

1.0 INTRODUCTION

The essence of this performance is to give a scholarly, practical knowledge on how historical music are supposed to be performed. All the complicated descriptions and guidelines in the ancient dissertations and their contemporary interpretations still have too many controversial contradictions and hanging questions. This performance's objective is to provide the right tool for variety and not to replicate historical or antique singers alone. This is because, even when contemporary singers and researchers sensitively interpret the music to the best of our ability, we can only provide a vague sense of what singers in the past actually sounded like. It would cover specific subjects including legato, portamento, notation and word painting, vibrato, rubato, and more. The features of the era will be demonstrated in this performance.

2.0 BACKGROUND TO THE PERFORMANCE

2.1 Renaissance period (1400 - 1600)

The renaissance period can be dated from the 15th century to the 16th century. A time in European history known as the Renaissance, which is a French term meaning "Rebirth" or "Revival," was marked by Classical knowledge and wisdom. Writers have had so many controversies on the concept of vibrato in the Renaissance and Baroque periods. We can typically conclude that the singing at this time had more straight tone, which is to say that there was limited, well-focused vibrato or none at all. These writers and music critics of the era, also support this claims with this quotations:

“A singer must have a pleasantly vibrating voice (not, however, as some are trained to do in schools, but with particular moderation) ... he must be able to maintain a steady long tone.” (Praetorius, 1619).

According to Bernhard; *“Fermo or the maintenance of a steady voice, is required on all notes, except where a trill is applied. It is regarded as a refinement mainly because the trémulo is a defect. Elderly singers feature the trémulo, but not as an artifice. Instead, it comes on gradually as individuals lose the ability to keep their voices steady.”* (Bernhard, 1649).

“The greatest elegance of the finest voices is the articulation of a clear plain sound. And I may add, that in voice or instrument it is the most difficult part to perform.” (Roger North, ca. 1695).

“Let him learn to hold out the notes without a shrillness or trembling. The trouble in holding it out, will result in an habit, and he will not be able to fix it, and will become subject to a fluttering in the manner of all those that sing in a very bad taste.” (Tosi, 1723).

John Dowland’s; **“Weep you no more sad fountains”** calls for a number of sustained notes that, in accordance with the suggestions in the quotes above, should be maintained with a steady tone. A singer may use little or no vibrato as a tool for expressing the weep at the opening phrase of the music. Air pressure moving across the vocal tract causes voice vibrato. The type of air pressure and its relationship to the level of vocal cord tension influences the amount and speed of the vibrato. In order to fill bigger concert halls and opera houses, singing over larger orchestras, and delivering more penetrating high notes, singers had to learn to sing louder in the 20th century. The modern "operatic" vibrato is the result of a more strong, steady flow of air pressure and a more muscular, athletic approach to tone production. Instead of simply eliminating the vibrato by tightening the throat, the modern singer should consider altering the pressure of the airflow that maintains the tone and lowering the pressure in the throat.

While music was composed to fill large churches and grand palace halls, singers in the seventeenth century often performed in small, intimate settings with instruments that made soft and gentle sounds (Elliott, 2006). According to Elliott Martha, even the great churches, where voices were praised for their ability to fill large spaces with sound, would not require the kind of volume or effort expected of opera singers today.

“For singing does not arise out of bellowing... for no song is embellished by roaring and screaming;... the higher a voice rises the quieter and lovelier should the note be sung.” (Finck, 1556)

“But let him remember that the higher the notes, the more delicately he must touch them to prevent screaming.” (Tosi, 1723)

Let every singer conform his voice to the words, that as much as he can he make the *Concent* sad when the words are sad; and merry when they are merry. (Dowland, 1609). This concept was known as “word-painting” where the words took precedence over the music. In Renaissance vocal music, the text should ideally dictate the music's emphasis, and the rhythmic flow should closely follow the text flow so that a performer can adjust the measures of each segment to match the text flow.

A “**messa di voce**”, or "increasing and abating of the voice" as Caccini calls it (crescendo and decrescendo as we know it), could also be used as an expressive device on a long note. A suspension should be emphasized more than its resolution, sometimes with a little rise in how it sounds.

The singer may occasionally be given the freedom to adjust the tempo to match the mood of the text as well as to adjust the notated rhythms to fit the natural rhythm of the words. Tosi describes

this practice as "stealing the time" and recommends it for use with a single instrument in music of a pathetic or tender nature (Elliot, 2006 pg 26).

2.2 Baroque period (1600 - 1750)

The word baroque is a "French word" meaning "irregularly shaped" started in the 17th century. In music, the baroque period can be characterized as extravagant, too busy, too ornamented, over decorated or over embellished. In the seventeenth century, composers and singers did not believe that the score was sufficient for effective interpretation or performance of a piece of music. Composers never believed in writing every detail on the score. Times without number, composers attend rehearsal sections and in cases like that, the composer directs the singer or gives the singer a picture of what he wants from the performance. Other times, the singers felt knowledgeable enough to give the stylistic representation of every appropriate variable. A score from "*the early Baroque period*" only provides the very basics of the music; the performers' skill, discernment, creativity, and spontaneity are what give the music its full life. The ultimate responsibility of making meaningful musical choices and incorporating their own distinctive touches rests with singers.

"It was only in the late nineteenth and early twentieth centuries that composers began to insist their music be performed exactly as it was written" (Elliott, 2006). "Early Baroque vocal music collections" were assembled in the nineteenth century, and the editors made an effort to make the scores simpler to read. Additionally, they decided on the speed, dynamics, phrasing, ornamentation, instrumentation, and accompaniment. They also fixed irregularities. As a result, these ratings sometimes have too much information that, if properly followed, will result in an interpretation that is unmistakably nineteenth-century. The performers will then have to filter through the notes and markings to determine what can be added or removed from the performance, as opposed to what is from the original score and must be retained.

So many of the subject matters addressed in the Renaissance era also applies in the Baroque era. Subject matters on; word painting, messa di voce, tempo, vibrato are still very much applicable in the Baroque era. Music is there to serve the words because the words took precedence over music. The best place for singers to look for information about a piece's dramatic "affect" and mood is in the text. A good tempo can be determined by the diction's rhythm as well as the emotional content of the words and music. Words used to indicate tempo frequently described a mood rather than a certain speed. Allegro means lively, Allegretto means fairly gaily but graciously, Andante means leisurely, Adagio means at ease, and Grave means serious.

The baroque period is characterized by its Rhythmic drive, very clean articulation, vocal agility, robustness and a very dramatic sound. In baroque music the pulse of the music is often emphasized, keeping in mind that the melodic line should not be punched but performed with lyric ease bringing about some sort of legato singing and the introduction of "portamento" which refers to the pitch-sliding from one note to another. It means "transit" or "carrying."

"The human voice transitions from note to note rather naturally, therefore a wise singer would never take a break unless a particular expression called for it. Singing instrumental melodies is, in fact, a good exercise for learning how they should be performed." (C. P. E. Bach, 1753).

"Straight-tone singing technique" was the singing technique used in the Baroque era. Vibrato was considered as an ornament that may be used selectively because it is a local phenomenon that happens occasionally.

"Da capo" singing in the Baroque era allowed the singer to be able to add the ornaments necessary when singing a particular passage again. A performer performing a baroque vocal music should not

apply a ritard to the final cadences because the composers had already achieved that with the value of notes used. Martha Elliott in her, *“Singing in Style: A guide to Vocal Performance”*, stated that recitatives are not sung in strict time. In the Baroque era, especially in arias, some ornamentation or embellishments were used to add color to the music. This performance would focus on the appoggiaturas, the trills, cadenzas, accents (on the strong beats). The cadenzas, which Agricola (1757) supposes originated between 1710 and 1716, can be added at the final cadence at the end of an aria (Elliott 2006. pg 77). These cadenzas are done by singers to show their vocal dexterity, flexibility and virtuosity with runs, trills and other embellishments appropriate for the passage while keeping the character of the music and the text. The continuo stops when a singer displays their cadenza and continues after the final note of the singer.

2.3 Classical (1730-1820)

Many of the “late Baroque” traditions were carried on by both performers and composers of the period, who also modified their musical expression to suit changing social and cultural conditions. Rubato and expressing the "feeling" or emotional tone of a piece, as well as the rhetorical principles of music as speech, which reflect the difference between strong and weak syllables, were still crucial concepts. We would be going through articulation, legato, vibrato, ornamentation such as trills, turns, mordent. In the classical era, the trill was more consistent than other ornaments Classic composers employed tempo rubato but with greater restraint than it is later used. Rubato in the classical era was used but was used in time.

“While a performer is in some ways singing at his or her leisure, the orchestra backing him keeps the time firmly and consistently by shortening one note and extending another.” (Corri 1781).

A sequential change from detached articulation to a more legato form was seen in the classical era. The trend evolved away from disconnected articulation toward a smoother, more legato flow in this period. The cantabile singing was the source of this new ideal. The best rule is to stick primarily to the Legato, saving the Staccato to occasionally lend spirit to specific sections, when the composer leaves the Legato and Staccato to the performer's judgment. The "cantabile" legato ideal for classical period music, however, is far from the lengthy, uninterrupted lines connected with late nineteenth or early twentieth century music. Singers should be reminded to shape phrases by using crescendo and decrescendo. Classical singing had a lighter, clearer and stable texture unlike the baroque singing which had a more dignified seriousness and impressive grandeur, the classical music emphasized light elegance. "Bel canto" singing technique (Beautiful singing technique) which would later be effectively explored in later periods started in the later time of the classical period.

Another technique rarely used in this era was vibrato. Vibrato was not so used but a well-focused tone was used for very successful performance of the Classical period music, this helped provide great clarity and firm intonation.

In a letter dated June 12, 1778, Mozart stated his preference for vibrato in relation to a bass singer: *"As you are aware, Meisner has a poor habit of having his voice tremble occasionally, changing notes that should be maintained into noticeable crotches or even quavers. Furthermore, it is an abhorrent habit that runs completely counter to nature. The human voice trembles naturally, but in its own way, and only to the point where it produces a lovely impact. As a result, individuals impersonate voices on a variety of instruments, including the klavier, stringed instruments, and even wind instruments. But the moment the appropriate limit is exceeded, it ceases to be lovely since it goes against nature."* (Mozart 1778).

“Portamento” was another technique used in the Classical era and this is the delicate blending of one note into another with expression, and expression encompasses all the charm that music is capable of producing. Special attention must also be called to the practice of contrasting successive identical phrases. When the first is forte, the repetition is usually in piano and vice versa.

2.4 Romantic period - twentieth century

So many elements of vocal performance have been discussed elaborately and extensively in previous periods. These periods are known for all of the following; the use of vibrato, tempo, rhythmic flexibility/rubato, dynamics, ornaments (trills, turns, appoggiatura), cadenzas, cantabile singing, legato singing, portamento and beauty of tone amongst others. Some of the techniques were explored to it's fullest and effectively. This period relied on beauty of tone for its success (Bel canto: beautiful singing). “Bel Canto singing technique” is a singing technique which was known in late classical period and became prominent in the Romantic period. Consistent vibrato throughout each phrase and continuous breath support are used to produce the "bel canto singing style."

Tempos used in the compositions of these periods were used based on the mood of the music and were used to the extremes. Also frequently and to the utmost extent feasible, tempo rubato was used. To produce the rich sonority required for romantic singing, vocal coloring possibilities should be taken. If necessary, a vocalist might alter a phrase's written rhythm to include a suitable breathing space. Often, singers will perform the exact opposite of what the notation calls for. When a soloist needed to change the tempo for a whole section or just a few measures, the accompanist or orchestra had to do the same. It would be significantly simpler to coordinate in a chamber setting with a piano accompaniment. Of course, the type and degree of rhythmic flexibility used depends on the song's context and the singer's selections, and any adjustments to the note values should not impede the measure's smooth progression.

3.0 STATEMENT OF THE PROBLEM

The vocal performance of “twentieth and twenty-first century” music has in a way, erased the lines distinguishing each period. People are losing sight of the fact that the periods have their unique styles, methods or ways of performance. For example, contemporary singers who are well-versed in nineteenth century material and used to the development of continuous vibrato in the twentieth century are compelled to bring that perspective with them when they perform earlier music. The period got their names from some of these distinguishing features for which they are recognized and appreciated. Contemporary singers are beginning to lose sight of this. So, I’d be performing to show the inherent characteristics of the unique styles of these periods.

4.0 AIM AND OBJECTIVES

The aim of this performance is to depict the inherent qualities of the singing characteristics of each era.

The objectives are to:

- i. Communicate scholarly and practically the knowledge of how to perform historical musical works.
- ii. Highlight and showcase the distinguishing qualities of the music of each era.
- iii. Show that it is not just an imitation of old-fashioned or historical singing but the provision of the correct tools for variety from each period.
- iv. Enable “twentieth and twenty-first century” audience appreciate what has been in singing.

4.1 QUESTIONS

- i. How are historical musical works communicated scholarly and practically?
- ii. What are the distinguishing qualities of the music of each era?

iii. How does a performer reflect the correct performance tools available from period to period in singing?

iv. How can a performer show the “twenty-first century” audience what has been in singing.

5.0 SCOPE OF THE STUDY

11 pieces have been specially selected right across the periods from the “Renaissance” to the “twentieth century”. They were selected because of their inherent quality of depicting the characteristics of these periods.

This is a list of the pieces that would be performed:

Renaissance: “Weep you no more sad fountains” (John Dowland)

Baroque: “Comfort Ye my people” (G.F Handel)

“Every valley shall be exalted” (G.F Handel)

Classical: “The Wanderer” (Joseph Haydn)

“O del mio dolce ardor” (Christoph Willibald von Gluck)

Romantic: “Widmung” (Robert Schumann)

“Nessun dorma” (Giacomo Puccini)

20th/21st century: “O sole mio” (Eduardo di Capua)

“Bring Him Home” (Claude-Michel Schonberg)

“Amigos para siempre” (Andrew Llyod Weber)

“Ma d’olowo” (Seun Owoaje)

6.0 PERFORMANCE NOTE

6.1 Introduction

This recital's theme is about devotion and the different ways in which people demonstrate it.

Devotion can be about love for someone, money or a supreme being (God).

A comprehensive list of the songs for this recital by their eras;

1. "Weep you no more sad fountains" (John Dowland)
2. "Comfort Ye" (Handel)
3. "Every valley shall be exalted" (Handel)
4. "O del mio dolce ardor" (Christoph Willibald von Gluck)
5. "The Wanderer" (Joseph Haydn)

Interval 1

6. "Widmung" (Robert Schumann)
7. "Nessun dorma" (Giacomo Puccini)
8. "O sole mio" (Eduardo di Capua)
9. "Bring Him Home" (Claude-Michel Schonberg)

Interval 2

10. "Amigos para siempre" (Andrew Llyod Weber)
11. "Ma d'olowo" (Seun Owoaje)

6.2 WEEP YOU NO MORE SAD FOUNTAINS

John Dowland (1563-1626)

Weep you no more, sad fountains;

What need you flow so fast?

Look how the snowy mountains

Heaven's sun doth gently waste.

But my sun's heavenly eyes

View not your weeping,

That now lie sleeping

Softly, now softly lies

Sleeping.

Sleep is a reconciling,

A rest that peace begets.

Doth not the sun rise smiling

When fair at even he sets?

Rest you then, rest, sad eyes,

Melt not in weeping

While she lies sleeping

Softly, now softly lies

Sleeping.

“**Weep you no more sad fountain**” is a renaissance piece from the “The Third and Last Book of Songs or Arias composed by John Dowland. He was employed as one of the King’s Lutist during the reign of Elizabeth I of England. The music can be considered to be aimed at easing the pain of

another person. Weep you no more sad fountains is suggested to have been written as an obituary to the queen who died in 1603, the year the book was published. Downland was a man whose compositions were charged by emotions and most, if not all his songs were melancholic in nature. The poem tries to calm the person and stop the weeping with the thought that the deceased person is now at peace and that grieving is fruitless. The form of this music is rather strophic, that is, having a verse or stanza and a refrain or chorus. These verses would have the same tune but different words. Sometimes, the chorus may also have different lyrics but same melodic line. Just like every Dowland's music, accidentals or little chromaticism is inevitable.

The renaissance era is an era which word painting was the order of the day in which the music portrayed the meaning of the text. Taking a proper look into the music, it wasn't given a time signature but the rhythmic pattern or metric pattern was based solely on the words of the music.

6.3 COMFORT YE MY PEOPLE

George Frideric Handel (1685-1759)

Comfort ye, comfort ye my people, saith your God.

Speak ye comfortably to Jerusalem, and cry unto her, that her warfare is accomplished, that her iniquity is pardoned.

The voice of him that crieth in the wilderness;

prepare ye the way of the Lord;

make straight in the desert a highway for our God.

“Comfort ye my people” is a recitative from the oratorio “MESSIAH” adapted from Isaiah 40:1-3, composed by G.F Handel. An oratorio is a musical work that tells a story. It is similar to an opera but they usually tell a religious story and don't require costumes or acting.

The main key of this recitative is in E major. There are some modulations done in this recitative to some relative keys.

B major - Dominant key.

A major - Subdominant key.

A brief hint of C# minor - Relative minor key.

The music is in through composed form and unlike the norm for what a recitative should sound like, comfort ye my people is song like. This kind of melodious or melodic character is most particular to Arias. The melodiousness of this recitative creates a sense of comfort. Taking a look at the concluding phrases of this recitative (The voice of Him...), it is noticed that the passage came close to what a recitative should sound like.

Bar 1- 13: E major.

Bar 14 - 30: B major.

Bar 30 - 37: A major.

6.4 EV'RY VALLEY SHALL BE EXALTED

George Frideric Handel (1685-1759)

Ev'ry valley shall be exalted,

And ev'ry moutain and hill made low;

The crooked straight

And the rough places plain.

“**Ev’ry valley shall be exalted**”, adapted from Isaiah 40:4 is an aria succeeding comfort ye my people and it is in binary form, that is AB. The middle letter was omitted in “every” to make it easier to sing. Just like so many baroque pieces, this aria is very dramatic and has a joyful character. It is filled with so many rising intervals and several melismatic notes especially on the exalted.

The main key of this aria is in E major but just as you'd find in so many Handel's works, the music had few modulations to closely related major keys (Subdominant and Dominant of E major).

From bar 1-9, the music remained in E major.

From bar 10-41, E major and then B major, the Dominant of E major.

From bar 41-43, B major

From bar 44-76, A major(Subdominant) and E major.

Finally, from bar 76-84, the music went back to E major and ended on E major.

A very significant characteristic of the era is word painting. This was properly and effectively justified by the composer with words like; mountain, hill, crooked straight etc.

6.5 O DEL MIO DOLCE ARDOR

Christoph Willibald Gluck (1714-1787)

O del mio dolce ardor

O thou belov'd whom long

Bramato oggetto,

My heart desireth,

L'aura che tu respiri,

At length the air thou breathest,

Alfin respiro.

My soul inspireth.

O vunque il guardo io giro,

Where'er mine eye may wander,

Le tue vaghe sembianze

Still of thee some vague semblance

Amore in me dipinge:

Doth Love awake within me

Il mio pensier si finge

My ev'ry thought doth win me

Le più liete speranze;

To yet fonder remembrance

E nel desio che così

And in this ardor that all my

M'empie il petto

Bosom so fireth

*Cerco te, chiamo te,
spero e sospiro.*

*Thee I seek, Thee I call,
Fondly and e'er fonder.*

“Gluck” was a classical composer of German origin. Gluck became internationally known as a reformer of Italian opera by rediscovering its simplicity and directness in contrast to the virtuosity of the time. “O del mio dolce ardor”, translated as “O thou beloved” or “O my sweet passion” is a Tenor Aria from Gluck’s opera, “*Paride ed Elena*”, composed in 1770. The story of the judgment of Paris and all the events leading up to the Trojan War are supposedly told in this opera, one of Gluck's three reform operas.

”**O del mio dolce ardor**” is sung by Paris after choosing Aphrodite as the most beautiful being. The music confesses Paris’ longing to be with Aphrodite and how Paris praises her beauty. The music is divided into 3 sections, giving it an ABA form.

The B section starts from “*O vun que il guar do io giro*” and can be considered as the most interesting part in the music because it houses the tension which builds to the climax and the repose which inspires the anti climax of the music. The climax of this music is in bar 21 where he sang “*Le piu lie*” establishing the fact that his heart only beats for her.

The music is in F minor but there is a shift to the relative major in section B before going back to the minor in the A section.

6.6 THE WANDERER

Joseph Haydn (1732-1809)

To wander alone

When the moon faintly beaming

With glimmering lustre

Dart through the dark shade

*Where owls seek for cover
And night birds complaining
Adds sound to the horror
That darkens the glade
Add sound to the horror
That darkens the glade
That darkens, that darkens the glade*

*Tis not for the happy
Come daughter of sorrow
Tis here thy sad thoughts
Are embalmed in thy fears
Where lost in the past
Disregarding tomorrow
There's nothing for hopes
And nothing for fears
There's nothing for hopes
And nothing for fears
There's nothing for hopes
And nothing for fears*

“Pa Joseph Haydn” as he is popularly called is a classical period composer of Australian nationality. “The Wanderer” is an original Canzonet (a light usually strophic song) composed by Haydn. The song is from a collection of poems set to music which were written by Anne Hunter. The poet who supplied the lyrics to many of Haydn's songs, Anne Home Hunter (1741–1821), was one of the most popular song writers of the second half of the eighteenth century. She was said to be the

tuneful voice of Haydn or Haydn English muse. “The wanderer” is from the second set (1795 set) of canzonettas composed by Haydn.

The melancholy song attempts to portray a person who is depressed, lonely, and mournful. In order to cry or grieve in peace and solitude, this person wanders off from the activity going on around them. This wandering can be to a physical place or a place in the mind.

6.7 WIDMUNG

Robert Schumann(1810-1856)

<i>Du meine Seele, du mein Herz,</i>	<i>You my soul, you my heart,</i>
<i>Du meine Wonn', o du mein Schmerz,</i>	<i>You my rapture o you my pain</i>
<i>Du meine Welt, in der ich lebe,</i>	<i>You my world in which I live</i>
<i>Mein Himmel du, darein ich schwebe,</i>	<i>My heaven you to which I aspire</i>
<i>O du mein Grab, in das hinab</i>	<i>O you my grave into which my</i>
<i>Ich ewig meinen Kummer gab!</i>	<i>Grief forever I've consigned</i>
<i>Du bist die Ruh, du bist der Frieden,</i>	<i>You are repose, you are peace</i>
<i>Du bist vom Himmel mir beschieden.</i>	<i>You are bestowed on me from heaven</i>
<i>Dass du mich liebst, macht mich mir wert,</i>	<i>Your love gives me my worth</i>
<i>Dein Blick hat mich vor mir verklärt,</i>	<i>Your eyes transfigure me in mine</i>
<i>Du hebst mich liebend über mich,</i>	<i>You raise me lovingly above me</i>
<i>Mein guter Geist, mein bess'eres Ich!</i>	<i>My guardian angel, my better self</i>

Robert Schumann was a Romantic composer from German origin. He studied virtuosic piano and composition under Friedrich Wieck, where he fell in love with Wieck's daughter Clara. Schumann first proposed to Clara in 1837 but the union was forbidden by her father until 1840 when they got married. Given that Schumann regularly wrote about his love for his wife, Clara Schumann, it may be said that his marriage had a significant impact on his solo performance. Robert's piano skills

greatly influenced his composition because the piano accompaniment can mostly stand as a self sufficient piano works usually dueting the voice.

Widmung meaning “Devotion” is part of Schumann’s Myrthen collection which was written as a wedding gift to Clara. This music is in “sonata form” which comprises of the exposition, the development and then the recapitulation. The development is usually in the “relative minor” or “major” of the original key or it modulates to the “dominant” of the original key, which is what Schumann did in Widmung. There is a passionate drive in the opening and closing sections with the intervallic structure of the A section as he proclaims “*you my soul, you my heart*”. The middle section (development) is a contrast from the exposition and recapitulation. It modulates to the dominant using a sustained line of notes in the voice (*Du bist die Ruh*) and a rocking movement in the accompaniment creating a sense of lullaby and interpreting the lyrics, “*you are repose, you are peace...*”.

6.8 NESSUN DORMA

Giacomo Puccini (1858-1924)

<i>Nessun dorma!</i>	<i>None shall sleep tonight!</i>
<i>Nessun dorma!</i>	<i>None shall sleep tonight!</i>
<i>Tu pure, o Principessa,</i>	<i>Princess, thou too art waking,</i>
<i>Nella tua fredda</i>	<i>standing in thy lonely chamber</i>
<i>Guardi le stelle</i>	<i>watching the stars</i>
<i>Che trema no d'amore</i>	<i>Which throb with love and longing</i>
<i>E di speranza!</i>	<i>With hope and longing!</i>
<i>Ma il mio mistero e chiuso in me,</i>	<i>Within my heart my secret lies,</i>
<i>Il nome mio nessun sapra!</i>	<i>And what my name is none shall know</i>

<i>No, no,</i>	<i>None, none</i>
<i>Sulla tua bocca lo di ro</i>	<i>Till on my heart I confess it</i>
<i>Quando la luce splendera!</i>	<i>As soon as morning light shall dawn!</i>
<i>Ed il mio bacio scioglierà il</i>	<i>Princess, then shall my kisses break</i>
<i>Silenzio che ti famia!</i>	<i>The silence that makes thee mine</i>
<i>Il nome suo nessun saprà</i>	<i>Ah! What his name is none shall know</i>
<i>E nio do vrem ahime</i>	<i>And all of us, alas,</i>
<i>Morir, morir!</i>	<i>Shall die, Shall die</i>
<i>Dilegua o notte!</i>	<i>O night depart</i>
<i>Tramontate stelle!</i>	<i>O ye stars grow paler!</i>
<i>Tramontate stelle!</i>	<i>O ye stars grow paler!</i>
<i>Al l'al ba vincero!</i>	<i>At day break she'll be mine!</i>
<i>Vincero!</i>	<i>Mine at last!</i>
<i>Vincero!</i>	<i>Mine at last!</i>

“Nessun dorma” meaning “None shall sleep” is an aria from the opera “Turandot”, in through-composed form composed by Giacomo Puccini. Turandot was Puccini’s last and most ambitious opera. Because of Luciano Pavarotti's performances with The Three Tenors at the 1990 World Cup, the aria's fame may have grown more than any other singer's. Puccini died before completing the last act(where we have nessun dorma). The opera was later completed by Franco Alfano and then revised by conductor Arturo Toscanini.

Calaf who is the Unknown Prince sings this aria as he falls in love with the beautiful yet cold and blood-thirsty Princess Turandot at first sight. Turandot was on a quest to kill all her suitors if they couldn’t answer her three riddles correctly. She met her match in Calaf who answered every riddle correctly. He sings this aria proclaiming his victorious promise to win the heart of the Princess.

It is obvious from an analysis of this work that the vocalist is leading the performance and pushing the instruments to follow. As a result, the vocalist has the freedom to make the performance as rigid or flowing as they like. The vocalist, however, has far more room to experiment and change embellishments because they are not required to strictly follow the musical accompaniment.

6.9 O SOLE MIO

Eduardo di Capua (1865-1917)

<i>Che bella cosa</i>	<i>What lovely sunshine!</i>
<i>Na iurna ta'e sole</i>	<i>What a day of beauty!</i>
<i>N'aria serena</i>	<i>How calm the air is</i>
<i>Doppo na tempesta</i>	<i>When a storm is ended!</i>
<i>Pe'Il'aria fresca</i>	<i>The scene so fair is</i>
<i>Pare gia na festa</i>	<i>Like a fete-day splendid!</i>
<i>Che bella cosa</i>	<i>What lovely sunshine!</i>
<i>Na iurna ta'e sole</i>	<i>What a day of beauty!</i>
<i>Quanno fa notte'o</i>	<i>When night approaches</i>
<i>Sole sene scene</i>	<i>And the sun is setting,</i>
<i>Mme vene quase</i>	<i>A melancholy</i>
<i>'Na malincunia</i>	<i>Fills my heart with yearning</i>
<i>Sotto'afenesta</i>	<i>Unto thy window</i>
<i>Toiare star ria</i>	<i>Fain I would be turning.</i>
<i>Quanno fa notte'o</i>	<i>When night approaches</i>
<i>Sole sene scene</i>	<i>And the sun is setting.</i>

Ma n'atu sole

But I know sunshine

Cchiu beLlo, ohine'

more lovely still

O sole mio

From thy dear features

Sta nfronteate

Its bright rays thrill!

O sole o sole mio

That sunshine, radiant sunshine

Sta nfrontea te

My heart doth fill!

A te

Doth fill!

“O sole mio”, which translates to “my sunshine”, is a Neapolitan song that is among the most well-known and admired in western music. Written by Giovanni Capurro and Eduardo di Capua, "O sole mio" is one of the greatest and most enduring love songs ever to be recorded. Giovanni Capurro who is one of Italy's most well-known poets, wrote the lyrics. He sent it to Eduardo di Capua, who then set the words to music.

Emilio DeGogorza released the song O sole mio for the first time in 1908. The Grammy Award for Best Classical Vocal Performance was given to Luciano Pavarotti in 1980 for his performance of “O Sole Mio”. The song “O sole mio” has a strophic structure and is danceable. A serenade, also known as a serenata in Italian, is a musical composition or performance dedicated in honour of someone or something. O sole mio is one such serenade. Serenades frequently feature serene, mellow music.

6.10 BRING HIM HOME

Claude-Michel Schonberg (1944-present)

God on high, hear my prayer

In my need, you have always been there

He is young, he's afraid

Let him rest, heaven blessed

Bring him home, bring him home, bring him home

He's like the son I might have known

If God has granted me a son

The summer die, one by one

How soon they fly, on and on

And I am old and will be gone.

Bring him peace, bring him joy.

He is young, he is only a boy.

You can take, you can give

Let him be, let him live

If I die, let me die

Let him live, bring him home, bring him home

Bring him home.

From the well-known Broadway musical “Les Misérables”, the song “Bring Him Home” is sung by Jean Valjean, the lead role. “Bring Him Home” is one of the most well-known songs from “Les Miserables”. It is performed by Jean Valjean as a type of prayer to God in Act II of Les Misérables, asking for a young man named Marius to be able to go back to his family and the woman he loves, Cosette. The song is based on the legend of Cosette, an orphan taken care of by Jean Valjean who fell in love with Marius. His relationship with Cosette is now in a very awkward situation because Marius had become involved in a number of anti-government protests.

This song was Jean Valjean's supplication when he made the decision to assist Marius in returning to Cosette. The song's main theme is the need to have someone else keep you safe. In a way, it was about finding happiness via the happiness of another, and the singer Valjean expressed a desire for

the small child named Maruis to be able to return safely to Cosette's arms. Bring Him Home is in strophic form. It ends with a top A which needs to be sung pianissimo.

6.11 AMIGOS PARA SIEMPRE

Andrew Lloyd Webber (1948-present)

I don't have to say a word to you,

You seem to know whatever mood I'm going through

Feel as though I've known you forever.

You can look into my eyes and see,

The way I feel and how the world is treating me

Maybe I have known you forever.

Amigos para siempre means you'll always be my friend

Amigos para siempre means a love that cannot end

Friends for life not just a summer or a spring

Amigos para siempre

I feel you near me even when we are apart

Just knowing you are in this world can warm my heart

Friends for life not just a summer or a spring

Amigos para siempre.

We share memories I won't forget

And we'll share more my friend we haven't started yet

Something happens when we're together

When I look at you I wonder why

There has to come a time when we must say good bye

I'm alive when we are together.

Amigos para siempre means you'll always be my friend

Amigos para siempre means a love that cannot end

Friends for life not just a summer or a spring

Amigos para siempre

I feel you near me even when we are apart

Just knowing you are in this world can warm my heart

Friends for life not just a summer or a spring

Amigos para siempre.

“Amigos Para Siempre” (Friends for Life) is a vocal music which was composed for the Barcelona Summer Olympics in 1992. Andrew Lloyd Webber wrote the music. Except for the title word, which is repeated in Spanish, Don Black's lyrics are all in English. The song was performed by Spanish tenor Jose Carreras and British soprano Sarah Brightman at the 1992 Barcelona Olympic Games' closing ceremony. This lovely song was being performed for the first time by this duet. The song begins softly and develops to an imposing crescendo, with melody gradually gave way to the exploding climax, in typical Weber fashion. The form of the music can be said to be strophic.

This lavishly accommodating agenda for a world that had seemingly entered its last stage of perpetual peace is perfectly illustrated by the song, which yearns for an eternal friendship between Barcelona, the planet, and all people. (Edgar 2012).

6.12 MA D'OLWO

Seun owoaje

Ti m'ba i ti i l'owo repete

If don't have plenty money

<i>Aye mi o ti pe</i>	<i>My life is incomplete</i>
<i>Ti m'ba i ti i ko'le repete</i>	<i>If I don't build plenty houses</i>
<i>Aye mi o ti i pe.</i>	<i>My life is incomplete.</i>
<i>Owo l'a fi n s'aye.</i>	<i>Money is for living.</i>
<i>Owo l'a fi n j'aye</i>	<i>Money is for enjoyment</i>
<i>Owo l'a fi n se fu ja.</i>	<i>Money is for spending</i>
<i>Talika o r'aye wa.</i>	<i>The poor man's life is miserable.</i>
<i>Yoruba ni o lani 'yo nu,</i>	<i>Yorubas say wealth is problematic,</i>
<i>Pe omo bo 'ri owo,</i>	<i>That children are more important than money,</i>
<i>Alafia l'ogun oro,</i>	<i>Peace is the medicine of wealth,</i>
<i>Alubarika l'oju</i>	<i>That God's blessing is paramount</i>
<i>Ti won ma ni won so.</i>	<i>They are saying their own!</i>
<i>Emi fe lowo ki'ma travel.</i>	<i>I want to have money so I can travel,</i>
<i>Mo fe lowo ki'm popular.</i>	<i>I want to have money to be popular.</i>
<i>Ki'n l'owo ki'n fe 'yawo repete,</i>	<i>Have money to marry many wives,</i>
<i>Mo fe j'aye o ri mi!</i>	<i>I want to enjoy my life!</i>
<i>Nitorina mo ni la ti l'owo!</i>	<i>Therefore, I must have money!</i>
<i>Bojekin gbe'bon, ma di olowo</i>	<i>If I must rob, I would be rich</i>
<i>Mo fe wo desingers,</i>	<i>I want to wear expensive clothes,</i>
<i>Mo lati l'owo!</i>	<i>I have to be rich!</i>
<i>Mi o ko jibiti,</i>	<i>I don't mind fraud,</i>
<i>Kin sa ti l'owo!</i>	<i>As long as I am rich!</i>
<i>Mo fe ma gbomo lo si club,</i>	<i>I want to take girls to clubs,</i>
<i>Mo lati l'owo!</i>	<i>I have to be rich!</i>
<i>Mo le yi paper l'office,</i>	<i>I don't mind embezzling,</i>

<i>Kin sa ti l'owo!</i>	<i>As long as I'm rich!</i>
<i>Kin'le ma s'holiday ni Bermuda,</i>	<i>So I can take vacations in Bermuda,</i>
<i>Mo lati l'owo!</i>	<i>I have to be rich!</i>
<i>Olowo sa l'aye mo.</i>	<i>Popularity is for the rich.</i>
<i>Owo!</i>	<i>Money!</i>
<i>Owo!</i>	<i>Money!</i>
<i>Owo mi!</i>	<i>My money!</i>
<i>K'o fokasibe!</i>	<i>Let it be abundant!</i>
<i>E o ra'buke</i>	<i>Look at the hunchback</i>
<i>To r'eru s'eyin.</i>	<i>With the weight on his back</i>
<i>To gun keke.</i>	<i>Riding a bicycle.</i>
<i>Keke n'gun keke!</i>	<i>Bicycle is riding a bicycle!</i>
<i>Awon to fe do'loro ni tipa tipa</i>	<i>Those who will get rich by force</i>
<i>Won a bo sinu idekun</i>	<i>Will fall into a trap</i>
<i>Won a bo sinu wahala orisirisi,</i>	<i>They will get into all sorts of trouble,</i>
<i>Won ma se'ra won l'ese.</i>	<i>With which they destroy themselves.</i>
<i>Emi ti r'abuke</i>	<i>I have seen the hunchback</i>
<i>T'o r'eru s'eyin</i>	<i>With the weight on his back</i>
<i>To gun keke.</i>	<i>Riding a bicycle.</i>
<i>Keke n'gun keke!</i>	<i>Bicycle is riding a bicycle!</i>
<i>Emi ti r'abuke</i>	<i>I have seen the hunchback</i>
<i>T'o r'eru s'eyin</i>	<i>With the weight on his back</i>
<i>To gun keke.</i>	<i>Riding a bicycle.</i>
<i>Keke n'gun keke o!</i>	<i>Bicycle is riding a bicycle!</i>
<i>B'o ba n gba corner corner,</i>	<i>If you are cutting corners</i>

<i>To fe dolowo!</i>	<i>To get rich!</i>
<i>Keke t'on gun keke ni o,</i>	<i>You are a bicycle riding a bicycle,</i>
<i>O ma re bo.</i>	<i>You'd crash.</i>
<i>O to k'o yi okan pada,</i>	<i>It's time to repent,</i>
<i>K'o ma lo tu ka!</i>	<i>So you don't self-destruct!</i>
<i>Owo l'ai si alafia,</i>	<i>Money without peace of mind,</i>
<i>Asan ni pata.</i>	<i>Is complete vanity</i>
<i>Mo ma je gbogbo aye to wa l'Africa, I want to enjoy all the life in Africa,</i>	
<i>Asan l'aye.</i>	<i>All is vanity.</i>
<i>To ba lo yi paper l'office,</i>	<i>If you embezzle,</i>
<i>O d'eru owo.</i>	<i>You become a slave to money.</i>
<i>T'o ba s'ise re bi ise,</i>	<i>If you work diligently,</i>
<i>O la ti lowo.</i>	<i>You would definitely be rich.</i>
<i>O ba duro d'Olorun.</i>	<i>Why not wait on God?</i>
<i>Sise!</i>	<i>Work!</i>
<i>Sise!</i>	<i>Work!</i>
<i>Sise o!</i>	<i>Work!</i>
<i>Takuti Olorun!</i>	<i>And then wait on God!</i>
<i>Sise bi'se.</i>	<i>Work diligently</i>
<i>Olorun a fun e l'owo o!</i>	<i>And God will bless you with wealth!</i>

“Ma d'olowo” is a traditional Yoruba song in through-composed form that was written by “Seun Owoaje” in May 2022. He originally recorded himself playing the song on YouTube. Both the soloist and the pianist will find this music to be quite dramatic, intense and exciting. The song “Ma d'olowo”, which can also be pronounced “Ma di olowo” and means “I shall be wealthy”, encourages moral behavior in both the individual and the community at large. In the opening

segment of this song, it is discussed how some people will stop at nothing to acquire wealth. To obtain money, so many of them would deceive or steal.

The song's final verse urge listeners to put in the necessary effort and avoid taking the easy route in order to succeed. It exhorts individuals to wait on God while pushing themselves or working tirelessly in the hopes that He will bless them with abundance. Before moving on to the final lyric, “Olorun a fun e l'owo o” (And God will bless you with wealth), Owoaje closes the song with a dramatic emphasis on “Sise (Work)”!

7.0 PRODUCTION NOTE

In the preparation for this recital, I had to involve myself in so many activities to keep my voice in shape. Knowing how delicate the voice is, I had to take adequate rest when necessary, formed an habit of eating healthy and trying as much as possible to do physical exercises to keep the body in shape. All these activities doesn't remove the place of vocal warm-ups. My vocal warm-up routine was not always rigorous, there were days when I did light vocal warm-ups to just know the condition of my voice and there were days I did specific vocal warm-ups in line with what I wanted to achieve. Having adequate rest can be in line with what is called vocal rest; where the singer takes time off from singing or engaging the voice to rest appropriately.

I chose these pieces also because of my interest in the pieces, their popularity for the tenor voice and repertoire, the way some of my favourite singers (Pavarotti, Andrea Bocelli, Placido Domingo) sang some of these works and to also have a strong repertoire portfolio. First and foremost after selecting the pieces, I had to make research on the period of the music and the composer of the music. This research helped me learn the piece with the ease of knowing what to address and what not to address with certain pieces. For instance, I always thought there was little or no expression in

“Renaissance vocal music” but from my research, I had to make conscious effort to paint my words in a way that my tone reflected what the words were saying without relying on vibrato.

Some difficult passages like the melismas in “Every Valley Shall be Exalted” were given proper attention. I had to focus on those aspects for months to get a proper connection between the notes without breaking them. Vocal exercises for breathe management and vocal agility were done regularly for a better connection of the notes and to have the necessary pulsation for this repertoire. Italian words just like so many traditional Nigerian languages (for example, the Yoruba language), have more or vowel sounds. The languages had to be properly studied so as to give necessary accent were necessary and for the German songs, bite the last consonants to create the inflection in the language.

One other area I worked on well was the area of my passaggio (the points where I switch registers between my chest voice to mixed and to head voice) and a well connected portamento. Very technical songs just like Bring Him Home and Nessun Dorma needed proper passaggio exercises to effectively conquer the pieces. Nessun Dorma as a Romantic piece deals with so much of rhythmic flexibility. Learning the piece on my own without an accompanist was easy but playing with an accompanist was very challenging for myself and the accompanist. The accompanist tried to play strictly to time until we properly understood that the music isn’t supposed to be played that way. Instead, the accompanist is expected to follow whatever the singer does. With the help of my vocal coach, we marked out sections where rubato was needed and where we needed to color the sound of the music to create the emotions the song needed. This also applied to some other pieces like Bring Him Home and Amigos Para Siempre. Singing with a duet can be an extremely challenging thing to do, because I had to look for someone who could enter into the character the music required as a singer. This is because the song is a lively song and a song of eternal friendship and

reassurance. This was what I faced with Amigos Para Siempre. My vocal coach had to walk us through details on vocal blend, expression, dynamics together, accenting the words together when necessary and stage presence or management.

In Widmung by Schumann, myself and the accompanist always had some difficulties because of the time signature of the piece, the rhythmic flow of the piano part in contrast to the vocal line. We had to properly practice entries so as to get used to how the music flows. Another thing I worked on was the proper expression in “O del mio dolce ardor”. The music is a very dramatic song and required me to make conscious effort to accent most of the strong beats in a bar and where necessary, worked on the proper ornaments for a particular passage. Ma d’olowo was a challenging song for me as a none Yoruba person because of its tonal inflection. This music has so much musical imagery and proverbs. The contour of the pitches also gave me tough time getting. I had to approach this music slowly and used a method called learning by addition. I learned each phrase one after the other, mastering them before moving on to the next. Because of how dramatic the music is and how dramatic the Yoruba language is, I felt the need or the urge to put necessary exclamation where needed in the music.

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YouTube link of the concert:

https://youtu.be/HVI2_MueAY4