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Pedagogy in Performance: A Soprano Recital

by

Lisa Temple Brunner

B.M.E., Southwestern College, 1977

A MASTERS REPORT

Submitted in partial fulfillment of the
requirements for the degree

MASTER OF MUSIC

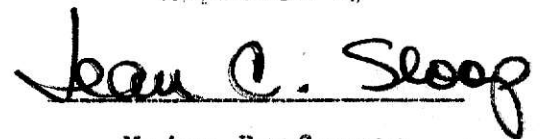
Department of Music

Kansas State University

Manhattan, Kansas

1982

Approved by



Major Professor

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Department of Music

Graduate Recital #104
Season 1980-81

presents

LISA TEMPLE BRUNNER, Soprano
B.M.E., Southwestern College, 1977

assisted by

MARITA MARTIN, Piano
FLORENCE SCHWAB, Harp
LAUREL BRUNKEN, Flute
SUSAN TREIBER, Clarinet

Tuesday, March 10, 1981

All Faiths Chapel Auditorium

8:00 p.m.

presented in partial fulfillment of the requirements
for the degree of Master of Music

PROGRAM

- Oh! Had I Jubal's Lyre, *Joshua* *George Frideric Handel*
(1685-1759)
- Aria di Errisena *Franz Joseph Haydn*
*Aria di Dorina (1732-1809)
- Drei Gesänge für Sopran und Harfe, op. 95 *Robert Schumann*
Die Tochter Jephthas (1810-1856)
An den Mond
Dem Helden

INTERMISSION

- Pastorale *Georges Bizet*
(1838-1875)
- ** Chère Nuit *Alfred Bachelet*
(1864-1944)
- Absence *Georges Bizet*
L'Absence *Hector Berlioz*
(1803-1869)
- ** Villanelle *Hector Berlioz*
O! quand je dors *Franz Liszt*
(1811-1886)
- * As It Fell Upon A Day *Aaron Copland*
for Soprano, Flute and Clarinet (1920) (1900-)
Simple Gifts, *American Folk Songs*
- Two Arias from *Susannah* *Carlisle Floyd*
Ain't It A Pretty Night (1926-)
The Trees On The Mountains
- The Rivals *Seymour Barab*
*Discussed in paper but not recorded (1921-)
**Not discussed, not recorded

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INTRODUCTION

This paper's main thrust is on the pedagogy of these recital pieces, with a discussion of interpretation and style when pertinent to the individual compositions. Due to the essential understanding of each text toward proper interpretation, strong consideration is given to the texts and their translations.

The individual composer's background is included where resources allowed, and to point out developments of the composer and medium: oratorio, art song, opera.

In order to show variety in technique, accompaniments, style and flexibilities in interpretation, an attempt has been made at choosing a well-rounded group of composers and songs.

Each of the five parts forms a single unit, each containing many musical examples, for which I thank my husband. Grateful appreciation goes to Dr. Jean C. Sloop for her help with the translations. The appendices are intended to aid the reader in understanding this paper and the individual compositions.