was performed in 1890, featuring Eva Dell’Acqua as the lead vocalist. Another popular work was “Pierrot Menteur”, a comic operetta about a couple from Bohemia.

“Villanelle”, published in 1893, features a text by Frederic van der Elst with an English translation by Constance Bache. The story describes one’s desire to be independent and the pursuit of dreams. The accompaniment in “Villanelle” replicates the strumming of a harp, frequently changing tempo. However, the performer should be aware of the song’s many challenges. For example, the singer must execute an extended cadenza on the word “Ah” (Example 14).

Example 14: Extended cadenza in “Villanelle”

The musical score for Example 14 is presented in two systems. The first system, starting at measure 42, features a vocal line with a long, flowing melodic line and a piano accompaniment with a harp-like strumming pattern. The second system, starting at measure 43, shows the vocal line with a trill (tr) and a piano accompaniment with a similar strumming pattern.

The singer should strive for legato singing, contrasted with staccato articulation in measure 43. The effect can yield a sense of freedom and floating like a bird flying in the sky.

The singer has an additional cadenza spanning a wide range of pitches (Example 15).

Example 15: Second cadenza of “Villanelle” spanning a wide range

The musical score for Example 15 consists of two systems. The first system shows a vocal line starting at measure 79 with the syllable 'Ah' and a piano accompaniment. The vocal line features a wide range of rapid scales. The second system continues the vocal line with the syllables 'l'hi-ron- del - le' and includes the instruction 'animato' and 'f' (forte) for the piano accompaniment.

Performers attempting this song should pay careful attention to the demands placed on the vocalist. An ease with rapid scales, pitch accuracy and legato phrasing are necessary for a successful performance of Eva Dell’Acqua’s “Villanelle”.

2.8 “Auf dem Strom” by Franz Schubert

Franz Peter Schubert was born at Lichtenthal (near Vienna, Austria) in 1797. His father taught him to play violin as his first music instrument and his brother, Ignaz, gave him piano lessons. During 1808-1813, he earned a scholarship that awarded him a spot in the court's chapel choir and enrolled at the Konvikt. At Konvikt, young vocalists were trained to one day sing at the chapel of the Imperial Court. Schubert then became a pupil of Antonio Salieri, Vienna's leading musical authority.

While studying with Salieri, Schubert started writing a number of piano pieces in 1810. After that, he composed string quartets, lieder and symphonies. Scholars believe Schubert was clearly influenced by Wolfgang Amadeus Mozart in

composing symphony. Two years later, he composed his first opera and first psalm. His masterpiece in the genre of the Lied was “Gretchen am Spinnenrade”.

In a short lifespan of only 31 years, Schubert was never recognized as a major music composer. However, he generated eight symphonies, 19 string quartets, 21 piano sonatas and over six hundred lied.

Much of Schubert’s fame rests upon his treatment of the German lied, bringing it to the status of an ‘art’ song and thereby making the art song one of the primary vehicles of the German Romantic composer. Schubert’s poignant textures and his synthesis of text and music set the stage for European song composers for the rest of the 19th century. “*Auf dem Strom*” was originally written for tenor voice, horn and piano. Schubert’s use of the French horn as an obbligato part in *Auf dem Strom* is unique among his songs. “*Auf dem Strom*” (D.943) debuted in a concert of his own music on March 26, 1828 (Written in memory of the first anniversary of Ludwig von Beethoven’s death).⁸

In “*Auf dem Strom*”, Schubert creates a work that showcases Ludwig Rellstab's poem of death and transfiguration. Each of Rellstab's five strophes is preceded by and interspersed with horn and piano passages of noble and elegiac beauty. The verses themselves are elevated in tone and deeply moving in their dignified reticence. A through-composed song, each of the verses is built on different melodies.⁹

“*Auf dem Strom*” narrates the last kiss of goodbye before the speaker leaves his lover.

...Though the tide carries me away from the shore but my blurred eyes from tears look back always. I reflect about the past while the tide moves me to the open-sea. I shake with dread on countering darkness and the vastness of the sea where

⁸http://www.firebirdeditions.com/complete_auf_dem_strom.htm

⁹<http://www.answers.com/topic/auf-dem-strom-e-nimm-die-letzten-abschiedsk-sse-song-for-voice-piano>

the sky is thundering with tears of sorrow. If my sight cannot see the shore, I shall look at the stars and cry for my love. And I shall see her looking at me again...”¹⁰

2.9 “Chère nuit” by Alfred Bachelet

Alfred Bachelet, a French composer, was born in Paris on 26 February 1864 and died in Nancy, France on 10 February 1944. He studied song composition with Guiraud at Paris Conservatoire. Bachelet won the *Prix de Rome* in 1890. He was chorus master and band leader for Paris Opera, later becoming director of the music institute in Nancy.

From the beginning of his career, Bachelet was successful in music. Many critics hailed him the “Richard Wagner of France”. Bachelet was also an accomplished opera singer excelling in performances of “Quand la cloche sonnera, a one-act comedy about World War I, and “Un jardin sur l’Oronte”. Bachelet parodies both eastern and middle-aged music to present a clash of cultures.

Gustave Samazeuilh Gustave Samazeuilh, who had always supported Bachelet, believed that “Suya” his best song composed during World War II. He also claimed Bachelet was an accomplished conductor, having seen him conduct the premier of Charles Gounod’s opera, *Faust*.

“Chère nuit” (Beloved Night), written in 1897, was one of Bachelet’s most famous songs written for Nellie Melba (soprano). The text, by Eugène Adénis-Colombeau, depicts the passion of two lovers spending a beautiful night together in the following translation:

Soon the hour will be here. Behind the hill I see the sun that goes down
and jealously hides its rays. I hear the soul of things singing,
and the narcissuses and roses send me the sweetest perfumes!
Beloved night of serene radiance, you who bring back my tender lover,
ah, come down and veil the earth with your calm and charming mystery.
My happiness is re-born under your wings, o night, more beautiful

¹⁰ http://www.recmusic.org/lieder/get_text.html?TextId=13382

than any days are: ah, arise and again make the dawn of my
love shine forth!¹¹

“Chère nuit” is a melodious song lilting rhythm. Its melody intensifies the sense of tender love. “Chère nuit” begins in Bb Major and interchanges meter, alternating measures in 12/8 and 4/4. The melody in measures 1-27 introduces a recitative. Beginning in measure 28, a sustained melody and changes in dynamics and tempo are indicated in nearly every measure (Example 16).

¹¹ http://www.recmusic.org/lieder/get_text.html?TextId=36

Example 16: Bachelet's extensive of dynamics and tempo indications in "Chère nuit"

The image displays a musical score for the song "Chère nuit" by Bachelet. It consists of four systems of music, each with a vocal line and a piano accompaniment. The score is written in a key signature of one flat (B-flat major or D minor) and a common time signature (C). The lyrics are in French and are written below the vocal line.

System 1 (Measures 36-37): The vocal line begins with the lyrics "re-mont Calme et char-ver". The piano accompaniment features a steady eighth-note pattern. Dynamics include *p* (piano) and *senza ritardare* (without slowing down).

System 2 (Measures 38-39): The vocal line continues with "Mon bon-heur re-ist Born a-gain". The piano accompaniment has a more active eighth-note pattern. Dynamics include *poco f* (poco forte), *mf* (mezzo-forte), *p* (piano), and *pp* (pianissimo). Tempo markings include *Poco animato* and *all.* (allegretto).

System 3 (Measures 40-41): The vocal line has the lyrics "nuit sous ton ai-le, Ô nuit plus bel-le joy 'neath thy pin-ton, Love-lier than day, le my". The piano accompaniment features a complex eighth-note pattern. Dynamics include *p* (piano), *pp* (pianissimo), and *poco cresc.* (poco crescendo). Tempo markings include *animato* and *cresc. molto* (crescendo molto).

System 4 (Measures 42-43): The vocal line concludes with "Que heurt les beaux jours: Ah! le-ve-ly thou dost move: Ah! love-ly". The piano accompaniment has a steady eighth-note pattern. Dynamics include *mf* (mezzo-forte) and *f* (forte).

Bachelet specifies additional tempo markings such *molto tranquillo*, *dolce*, *sempre ben misurato*, *senza ritardare* and *perendosi* to enliven the text's sentiment.

"Chère nuit" requires the singer to use wide ranging dynamics with an overall sense of *tranquill*". Therefore, legato singing is a necessity. Singers should be mindful of the numerous semi-tones and accidentals found throughout the melody. The singer must execute wide melodic leaps while singing (Example 17).

Example 17: Challenging phrase in Bachelet's "Chère nuit"

Jump to octave with P

52 *f* Ah des cende et voi - le *p* la ter re *ben misurato*

cresc. *f* *p*

2.10 “Sweet Chance that Led My Steps Abroad” by Michael Dewar Head

Michael Dewar Head was born into a musical family in East Bourne, United Kingdom on 28 January 1900. Michael Dewar Head was influenced by his mother, who was an accomplished amateur singer and pianist. At age 10, he began to study singing with Fritz Marston and piano with Jean Adair at the Adair-Marston School of Music. His first published work is the song cycle, *Over the Rim of the Moon*. This song cycle was written while he worked at an ammunition factory during World War I. After that, Head continued studying composition with Frederick Corder at the Royal Academy of Music. He won many awards in composition competitions and his ability was so outstanding that he was appointed as a piano professor in 1927. Two years later, his composition had its debut performance at Wigmore Hall. Since then, he has become a well-known composer and had many public recitals in many countries. Head was appointed as an examiner for the Associated Board of the Royal Schools of Music. Shortly after the outbreak of World War II, he died of an unexpected illness while examining for the Board in Rhodesia and South Africa on 24 August 1976.

To date, he is widely known as a composer of vocal music which comprises most of his works. Simple, beautiful and easy to understand are keywords used to describe his unique style. While his compositions are always based on diatonic, chromatic scales and conservative harmonies, he also uses simple melodies. *Songs of the Countryside*, which include *The Piper* and *Sweet Chance that Led My Steps Abroad*, feature poems by W. H. Davies.

“*Sweet Chance that Led My Steps Abroad*” from *Songs of the Countryside*. Sets William Henry Davies’s poem from *The Bird of Paradise and Other Poems*. The text describes a beautiful place with flowers, the bird’s song and a rainbow.

The song begins *piano* in F Major and gradually crescendos to *mezzo piano*. Generally, this song is conveyed with a soft dynamic though there are indicated crescendos; the crescendo helps the song sound colorful and beautiful but it is not aimed to make the song loud. Therefore, one’s singing should not be too powerful; a lighter tone should be used for this song to reflect the peaceful and tender mood set by the accompaniment.

2.11 “A Piper” by Michael Dewar Head

“*A Piper*”, one of Head’s most popular songs, is from of the Countryside. The poem, by Seumas O’Sullivan (1879-1958), is from *Verses Sacred and Profane*. The lilting accompaniment represents feet skipping to the beat of a piper, frequently changing meter. The story is about how the Piper’s music can make people stop working, entice women to dancing and helps to make the world beautiful. In this song, the tempo mark is indicated as “lively (but not too fast)”.

The singer should sing with light tone, following the indicated dynamic: *p*, *mf*, *f*, *crescendo* and *diminuendo*. In the last section of the song, the dynamic is *forte* with the initial tempo

2.12 “Foxgloves” by Michael Dewar Head

“Foxgloves” is a song from Michael Head’s song cycle, *Songs of the Countryside*. The text is from *Poems and The Spring of Joy* by Mary Gladys and Meredith Webb. The story is about the Foxglove, shaped like a bell, but never sounds and is forgotten in the wood. In this song, the tempo indicated is *Allegretto* (very smooth). Throughout the song, Head indicates accent marks (Example 18).

Example 18: Accent marks used in Michael Head’s “Foxgloves”

The musical score for "Foxgloves" is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The tempo is *Allegretto*.

System 1 (Measures 20-21): The vocal line begins with the lyrics "Deep, deep in wiz - ard - ry All the fox - glove bel - fries stand." The piano accompaniment features a steady eighth-note bass line. Dynamic markings include *mp* (mezzo-piano) and *cresc* (crescendo).

System 2 (Measures 22-23): The vocal line continues with "Should they star - tle ov - re the land, None would know what bells they be ____". The piano accompaniment includes a triplet of eighth notes in the vocal line. Dynamic markings include *mp* and *cresc*.

System 3 (Measures 24-25): The vocal line concludes with "Ne - ver a - ny wind can ring them, Nor the". The piano accompaniment features a complex texture with many chords. Dynamic markings include *meno f* (meno-forte).

26

great black bees that swing_ them Ev - 'ry erim - son bell, down-slant-ed, Is so

28

ut - ter - ly en - chant - ed_ Ev - 'ry erim - son bell Is so

mp *dim*

mp *dim*

30

ut - ter - ly en chant-ed, _ so ut - ter - ly_ en chant - ed

poco rit *molto rit* *pp a tempo*

poco rit *molto rit* *a tempo*

pp

Furthermore, Head indicates slurs to encourage the singer to generate a legato line (Example 19).

Example 19: Michael Head’s indication for the singer to slur in “Foxgloves”

Allegretto (*very smooth and singing, but moving easily*)

The musical score consists of two systems. The first system starts at measure 4 and ends at measure 6. The second system starts at measure 7 and ends at measure 9. The vocal line is in 4/4 time, and the piano accompaniment is in 4/4 time. The tempo is marked **Allegretto** with the instruction *very smooth and singing, but moving easily*. Dynamic markings include *P molto legato* and *poco cresc*. A slur is placed over the vocal line from measure 4 to measure 9. The lyrics are: "The fox-glove bells, with loll-ing tonguc, Will not re-veal what peals were rung In fae - ry, in fae - ry, A thou-sand ag - es gone".

The song dynamic is clearly indicated in most bars: in section A, the dynamic is *p* and *pp*; in section B, it is very colorful, the dynamic is alternated from soft to powerful and gradually soft till *pp* at the end of the section; and section A’ begins with dynamic *p* like section A.

The singer should pay careful attention to the dynamic markings throughout “Foxgloves”. In the section referring to an atmosphere of being deep in a forest with Foxgloves growing, the singer may opt for a richer tone.

2.13 “Oh, For a March Wind” by Michael Dewar Head

The text of “Oh, for a March Wind” is by Winifred Williams (1907–1990). The piano’s rhythmic introduction reflects the poem’s reference to spring. The story is about the March Wind’s breathing of spring-like quality.

Although I hate the rain in February, it was indicative that
Spring will come. The crocus will bloom. Plants awaken
from their slumber. Streams fill with water. Spring is coming.

For this song, the singer’s tone can be warm to describe a positive reaction to spring’s arrival. The singer should be mindful of the subtle differences in lyrics, rhythm and melody found in each strophe (Example 20). “Oh, for a March Wind” shifts meter frequently and has complex rhythm sections.

Example 20: Subtle differences in the three strophes of Michael Head’s “Oh, for a March Wind”

Verse 1: Opening phrase with extended crescendo

The image shows a musical score for the opening phrase of the song. It consists of three staves: a vocal line and two piano accompaniment staves. The key signature is one sharp (F#) and the time signature is 12/8. The score begins with a piano (p) dynamic marking. The vocal line starts with the lyrics "Oh, for a March wind from the hills" and features a long, sweeping melodic line that rises and then falls. The piano accompaniment provides a rhythmic foundation with chords and moving lines in both the right and left hands. A box highlights the first two measures of the vocal line, which correspond to the lyrics "Oh, for a March wind".

Verse 2: Varied Melody, Rhythm and Dynamics

21 *mf*
Oh, for the March wind's joy-ous gust

mf

Verse 3: Varied Text and Accents

38 *mf*
Oh, for the March wind's wild and sweet

mf

2.14 “Near dawn” by King Bhumibol Adulyadej

Prior to becoming Thailand’s king, King Bhumibol Adulyadej was "Phra Worawongther Praongjaw Bhumibol Adulyadej". King Bhumibol Adulyadej, the son of Prince Mahidol Adulyadej, was born, on 5 December 1927 at Massachusetts’ Mount Auburn Hospital in the United States of America. King Bhumibol Adulyadej is an accomplished composer and musician with an international following. While living in Switzerland, he began studying classical music at the age of 13 years with Mr. Weybrecht. King Bhumibol Adulyadej can play many instruments including the saxophone, piano and guitar.

In 1946, King Bhumibol Adulyadej began composing music. At the age of 18 he released his first song, "Sangtean" (Candlelight). Today, his songs total 48 and are known for unique melodies highlighting each text. King Bhumibol Adulyadej is an expert in music composition and theory and excels in composing western music melodies. His music is exotic, using rhythmic dance styles and complex chords to create intense harmony. Many of his songs have become national treasures in Thailand.

"*Near dawn*" is a song that he composed the melody when he was a young boy. The song's Thai lyrics are by Prof. Dr. Prasert Na Nakhon, a professor at Kasetsart University. It has English lyric by Professor Noppakun Thongyai. The first band to play this song was Suntharaporn band at the Department of Radio Advertising (currently the Public Relations Department) in July 1946.

A chicken's clucksounding from an adjacent house served as the inspiration for the lyrics. The story tells about nature at dawn, the purity of the air, the smell of flowers and the voices of a chicken and bird. Compatibility of melody and lyric cause a spectacular image and can propagate the atmosphere of a dawn that is representative of hope and happiness.¹²

"Near dawn" uses semi-tone intervals that Thai people are not accustomed. Over time, the new tonal concept has been accepted. In addition, this song weaves "Looklor" and "Lookkad" from Thai classical music into the melody. "Luke Lhor" is one kind of harmonic in Thai classical music for instruments or singers, divided into two groups: the leading group (instruments or singers) begins and the melody is echoed by the second group. "Luke Kad" is similar to "Luke Lhor" in that musicians are divided into two groups. However, the second group performs a counter melody.¹³

¹²http://royalmusic.tkpark.or.th/history_song.htm

¹³ Translate from <http://pirun.ku.ac.th/~b521110058/Templates/sabsangkeet.html>

2.15 “Blue Day” by King Bhumibol Adulyadej

“Blue Day” is the eighth song composed by King Bhumibol Adulyadej while he lived in Davos, Switzerland. “Blue Day” was composed on Wednesday 3 February 1949 with Thai and English lyrics by His Royal Highness Prince Chakrapan Pensiri. The meaning of this song includes thinking about love, a person who you love and about happiness when staying with someone who you love. That happiness is like the sunshine that makes everyone happy. However, forced to be faraway from the person who you love makes the heart unhappy and the body like the sun that cannot shine. There is a sense of melancholy, despair and depravity.

For both “Near Dawn” and “Blue Day”, the singer may choose a tender vocal tone color produced with a *mezzo forte* dynamic. Clear diction, especially pronouncing final consonants, enhances the Thai language in these songs (Example 21).

Example 21: Excerpt of King Bhumibol Adulyadej’s vocal music.

12

ใจ ไกลยามเมื่อแสงทองส่อง จันทอมองจ้อง ฟา เรืองรำไร ลม โบกโบย
jai klai yam mueang thong song chankomongjong fa reung ramrai lom bok boey

Regarding the five Thai tones, occasionally tones may be changed due to the melodic structure. The singer should make every effort to stay true to the spoken tone’s inflection while staying within the melody. In such cases, a vocal glide or vocal slur could be used to insure the meaning of the word remains unchanged. From Example 22, the words “Klai”, “Sang”, “Chan”, “Jong”, “Fah” are sung with glides to produce the correct tone and as follows:

Example 22: Using a vocal glide or slur to maintain the five tones of the Thai language

12

ใจ ไกลข้าม เมฆ แสง ทอง สอง สิ้น คอยมอง จ้อง ฟา เรือง รำ ไร ลม โบก โบก
jai klai xam mek sang thong song sin koy mong jong pha rueng ram rai lom bok bok

In Examples 23-24, the author shows how to maintain the authenticity of the five tones while singing in the Thai language.

Example 23: Excerpt of King Bhumibol Adulyadej's vocal music.

30

นอน เข้า เขย ชิด ชอน ลืม ชม บัว
norn kou shoci shid shorn lim shom bua

Example 24: Using a vocal glide or slur to maintain the five tones of the Thai language

30

นอน เข้า เขย ชิด ช้อน ลิม ชม บัว
 non kou shoei shid shorn lim shom bua

Furthermore, some Thai consonants and vowels are closed rather than open. When this occurs in the upper range, it can present challenges for the voice (Example 25).

Example 25: Closed vowels occurring in the upper singing range

12

ใจ ไกล ยาม เมื่อ แสง ทอง สอง ฉั้น คอย มอง จ้อง ฟา เรือง ร่า
 jai klai yarm muersang thong song chan koi mongjong lah reung rum

The Thai words “Sang” and “Chan” have closed vowel sounds and are scored in the upper range of the voice. . For the word “Sang”, singer may choose to sing the vowel sound {ae} followed by consonant combination {ng}. The singer should make sure the tone is supported and closed vowels are modified to a neighboring neutral vowel sound.

A second example where closed vowels are scored in the voice’s upper range is found in “Blue Day” (Example 26).

Example 26: Closed vowels scored in the voices upper range

20

ทิวา งาม ยาม อยู่ เคียง คง สุ ริ ย่า แสง สง
Thiva ngam yam yu khcang khong su ri ya shang song

25

ปวง ชี-วิต ใน โลก ดำ รง เริง ใจ
puong she-vit nai lok dum rong rerng jai

However, in most Thai songs, sounds are often closed before a slur at the ends of sentences in order that the words sound clear, especially when the word has an extended rhythm (Example 27).

Example 27: Closed vowel sound before a slur in Thai vocal music

17

แสง ทอง สอง ล้น คอย มอง จ้อง ฟ้า เรือง รำ
sang thong song chan koi mong jong lah reung rum

The word are closed at second beat and hold "ng" sound until the end of bea

21

แสดง ท่อง สอ - ง ลั่น คอย มอง จ้อ - ง ฟ้า เรือง รำ
 sang thong so - ng chan koi mong jo - ng lah reung rum

In the following examples, the word with a symbol is closed word and using vocal slur is suggested. “Chom” will be sung with an {o} sound first, then the word is closed with the consonant {m}, continually slurred throughout the word’s rhythmic duration (Example 28).

Example 28: Vocal slurring for a single syllable word

4

เคย ชม รำม ก็ - ร่ม
 koei chom ruom phi - rhom

Sing with / o / vowel

4

เคย ชม รำม ก็ - ร่ม
 koei chom ruom phi - rhom

The word is close with consonant / m / and hold m sound until the end of bar

In Example, the Thai word “wan” will be sung with the {^} vowel sound followed by the consonant sound {n}. As in Example, the singer continually slurs the final consonant throughout the word’s rhythmic duration (Example 29).

Example 29: Vocal slurring for a single syllable word

16

rom yen me ven wai wan duoc kwarm sum phan yean

The musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs) with the same key signature. The tempo is marked with a 'z' (zestoso). The word 'wan' is highlighted with a box, and a slur is drawn over it, extending to the end of the bar. The lyrics are written below the notes.

16 *The word is close with consonant /n/ and hold n sound until the end of bar.*

rom yen me ven wai wan duoc kwarm sum phan yean

This musical score is identical to the one above, but includes an annotation above the vocal line: "The word is close with consonant /n/ and hold n sound until the end of bar." The annotation points to the 'wan' syllable, which is boxed. The slur over 'wan' is drawn to the end of the bar, indicating the duration of the final consonant sound.

CHAPTER III

METHODOLOGY FOR PRESENTING THE GRADUATE RECITAL

3.1 Performing Information

3.1.1 “Severa villafane” by Carlos Guastavino

3.1.2 “Pueblito mi pueblo” by Carlos Guastavino

3.1.3 “Oh, had I Jubal’s lyre” from *Joshua* by George Frideric Handel

3.1.4 Recit : “Und Gott Sprach” and Aria : “Nun beut die flur” From
Die Schopfung by Franz Joseph Haydn

3.1.5 “Mein Herr Marquis” From *Die Fledermaus* by Johann Struss II

3.1.6 “Spiel ich die unschuld vom lande” From *Die Fledermaus* by Johann
Struss II

3.1.7 “Villanelle” by Eva Dell’ Acqua

3.1.8 “Auf dem strom” by Franz Schubert

3.1.9 “Chere nuit” (Dearest Night) by Alfred Bachelet

3.1.10 “Sweet chance that led my steps abroad” by Michael Head

3.1.11 “A Piper” by Michael Head

3.1.12 “Foxgloves” by Michael Head

3.1.13 “Oh, For a march wind” by Michael Head

3.1.14 The king song “Near down” by King Bhumibol Adulyadej

3.1.15 The king song “Blue day” by King Bhumibol Adulyadej

3.2 Objectives

3.2.1 To perform vocal songs from different music styles and present musical expression

3.2.2 To study necessary techniques and develop skills of singing in these pieces

3.2.3 To study the background of composers, the background of songs, music styles, structures and interpretation.

3.3 Instrument

Voice: Soprano

3.4 Process of Preparing the Graduate Recital

- 3.4.1 Discuss with the advisor
- 3.4.2 Select the pieces
- 3.4.3 Set up private lesson time
- 3.4.4 Provide all music score for accompanist
- 3.4.5 Set up plan for rehearsals with accompanist
- 3.4.6 Study the pieces
- 3.4.7 Study the background of pieces
- 3.4.8 Take private lesson
- 3.4.9 Make a schedule plan for practice
- 3.4.10 Research information for thematic paper
- 3.4.11 Contact the manager to reserve recital room
- 3.4.12 Resent the hearing Examination
- 3.4.13 Prepare the program note
- 3.4.14 Perform the Graduate Voice Recital

3.5 Recital presentation

The Graduate Recital is presented as a formal recital. The program is separated into two sections by a 15 minute intermission. All programs are approximately 60 minutes without intermission. The audience receives information from a program note, which will be given before the concert begins.

3.6 Proposed Program and Approximated Time

| | |
|---|-------------------|
| 3.6.1 “Villafane” by Carlos Guastavino | approx. 4 minutes |
| 3.6.2 “Pueblito mi pueblo” by Carlos Guastavino | approx. 3 minutes |
| 3.6.3 “Oh, had I Jubal’s lyre” from <i>Joshua</i> by George Frideric Handel | approx. 3 minutes |
| 3.6.4 Recit : “Und Gott Sprach” and Aria : “Nun beut die flur” From <i>Die Schopfung</i> by Franz Joseph Haydn | approx. 6 minutes |
| 3.6.5 “Mein Herr Marquis” From <i>Die Fledermaus</i> by Johann Struss II | approx. 4 minutes |
| 3.6.6 “Spiel ich die unschuld vom lande” From <i>Die Fledermaus</i> by Johann Struss II | approx. 4 minutes |
| 3.6.7 “Villanelle” by Eva Dell’ Acqua | approx. 5 minutes |
| 3.6.8 “Auf dem strom” by Franz Schubert | approx. 8 minutes |
| 3.6.9 “Chere nuit” (Dearest Night) By Alfred Bachelet | approx. 5 minutes |
| 3.6.10 “Sweet chance that led my steps abroad” by Michael Head | approx. 2 minutes |
| 3.6.11 “A Piper” by Michael Head | approx. 2 minutes |
| 3.6.12 “Foxgloves” by Michael Head | approx. 2 minutes |
| 3.6.13 “Oh, For a march wind” by Michael Head | approx. 3 minutes |
| 3.6.14 The king song “ Near down ” by King Bhumibol Adulyadej | approx. 6 minutes |
| 3.6.15 The king song “ Blue day ” by King Bhumibol Adulyadej | approx. 6 minutes |

Total approximated time is 63 minutes without intermission.

CHAPTER IV

PROGRAM NOTES

4.1 Performer's biographies

Ladawan Arkasuwan

Ladawan Arkasuwan was born in 1987 in Songkro . When she was 12, she began studying voice at The College of Dramatic Arts with Ajarn Wanee Laddaklom (M.1-M.3) and then studied with Ajarn Wirat Patimapakorn, Ajarn Parnthip Panjamawat and Ajarn Manit Thuwasetthakul (M.4-M.6). For undergraduate studies, she was admitted to music and performing arts by the Faculty of Fine and Applied Arts of Burapha University. Ladawan studied with Ajarn Santi Dejkhamrone and Ajarn Chutima Kaewneam.

After completion of her undergraduate studies, she entered the Master's degree program in classical voice performance at Mahidol University's music. She started with Aj. Jan-Ate Stobbe and Aj. Colleen Jennings. Currently, she studies voice with Ajarn Joseph Rinaldi.

Ladawan has appeared in many of the college's performances including: The Merry Widow (2011) as a can-can girl and *Così fan tutte* (2012) as a chorus. She is also a member of the Thailand Opera and Musical Theater Company troupe she has appeared in concert with them throughout Bangkok in the role of the Dew Fairy in excerpts from Engelbert Humperdinck's famous opera, *Hänsel und Gretel*. In 2013, she played performed the role of Adele in Johann Strauss II's *Die Fledermaus* at Mahidol.

Yoshimi Sato, Piano

Yoshimi Sato is currently on the piano faculty (serving as an official accompanist) of Mahidol University College of Music in Thailand and accompanies the Kita-Kyushu City Kokura Junior Chorus in Japan. She began piano lessons at the age of five at YAMAHA Music School and took advanced piano instruction with Shoko and Takako Hiraiwa. She attended Musashino Music Academy in Tokyo where she studied with Prof. Yoshimi Matoba and Nobuyoshi Hirato, graduating with a Bachelor of Music in Piano Performance. Additional studies include Masterclasses with Alexander Bakhchiev at International Summer School Tokyo (Piano Duo), and with Brazilian Pianist Andre Boainain at the Hochschule fuer Musik in Karlsruhe, Germany. Yoshimi accompanies with singers, wind and string players and maintains a repertoire including classical, music theatre and popular music. She has been in demand as an accompanist for masterclasses held by visiting international artists, such as Violinist Midori Goto in 2004, Hornist Patrick Hughes in 2006 and Saxophonist Vince Gnojek in 2008. She regularly performs in Piano Duo and was invited to perform at the Palace of Schönbrunn in Vienna on the occasion of the Austrian millenary festival. As a soloist, she performed with Kyushu Symphony Orchestra and National Chamber Orchestra Kraków of Poland.

Sumetus Eambangyung, guitar

Sumetus Eambangyung began playing music at the age of 10 with his father, Somchai Eambangyung. When he was 16, he studied classical guitar with Kiratinant Sodprasert at Keytanan Music School. He entered Mahidol University's College of Music where he studied with Suvit Klinsmith, Woratep Rattana-umpawan, Leon Koudelak and Dr. Paul Cesarczyk. Sumetus received his B.M. in Music Performance majoring in Classical Guitar. After graduation, he continued studies in Music Performance with Dr. Paul Cesarczyk. He also participated in masterclasses with Izhar Elias, Takeo Sato and Tomonori Arai.

Sumetus arranges Thai traditional music for classical guitar. In 2011, he performed "Kamen Sai-Yok" by playing a Thai hammered dulcimer with Hitoshi Miyashita playing the IX International Dulcimer Festival in Valasske Mezirici, Czech

Republic. Presently, he is a part-time teacher at Mahidol University's College of Music and teaches at Somchai Music Home.

Chayuth Khunapinya, cello

Chayuth Khunapinya was born in 1994. At age 7, he began studying cello with Aj. Yukihisa Nakagawa. In 2006 he joined Thailand Youth Orchestra. In 2009 Chayuth studied with Aj. Apichai Leamthong. In 2012, he joined the Thai Cellissimo concert. Currently, Chyuth studies at Mahidol University's College of Music with Aj. Juris Lakutis

Suthasinee Vimonnit

Suthasinee Vimonnit was born in 1990 in Thailand. At age 7, she began studying piano at age 14, she was admitted into Mahidol University's Pre-College Program, to study classical voice with Dr. Jan-ate Stobbe she is currently completing the Bachelor of Music Performance, initially studying with soprano Colleen Jennings, and currently with soprano Mariangela Chatzistamatiou. Suthasinee has also participated in master classes with Sophie Herve (2011), Professor Franz Lukasobsky and Istvan Bonyhadi (2012), Pamela Hinchman at Northwestern University IL, USA, Jori Johnson Jennings at Moody Bible Institute, Rachel Joselson at Iowa state University, Dominic Armstrong and Julian Hardin (2012) and Kotoko Saito (2013).

Suthasinee has participated in numerous successful performances such as the Ave Verum Corpus Choir Concert in 2006, the Choral Festival at Thailand Cultural Center in 2006, the Christmas Choir Concert with Mahidol Choir in 2007, the *Carmina Burana* (Carl Orff) concert with Thailand Philharmonic Orchestra in 2008, Christmas Concert with Puccini's *Messa di Gloria* in 2008, Opera Gala in 2009, *German Requiem* (Brahms) in 2009, *Ninth Symphony* (Beethoven) with Thailand Philharmonic Orchestra in 2009, *King Arthur* (Purcell) in 2010, *Requiem* (Durufle) in 2010, *The Merry Widow* (Lehar) in 2010, *Gloria* (Poulenc) with Thailand Philharmonic Orchestra in 2011 and *Così fan tutte* (Mozart), as Dorabella in 2012. In January 2013 she played the role of Prince Orlofsky in *Die Fledermaus* (Strauss) in a production at Mahidol University's Music

Varin Artvilai, Violin and Baritone

Varin Artvilai was born in Bangkok, Thailand. He first studied violin when he was nine years old at Immanuel Church (Bangkok) with a Norwegian missionary. He played in the Bangkok Pattana International Orchestra from 2005-2009. In 2010, he was admitted to Mahidol University's College of Music to study violin. Currently, he studies with Aj. Sittichai Pengjaroen, the concert master of the Thailand Philharmonic Orchestra. Varin has performed in many concerts and joined the Thailand Philharmonic Pop Orchestra. He now teaches at Immanuel Church's Music School.

Varin also acts and sings. He participated in many singing competitions as well as performances. Currently, he studies classical voice with Dr. Joseph Rinaldi and is a member of the Mahidol University Choir which received first prize in Moscow's Choral Competition in April 2012. In January, Varin performed the role of Frosch in Mahidol University's production of *Die Fledermaus*.

Tinnapob Kaewkomin

Tinnapob Kaewkomin was born in 1994 in Nonthaburi, Thailand. He began studying voice (pop singing) when he was 12 years old with Ajarn Maneenuch Samerasut. At age 14, he started studying voice with Ajarn Manit Tuwasetagun. In 2009, he was admitted to Mahidol University's Pre-College program. In his first year, he studied with Ajarn Wirat Patimapakorn, and later with Ajarn Siriwaranya Supranee and Dr. Ramon Maria Acoymo. Currently, Tinnapob is a student of Ajarn Nancy Tsui-Ping Wei.

He has performed in Henry Purcell's *King Arthur*, Franz Lehar's *The Merry Widow*, and Bernstein's *West Side Story*. In August 2010, he was the Pirate King in Sullivan's *Pirates of Penzance* in the 5th Pre-College Concert, and as the Mikado in Arthur Sullivan's *The Mikado*.

In February 2008, he won the high school category in Ms Star Singing Contest. In December 2009, he performed in Beethoven's Ninth Symphony with Mahidol University Choir with the Thailand Philharmonic Orchestra.

In April 2011, he was a finalist in the Hot Music Award #16 as a lead vocalist and performed at Thunderdrome Muang Thong Thani. In October

2011, he won 1st Prize in the High School Voice category in the 12th Osaka International Music Competition in Osaka, Japan. In 2012, he performed as soloist with Thailand Philharmonic Orchestra (TPO) in the 50th Anniversary Sino-Thai at Centara Grand Hotel.

4.2 Date, time and venue for the performance

Date: 20 March 2013

Time: 15.00 pm

Venue: A407, Music Auditorium College of Music, Mahidol University,
Salaya Campus.

CHAPTER V

CONCLUSION AND RECOMMENDATIONS

5.1 Conclusion

Recital preparation that is in several segments increases the probability that the performance will be successful. The singer's preparation encompasses repertoire, physical health and mental health

5.1.1 Repertoire

Researching each song's historical and musical contexts is a necessity. Understanding the text's meaning and how the composer has set the words musically will enhance the singer's interpretation. The performer should construct a plan to meet regularly with the accompanist, voice teacher, vocal coach, acting teacher and any additional musicians who will perform. Moreover, the performer should practice daily, focusing on musical sections that are weak or challenging. Once the music is secure, the performer may schedule times to sing through the entire program. This allows the performer to check memorization and build stamina.

5.1.2 Physical Health

The performer can maintain good health with regular exercise, nutritious food and adequate sleep. Severe allergies may be prevented by taking over-the-counter medicines or anything prescribed by the performer's doctor. If the performer experiences initial cold symptoms, Vitamin C can be increased to stimulate the immune system.

5.1.3 Mental Health

As the recital date approaches, many performers experience anxiety. However, the performer may reduce stress through relaxation techniques or talking with supportive friends and family. One week before the recital, the performer can

review and finalize program notes before they are printed. Publicity videos and photos can be scheduled with photographers. A hair and make-up artist can be hired to give photos a professional touch. The performer should continue to practice daily, sometimes only mentally, in order to preserve energy. One day before the recital, the performer may schedule a final sing through for peace of mind

5.2 Personal conclusion

Following her graduate recital, the author concludes the following:

Before the recital, I was very nervous because the audience consisted of my teachers and visiting from Chiangmai. I tried to be peaceful and confident I was prepared. While performing, I was initially nervous yet controlled my concentration. I began with two songs accompanied by guitar. The songs were slow, which helped my concentration. For the third song, I sang with piano. I was still nervous, making a mistake in one of the extended melodic run passages. I was frightened but was able to finish the song. For the fourth and fifth songs, I felt better because my acting helped me to focus and relax. I felt continually tired so the performer sometimes lacked of singing power. After the intermission, I began by singing an 8 minute song of Franz Schubert with piano and cello. My nervousness left but I still felt tired. For the next song, "Chere nuit", my fatigue went away and I was more relaxed. My performance improved once I was without anxiety. The next four songs were brief and fun to perform. I was no longer nervous and enjoyed singing them. The recital I chose the final two songs both composed by His Majesty the King, to pay respect and honor to him. As a native of Thailand. I was proud and happy to have an opportunity to program his songs on my recital. Following my recital, I was mostly happy albeit there were mistakes and some sections were not completely polished. Overall, I knew I had done as well as I could that day was happy to complete this project.

5.3 Recommendations

5.3.1 Program notes

The performer should check the validity of the information before putting it in the program notes, including grammar and proper song arrangement. It is helpful for audiences if the program notes are printed in their vernacular.

5.3.2 Program Arranging

Program order should be arranged for the recital in the initial stages. Though the graduate recital is usually a solo performance, the performer has to contact all of the recital's performers, appropriate academic offices or departments and proofread aspect of the program draft.

5.3.3 Variety

The performer should choose the songs from various historical periods, genres (oratorio, opera, lied etc.), emotional ranges and singing styles. However, the songs chosen should be suited to showcase the performer's strengths

5.3.4 Concentration

The performer should prepare physically and mentally for the graduate recital. Otherwise, a lack of preparation and/or concentration can result in careless mistakes and a mediocre performance

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BIOGRAPHY

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