A Graduate Recital Report

Jean Madsen

Utah State University

Follow this and additional works at: https://digitalcommons.usu.edu/gradreports

Part of the Music Education Commons

Recommended Citation
https://digitalcommons.usu.edu/gradreports/584
A GRADUATE RECITAL REPORT

by

Jean Madsen

Report of a recital performed in partial fulfillment of the requirements for the degree of MASTER OF MUSIC in Music Education

UTAH STATE UNIVERSITY
Logan, Utah

1967
ACKNOWLEDGMENTS

Sincere appreciation is acknowledged to the members of my committee for their assistance in preparation of my Master's work; to the chairman, Dr. Max Dalby, for his guidance in the program; to Dr. William Ramsey and Professor Merle Puffer for their patience in the training and preparation of the recital; to Dr. John Carlisle, Dean of Education, for his understanding and advice; and to Dr. Alma Dittmer for his special help.

To my accompanist, Naone Godfrey, I would like to express my sincere thanks for the hours of rehearsal time she has given both to me and to the choir.

To the Box Elder Four Stake Choir for the many hours and dedicated service they have given for the love of good music and respect for the director, my gratitude is extended.

Jean Madsen
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>PREPARATION OF INDIVIDUAL RECITAL</td>
<td>1</td>
</tr>
<tr>
<td>CHOIR PREPARATION</td>
<td>2</td>
</tr>
<tr>
<td>PROGRAM</td>
<td>4</td>
</tr>
<tr>
<td>PROGRAM ANALYSIS</td>
<td>5</td>
</tr>
<tr>
<td>Solo Selections</td>
<td>5</td>
</tr>
<tr>
<td>Norma</td>
<td>5</td>
</tr>
<tr>
<td>German Lieder</td>
<td>8</td>
</tr>
<tr>
<td>French Selections</td>
<td>12</td>
</tr>
<tr>
<td>English Group</td>
<td>15</td>
</tr>
<tr>
<td>La Traviata</td>
<td>17</td>
</tr>
<tr>
<td>Choir Selections</td>
<td>20</td>
</tr>
<tr>
<td>The Creation</td>
<td>20</td>
</tr>
<tr>
<td>Requiem</td>
<td>23</td>
</tr>
<tr>
<td>Madrigals</td>
<td>24</td>
</tr>
<tr>
<td>&quot;The White Swan&quot;</td>
<td>26</td>
</tr>
<tr>
<td>Folk Music</td>
<td>28</td>
</tr>
<tr>
<td>The Messiah</td>
<td>32</td>
</tr>
<tr>
<td>CONCLUSION</td>
<td>36</td>
</tr>
<tr>
<td>LITERATURE CITED</td>
<td>37</td>
</tr>
</tbody>
</table>
PREPARATION OF INDIVIDUAL RECITAL

In preparing for the recital many challenges were presented. It was quite revealing to learn how much can be forgotten and how many incorrect habits can be developed in a long period of time without continuous study. Many hours of work and continuous effort have been devoted in an attempt to overcome these seemingly insurmountable problems.

A better background for a good musical repertoire was needed; therefore, a vast amount of music was studied to select an appropriate recital program.

Pronunciation of the foreign languages needed detailed attention. Without continued use, this area is easily forgotten. Both Dr. Ramsey and Professor Puffer were of great assistance by insisting on exact pronunciation.

In vocal production it was necessary to develop full open tones and to avoid using the lighter "false" quality. This involved opening the "ah" and "I" by dropping the jaw and thinking long full body tone. A great deal of help was given on this problem.

Memorizing seemed to be one of the most difficult obstacles and yet one of self-achievement when accomplished. Tape recordings were made with and without the words and a great deal of practice time was taken working with these tapes. Complete vocal lessons were also taped which was a great advantage in working trouble spots.
A new self-confidence in performing had to be re-developed because of the many years that had elapsed since a performance of classical music had been given. A great amount of mental effort and individual performing must yet be utilized to attempt to achieve this self-realization.
CHOIR PREPARATION

There is great satisfaction in working with a group of people who are business men and mothers who have in no way any connections with music except for the joy of singing. Many admit they do not even read music. It is gratifying to help build a love of good music and an increased desire for an extensive repertoire. Watching and hearing the many "mediocre" voices develop into a good choir voice is reward enough for the many volunteer hours given.

Of course, there are many obstacles to face with a group of this kind. Having only one weekly practice, with some members in attendance one week and some another and with new members coming in and old ones moving out of the area, creates a continuous re-learning process.

One of the big stumbling blocks has been that of developing a smooth tenor section from very nasal voices, including those of older men. In attacking this problem it has been necessary to exercise the tenors with long open tones. It is next to impossible to get some of the "old timers" to open their mouths. Getting them open was a project in itself. It has been exciting to see the growth of the tenor section and the tenors' happy reaction to this development, even though there is still a long way to go.

Rehearsal time was arranged at 9:00 in the evening so that the busy community leaders could participate in a group that loves to sing and has a desire to give the community worthwhile music. They are humanitarian in every deed.
PROGRAM

UTAH STATE UNIVERSITY
Logan, Utah
DEPARTMENT OF MUSIC
1966-67

GRADUATE RECITAL

JEAN W. MADSEN

Naone Godfrey, piano

Casta Diva (Norma) Bellini
Nacht und Traume Schubert
Wie Melodien zieht es mir Brahms

Il pleure dans mon coeur Debussy
C'est l'extase langoureuse Debussy
Do not go, my Love Hageman
Sure on this Shining Night Barber
Wings of Night Watts
Ah, fors' à lui che l'anima from Verdi
La Traviata

INTERMISSION

Lyric Theatre
Friday Evening
April Seventh
Eight-Fifteen O'Clock

-12-
"Casta Diva," the first number of the recital, is from Norma, an opera in four acts (originally two acts), written by Vincenzo Bellini from a libretto of Felice Romani. It was first performed in Milan, December 26, 1831. The opera was founded on tragedy by Soumet. Norma was first performed in the United States in 1840 at the Metropolitan Opera House with Lilli Lehmann singing the title role and was revived in November 1927 when Rosa Ponselle sang the part of Norma. This production was an exceptional success.

The technique of the work is that of the older Italian Opera School, in which airs and ensemble numbers based on the simplest harmonic and melodic architecture are plentiful. This does not mean, however, that emotional quality is absent, or even meager; and such numbers as "Casta Diva" or the great duet "Mira o Norma" are remarkable for a sincerity of emotional expression, notwithstanding their clear simplicity of style. (20, p. 301)

The melodious simplicity of Norma won the approval of the German Romantics. It ranks as one of the very greatest and most difficult of coloratura soprano roles (23, p. 301). It has been a favorite of Jenny Lind and Lilli Lehmann.

The great lyric aria "Casta Diva" is imbedded in very soft and rich choral and orchestral sonority (8, p. 67). This famous aria, which means "Queen of Heaven," is a prayer for peace sung by Norma, a high priestess. Fearing for the life of her love and feeling that the time
is not ripe to arise against their oppressors, she voices her unhappy love in the second part. "Bellini has written no melody more beautiful than that of Norma's prayer, "Casta Diva," in which, however, it is impossible to deny that the second movement is unworthy of the first." (12, p. 287). Because of this same feeling, the second part was not sung in the recital.

Bellini, the composer of Norma, which was considered to be his masterpiece, was one of the nineteenth century chief exponents of the Romantic Italian Opera. He was born in Catania November 3, 1801, and died in 1835. He wrote simply with little instrumentation so as not to suffocate the voice which was the fundamental sound of the opera. His style would not have been satisfactory if he had treated the orchestra elaborately.

Bizet was commissioned to write fuller accompaniments for Norma, but he gave up the task as impossible (21, p. 129).

Having been a student of voice and having a thorough knowledge of the human voice production, Bellini had mastered the technique of "drawing out the voice's most beautiful qualities" (21, p. 130), and believed that the orchestra should sustain and show off the vocal parts. The singers of his time received their greatest triumphs in his operas. Lilli Lehmann had her greatest artistic victory in the opera Norma (21, p. 130).

Puffed up critics sneered at Bellini's "vulgarity of his melodies," "lack of scenic effectiveness," at the "sacrificing the truth to vocal display" (21, p. 129). However, his bitterest opponents admitted his unparalleled genius for beautiful melodies.

Most of the great composers developed their compositions from a few
notes for a theme. Not Bellini. His themes were of unusual length; for example, in "Casta Diva" the theme is a whole page long.

When preparing to work with a score (he never wrote more than one a year), Bellini writes:

I bring to bear on it all my energy . . . a great part of the success depends on the choice of an interesting subject . . . . It is necessary to choose a writer well versed in theatrical situations . . . I prefer Romani to all others . . . . Great genius created for the musical drama! . . . I study carefully the character and try to place myself in the position of each . . . . Shut in my room I declaim the parts of each person of the drama with all the fervor of passion. I observe . . . the inflections of my voice, . . . the accent, tone and expression . . . and I find the motives and the musical rhythms . . . . Then I write them on paper and try them on the piano, and, if I find that they correspond with the emotion that I feel, I judge that I may proceed. (21, p. 133).

Rubani, "King of the Tenors," was one of Bellini's closest friends. He would help by making suggestions and changes in the scores. Through him Bellini was able to study the style, voice, and method of the great artist.

Rossini and Wagner were both ardent admirers of Bellini; Chopin, whose melodic style is often said to have been influenced by Bellini, was his close friend (25, p. 64).

Pirani claims the elements that contributed to Bellini's glory were:

The inspiration he derived from his intimacy with two dear friends, Romani, the experienced dramatist, and Rubani, the famous tenor. The thorough study of the human voice which enabled him to enhance with his music the most beautiful qualities of his vocal interpreters; the sweetness of his character, which captivated the sympathy of all with whom he came in contact; the inexhaustible vein of melody which gives him a right to a place of honor in the glorious trinity "Rosini, Bellini and Donizetti" and entitles him to the epithet: The Greatest Melodist. (21, pp. 135-36)
German Lieder

The next section consisted of German Lieder. There is no satisfactory translation of the term "lied." "Song" is too inclusive, and "art song" is obviously unsatisfactory. The "lied" is a type of composition which had its origin in the classic period but which reached its zenith as a characteristic contribution of the Romantic composers. It is the musical setting of a lyric poem for voice and piano in which an attempt is made to realize the melody inherent in the poem. . . . A song of this type depends greatly for its effect upon the quality of the poem itself. The Romantic composers were fortunate in that they followed closely upon a period of great lyric poetry. The result of this collaboration is the imperishable glory of the nineteenth century lied (20, p. 167-68).

Lied, meaning "song," has come to be particularly applied to the German romantic songs of Schubert, Schumann, Brahms, Wolf, and others (25, p. 389).

Schubert is undeniably the greatest master of the lied. His incomparable melodic gift was linked to a sure dramatic instinct that manifests itself in his choice of harmonics and disposition of accompaniment. His range of mood is all-inclusive, from the most tender and delicate fancy, to powerful and tempestuous emotion (20, p. 168).

Schubert's "Nacht und Traume" listed among Schubert's best known works (24, p. 1231), was selected for the recital. It follows the three general rules of the lied, or art song: (1) its accompaniment is descriptive of what the words are trying to say; (2) it changes in the various stanzas; and (3) it has interesting modulations and key shifts.
"Nacht und Traume" was composed in 1825 from a poem by Matthaus Edler von Collin. The music develops a lively effect for the return of sweet dreams.

Franz Peter Schubert was born in Vienna, Austria, in 1797 and died in 1828 at only 31 years of age. Of his 998 works (25, p. 585), he wrote over 600 songs. As he read poetry, suitable music would sing itself in his mind right along with the words. The ease with which he composed songs was incredible; he sometimes wrote several a day (the most was eight in a day). "As soon as I finish one I begin the next" (24, pp. 1230-31). His friends, several of whom were noted poets, kept him supplied with suitable poems and paper, and the songs followed naturally. (Ninety poets are represented in the collected editions of his songs.) Melody seemed to come more easily than speech for Schubert. "To millions, Schubert's name signifies song, because they sing of love, nature, religious devotion, death—their melodies have a way of staying in the memory and have the appeal of folk melody" (3, p. 252).

The piano accompaniments in his Lieder are "ingenious and diverse" (11, p. 345), a pictorial image of the text, and contribute toward the mood of the song. "His music is able to glorify even commonplace poetry" (11, p. 346).

As a boy Schubert's music teachers were puzzled at his knowledge of music and one said, "We could teach him nothing that he did not already know! He must have learned directly from Heaven"(26, p. 2). Even Beethoven, after having looked over some of Schubert's music, burst out excitedly, "Certainly Schubert has the divine spark" (3, p. 266).

It was truly a tragedy that the "Master of Song" should live such
a pitifully short life. "Stendahl's epitome of man's fate seems to fit Schubert, "He lived, he suffered, he died" (3, p. 248).

"Wie Melodien zieht es mir" is the second of the Lied group. It was composed by Johannes Brahms in 1886 and set to the verse of Klaus Groth. Brahms' Lieder are similar to Schubert's for the reason that he used Schubert for his model in song writing (11, p. 347). Brahms' works in this form consist of 260 compositions and come from every period of his life. He loved the folk songs and many of his songs appear in this form. His tone is "serious" and his music is Romantic in harmony and texture. Within his reflective style he has room for expression of passion which is always under control.

Brahms' "Wie Melodien zieht es mir" is a good example of the essential elements of his Lieder which are melody and bass in the tonal plan and form. The accompaniments are rarely pictorial, and there are not many of the instrumental preludes and postludes. Yet the piano parts are marvelously varied in texture, frequently using extended arpeggio figuration and syncopated rhythms (11, p. 347). "Wie Melodien" is of strophic form and falls in the three general rules of the Lied with a few slight changes in each verse and having very smooth and interesting modulations. It has a very delightful and haunting melody, and gives the air of a folk song.

Of all the figures of modern music there is perhaps only one, that of Johannes Brahms, which conveys the sense of satisfying poise, self-control, and sanity. He excels all his contemporaries in soundness and universality. He cared little for fame. For everything fresh and genuine he had the heartiest love. He was one to carry candy in his pockets for the children. (19, p. 175)

By imposing arduous training upon himself in order to acquire a
broader, firmer, purer and stronger style, and having a long apprenticeship, Brahms raised himself above his contemporaries and made himself master of his materials. "He has gathered up the thread of Bach and Beethoven's dissimilar styles and knitted them into one solid fabric" (19, p. 197). Thoreau remarked that the singer can easily move us to tears or laughter, but asks,

Where is he who can communicate a pure morning joy? It is Brahms' unique greatness among modern composers that he was able to infuse his music in which all personal passion is made accessory to beauty, with his "pure morning joy." (19, p. 200)

He built his music laboriously. He would say when working on a manuscript,

Let it rest, let it rest, and keep going back to it and working it over and over again until it is completed as a finished work of art. Whether it is beautiful also is an entirely different matter, but perfect it must be. (21, p. 248)

He said,

When I have found the first phrase of a song, I might shut the book here and go for a walk, and perhaps not think of it again for months. Nothing, however, is lost. If I approach the subject again, it is sure to have taken shape. I can now really begin to work at it. (19, pp. 186-87)

Brahms (1833-1897) was raised in the surroundings of music and made his first public appearance when he was fourteen, playing his own variations upon a Volkslied, after having played in taverns at the age of ten. He developed a life-long friendship with the great violinist Joachim who introduced him to the Schumanns who received him with open arms. Brahms and Clara became friends for life and she regarded him as the greatest composer of the age—after Schumann. He had great reverence for her as an artist and critic and submitted his compositions to her before publishing them (3, p. 435).
In his later years of life Brahms became stout, shaggy, and unkempt. He was known for his rudeness. At one time when a mediocre singer (not a very good looking lady) sang several of his songs, he said to her, "Singing is difficult, yet often times it is far more difficult to listen to it" (21, p. 243).

He knew the German Bible from cover to cover and yet he repeatedly stated that he had no belief in life after death. He died with tears in his eyes—he had loved life and hated to give it up (3, p. 442).

French Selections

The next part of the recital consisted of two compositions by Claude Debussy (1862-1918), "Il pleure dans mon coeur," and "C'est l'estase langoureuse." Both of these French songs are settings of the poems of Paul Verlaine and are included in the Ariettes oubliées of which there are thirteen songs. This was set to music in 1886. When writing these, Debussy returned to Berlioz, his early master in the song.

These are less opaque, extra-ordinarily simple and calmly wrought. Debussy never achieved a more pellucid work than "Il pleure dans mon coeur" ... These are the works of a perfectly deceptive sophistication so sure of itself that it can risk a sly touch of sentimentality. (3, p. 504)

"Debussy was the incomparable painter of mystery, silence, and the infinite of the passing cloud and the sunlit shimmer of the waves ... subtleties which none before him had been capable of suggesting," writes Henri Prunières (6, vol. I, p. 187).

Debussy created a new technique of composition for French Tradition. This was Impressionism. It was the most conspicuous and influential development in French music in the late nineteenth and early twentieth centuries.
This term was first applied to a school of French painting. Webster's dictionary describes it as "A style of composition designed to create descriptive impressions by evoking moods through rich and varied harmonies and timbres" (11, p. 409).

It does not seek to express feeling or tell a story, but to evoke an . . . "atmosphere," with the help of suggestive titles and occasional reminiscences of natural sounds, dance rhythms, characteristic bits of melody; . . . second, impressionism relies on allusion and understatement instead of the more forthright or strenuous methods of the Romantics; and third, it employs melodies, harmonies, colors, rhythms, and formal principles which, in their totality make a musical language sharply different from that of the German Romantic tradition. (11, p. 410)

Debussy achieved his impressionistic color effects through harmony, by the use of chords conceiving each as a "sonorous unit in a phrase whose structure is determined more by melodic shape or color value than by the movement of harmony. . . . He was careful to preserve by pedal points or periodic frequent returns to the primary chords of the key" (11, p. 411).

It has been said that he bears the imprint of one of the most original minds of the twentieth century. He introduced a new esthetic approach to what music should be and do. Debussy felt "music should seek humbly to please. . . . Extreme complication is contrary to art. Beauty must appeal to the senses, must impress us or insinuate itself into us without any effort on our part (18, p. 13). His melodies are bare of symmetry, they are evasive, elusive, like "iridescent vapor" (21, p. 303).

The accompaniments of Debussy's songs seemed to fuse with the vocal line and become a part of the melody itself rather than an accompaniment per se to give the short work a total esthetic effect, thus proving how indissolubly Debussy "wedded music to words and action." This is exemplified in "Il pleure dans mon coeur," one of his best known songs, and
"C' est l' extase langoureuse." These two songs are the opposites of expression, the first being that of grief and sorrow without reason, and the second, one of tender love.

Debussy's genius found its perfect expression in hauntingly beautiful short forms as sketches, nocturns, and images. "The music I desire," he had written as a young man, "must be supple enough to adapt itself to the lyrical effusions of the soul and the fantasy of dreams (18, p. 12). He tried to "capture the moonlight on the waves, the movement of clouds, the murmur of the wind in the trees. The development of themes and motives or set traditional form were to Debussy a kind of 'musical mathematics'" (18, p. 13) that could appeal only to the unmusical. To him music was dream and fantasy, "not a legal brief." He made the statement:

I am coming to believe more and more that music in its essence is not a thing that can be poured into a rigorous and traditional mold. It is made of colors and rhythmical beats. All the rest is a fraud, invented by cold-blooded imbeciles riding on the masters' backs. (18, p. 13)

He was so adverse to time-honored laws of melody, rhythm, harmony, and particularly form, that he once whispered to a friend at a concert, "Let's go--he's beginning to develop" (18, p. 13).

Debussy had the great desire to lead French music free from German influence, and in doing so he developed music which was not taught at the conservatory or found in the works of the masters, thus startling everyone with his daring musical improvisations. He felt the need of liberty and freedom.

"I prefer," said Debussy, "to hear a few notes of an Egyptian shepherd's flute, for he is in accord with his scenery and hears harmonies unknown to your treatise. Musicians will listen only to music written by experts. They never turn their attention to that which is inscribed in Nature. It
would benefit them more to watch a sunrise than to listen to a performance of the Pastoral Symphony." (21, p.304)

Debussy was not only eccentric in his music, but also in private life. He was unapproachable to strangers and sheltered himself from publicity and advertisement. His continuous striving after originality became a kind of obsession with him.

Debussy was so French and what he did was so French that it is unprofitable to compare him with his musical contemporaries in other countries. . . . He took something from Russia, something from the Far East, and even a little from Spain. . . . He broke with the German and Italian traditions, that between them had run music for two hundred years and wrote FRENCH FRENCH music. If he still sounds strange to us, that is partly because our ears are pro-German or pro-Italian. . . . He was not only French, he was Parisian. "Parisian from tip to toe!" (3, p. 493)

**English Group**

Of the English group in the recital, the first is Richard Hageman's "Do Not Go, My Love," one of his many songs which attained great popularity. The words of this song are from an impassioned love lyric by the great Indian poet, Rabindranath Tagore, and were intended by their author, who was also a musician, to be sung. The sensitive musical setting provided by the late composer-conductor Hageman accomplished what Tagore considered the function of music: "Song begins where words end; the inexpressible is the domain of music."

Hageman (1882- ), a Dutch-American composer born in Holland, studied piano with his father who was the director of the Amsterdam Conservatory. His mother was a court singer. The Queen of Holland appointed him to be conductor of the Amsterdam Royal Opera House. He came to America as an accompanist for Yvette Guilbert in 1906, and was appointed conductor.
at the Metropolitan Opera from 1912 until 1921 (24, vol. 2, p. 564), and
was on the staff until 1926. He conducted summer opera in Chicago and
taught voice at the Chicago Musical College. After having been guest
conductor for many American orchestras, he settled in Hollywood and
wrote motion picture scores. Hageman received the David Bispham Memorial
Medal for his "The Crucible" concert-drama in 1943 (2, p. 637).

"Sure on this Shining Night" is the second of this group by a
front-rank American composer, Samuel Barber. The verse is taken from
James Agee's "Permit Me Voyage." This song is one of the loveliest of
the dozen or more songs Barber has written. Barber's style is strikingly
lyrical and his melodies are generally tonal. Fundamentally a romantic,
he has extended his range of color and form in his recent years, and
his personal and eloquent expressiveness have won him a firm place with

Pitts Sanborn says of Barber's music that, in addition to its qual-
ities of fantasy and harmony and its great technical ability, it has that
brevity which is the soul of other things than wit: "When he has said
what he wants to say, he has the sense to stop" (24, p. 105).

Barber's songs are especially well written in the romantic tradition
and are enjoyed both by the artist and the audience. His feeling for
traditional form appears to be gradually uniting with his trend toward
dissonant counterpoint and polyharmony (4, p. 562-63). His "modern dis-
cords" were extremely mild up to 1940. Since then he has become somewhat
venturesome in his use of dissonance and treatment of tonality (12, p. 27).

Born in West Chester, Pennsylvania, in 1910, Barber has received the
highest American awards, including the Pulitzer Prize twice. He is a
nephew of the famous contralto, Louise Homer, and began studying music at six years of age and composing at seven. When he was thirteen he entered the Curtis Institute of Music in Philadelphia to study piano, singing and composition. He was awarded a fellowship by the American Academy in Rome.

Since Toscanini conducted the first performance of Barber's Essay for Orchestra in 1938, Barber's music is the "most frequently performed of all contemporary American composers" (4, p. 562-63).

The last of the English group is "Wings of Night," by Wintter Watts, using a setting of Sara Teasdale's which was originally published as "Twilight" from Love Songs. It is the first of a cycle of nine songs to Teasdale's poems. Watts, known chiefly as a composer of fine songs, has given this poem a relaxing, dreamy effect with an expressive accompaniment.

Watts was born in Cincinnati, Ohio, in 1884. He studied at the Institute of Musical Art in New York. He received the Morris Loeb Prize of $1,000, the Pulitzer Prize in 1923, and the Prix de Rome which enabled him to study at the American Academy in Rome, and singing in Florence (2, p. 1757).

La Traviata

The final number in the solo section of the program was "Ah, fors'e lui che l'anima," an aria in the first act of Verdi's opera, La Traviata. The text of this opera is by Francesco M. Piave after the play, "La Dame aux Camélias," known as "Camille" by Alexandre Dumas.

When the opera was first produced in Venice (1853), it was a
failure, probably because of the modern costumes used, the leading tenor being hoarse, and the leading soprano weighing several hundred pounds. When the doctor declared her dying of consumption, the audience roared with laughter. (The costumes were set back to the time of Louis XIII, though the heroine was permitted to retain her fashionable Parisian gown.) Within two years it was the rage of London, Paris, and New York.

*Traviata* has grown to world popularity (23, p. 491), even though so profuse in melodies, it was received with the everlasting objections that there were no tunes in it (24, vol. 4, p. 1431).

Calli-Curci first sang the role of Violetta in the United States in 1916 (23, p. 491). It is one of the most desired roles of the coloratura sopranos.

Every prima donna has found in the character of Violetta a role admitting of the finest touches and varied emotions which a leading woman can be called upon to express in the exercise of her art. The greatest cantatrici have studied this art with advantage and delight, and whatever the verdict of the critic has been, the charm of the music has always commanded the admiration of opera singers. (21, p. 212)

Both *La Dame aux Camelia* and *La Traviata* were considered pornographic in the days of their youth: aged, they have become delicate period pieces to which no moral stigma can be attached. It is clear, however, that part of the original success of *Traviata* was due to its being seized upon as a symbol of moral rebellion. After the social hubbub had died down, the music quietly asserted itself as a sufficient reason for endurance. It is not melodrama--it is real tragedy. (3, p. 419)

When Violetta sings the "Ah, fors'e lui" she has met and fallen in love with Alfred at a gay Parisian party which she has given. When he confesses his love, she cannot quite understand why a young man of such evidently good standing should be concerned with her--a mere butterfly. She begs him to go, as she feels she is unworthy of him. After he leaves
she expresses in the aria that her dreams are hopeless and it is folly for her to love Alfred; it is empty madness. How dare she love him and have such joy? Then she sings of flying off to the pleasures of life.

The "Ah, fors'e lui" has a wistful, meditative note that Verdi rarely achieves, and the giddy "Sempre libera" that follows is free of the indisputable cheapness that mars some of his most effective early tunes. In Traviata, Verdi seemed at last to have learned the powerful uses of understatement (3, p. 419).

No other musician can compete with Giuseppe Verdi (1813-1901) with regard to the overwhelming success, universal recognition, unlimited honors and fabulous financial rewards. His publishers, managers, impresarios, and singers have largely shared his success, as if the mere connection with this blessed artist were like a magic spell bringing to anyone who worked in his behalf good luck and wealth (21, p. 206).

With his twenty-six operas, Verdi brought Italian opera to a peak of perfection never since surpassed (11, p. 378). His ambition, from the time he was a child, was to be a successful opera composer even though he was refused to be admitted to the Conservatory of Milan because he had no aptitude for music. His music was a language which was immediately understood and enjoyed.

Verdi's main requirements of a libretto were strong emotional situations, contrasts, and speed of action (14, p. 379). His publisher, Ricordi, made certain that every new opera of Verdi's would be interpreted only by great artists, which was one of the factors of his success (21, p. 211).
Verdi's mother saved her baby's life and her own by hiding in a church belfry. The tales of the Austrian terror that he heard as he was growing up helped to make him a stalwart patriot (3, p. 409). Political circumstances had much to do with his popularity and his name became like a patriotic emblem. "Viva Verdi!" (21, p. 212).

He had wonderful vitality, even to writing Falstaff at the age of 30 and was the only composer in history to become a successful farmer. His interest was in humanity; "Nature is there to be used, not worshipped" (11, p. 381).

Pirani believed the secrets in the success of Verdi were:

(1) The uprightness of character which conquered the respect and reverence of all who came in touch with him. (2) His modesty, which should cause insignificant musicians who deem themselves as superior beings, to blush. (3) Not to be discouraged by the judgment of "experts" who declare that you are totally devoid of talent! (4) To rely only on your merits and not on advertising. (5) To write favorably for the voice. Many inspirations which look beautiful on paper are unsingable and consequently vocalists will never touch them. (Verdi was not moved by the difficulties of his singers over the music, and said, "I will not allow myself to be dictated to by singers.") (21, p. 215)

Guiseppe Verdi had the fabulous gift of melody, his music being warm-blooded, bursting with vitality, passionate, honest, and direct, thus his music had universal appeal (24, vol. 4, p. 1432).

**Choir Selections**

**The Creation**

The second half of the graduate recital was performed by the Box Elder Four-Stake Choir. Their opening number was "The Heavens Are Telling," a great choral work from Joseph Haydn's inspirational oratorio The Creation.
The book of The Creation was an arrangement by an English author based upon Genesis and Milton's Paradise Lost, which had once been submitted to Handel but rejected by him, probably as being too undramatic. Haydn used the help of the Emperor's librarian in Vienna to translate the text into German and then added several arias, duets, and choruses. He devoted three years (1796 to 1798) to this work, which he regarded as the crowning achievement of his career (20, p. 154).

The style of the choruses is that of vigorous polyphony and fugal passages. The arias have a simpler, more direct type of melody. In the magnificent song of praise to the Creator which is sung by the chorus and solists in alternate sections, "The heavens are telling the glory of God, the wonder of His work displays the firmament," is repeated by the chorus with the trio or archangels coming in between and fanning the flame of enthusiasm. Then the chorus in increasing measure builds up the sonorities with a succession of polyphonic entrances until all the musical forces are caught up in a tremendous choral climax (20, p. 157).

Perhaps the reason Haydn was attracted to The Creation was because it dealt with the world of nature—the lightning and thunders, the fall of the snow, the boisterous seas, the great whales, and the beasts of the forest. Haydn's work reflects his love of mankind and the universe. No composer could give us a more joyous, heart-warming sense of the graciousness of life and of the benevolence of God (20, p. 156). He shows his skills as a genius in handling the voices and expression in the instrumental music.

There are three main divisions of The Creation. The first is the building of the universe, the second of the coming of life, of the birds,
the fishes, the animals, and finally, man. The third part is a scene in Paradise with Adam and Eve joining the angels in praise of the Creator (20, p. 156).

Joseph Haydn (1732-1809), when writing his Creation, declared, "I knelt down every day and prayed God to strengthen me for my task." On April 29, 1798, it was first produced at the palace of Prince Schwarzburg in Vienna. Less than a year later, it was performed publicly on Haydn's name day and it was an immediate success, and was heard throughout Europe. Paris, which did not like oratorio, capitulated. In England it became a runner-up to The Messiah (3, p. 120).

In speaking of this oratorio, Haydn said, "The angels speak and their talk is of God." When he was taken to hear The Creation before his 76th birthday, as the great fortissimo was reached on the words, "And there was light," he pointed upwards and exclaimed loudly, "It came from on high." As he was being taken from the performance, Beethoven (who had been his pupil) kissed his hands and forehead.

Haydn, as a young boy, had a beautiful soprano voice which won for him a place as a choir boy in Vienna. This experience helped to give him some voice background in writing his vocal works.

The life of Joseph Haydn was a long, sane, fortunate existence. With practical wisdom he conquered the fates and became eminent. In the history of art his position is of the first importance (21, p. 37). The respect that he had for his fellow artists stamped Haydn as a lofty figure in art for this noble trait. He had a deep affection for Mozart and his genius. When first hearing Handel's Hallelujah Chorus, he cried out in great emotion, "Handel is the master of us all!"
It sounds almost like fiction that a musician—unfortunately musicians are inclined to jealousy and envy—should feel so deep a veneration for a younger rival and give him the benefit of such an enthusiastic testimonial which would alone suffice to establish his fame. (21, p. 38)

"Oh, papa!" Mozart said to Haydn, in loving anxiety over his departure for England, "you have had no education for the wide, wide world, and you speak so few languages." Haydn answered, "My language is understood all over the world" (7, p. 51).

His "unique ability to create and perfect musical forms" was due to the freedom he used. Haydn wrote, "What is the good of such rules? Art is free. The educated ear is the sole authority on all these questions and I have as much right to lay down the law as anyone."

Requiem

From Brahms' best-known composition (25, p. 85), Ein deutsches Requiem, is the great choral work, "How Lovely Is Thy Dwelling Place." The music in this Requiem reflects the facets of his work in the austerity of his North German home and the sensuous charm of Vienna (25, p. 85). Of all the Romantic composers, he was the most successful in combining lyricism and the classical form.

This Requiem was composed in 1857-68 as a memorial for his mother (1, p. 296), which was a long and deliberate process and written during the time of Schumann's long illness. It is unique in that Brahms used a German text rather than the familiar liturgical phrases of the Mass, which he freely selected from the scriptures, giving it a personal approach. It quickly became known, admired, and established the universal fame of Brahms (15, p. 271).

It was first performed in the United States for the Oratorio.
Society in New York under the direction of Leopold Damrosch in 1877. Acceptance of the Requiem was due to the beauty and expressiveness of its melodic ideas and its moving communication of resignation and faith (15, p. 271).

The whole work gives a singularly rich and satisfying picture of Brahms' personality at this stage of his development ... containing some of his gentlest and most powerful music. With its subtlety and deeply personal character, it makes a direct and vivid appeal. (12, p. 886)

"How Lovely Is Thy Dwelling Place" shows Brahms at his tenderest in the smooth simple melodic theme. It illustrates the unobtrusive beauty of his modulations (12, p. 886, vol. 1), and exhibits his mastery of polyphonic writing and individuality in the construction of the accompaniments (15, p. 271).

Madrigals

It was necessary that the choir perform different forms of composition, the Madrigal being of great importance in the history of vocal music, was used in this part of the program. The Madrigal was, generally speaking, a secular motet, or the popular song of the sixteenth century. The most characteristic feature of the Renaissance period is that of polyphony (20, p. 23). The "classic" Italian Madrigal of the second half of the century was written in imitative polyphony, usually in five parts. These were sung in England before 1588. In style, the English Madrigal is an "artistic compromise, of astonishing perfection and success," combining the polyphonic style of the classic Italian with the homophonic style of the frottola (25, p. 405). Frottola means "little mixture" which is a type of strophic song of a popular character current in aristocratic circles in the late fifteenth and early sixteenth century.
in Italy and was the forerunner of the Madrigal. It was marked by clearly defined rhythms and simple harmony in three or four parts (25, p. 259). This style remains virtually constant with only slight changes in the late Italian Madrigal. Two of the greatest masters of Madrigal works were selected. The first is Orlando di Lasso's (1530-1594) "Matona, Lovely Maiden," a classical Madrigal in four parts which is genuinely polyphonic and imitative, approaching that of the contemporary motet with the expression deepened and closely allied to the text regarding meaning (1, p. 418). The words for "Matona, Lovely Maiden" (Matona, mia cara) were imitated and adapted from the original Italian by W. A. Barrett.

Lasso brought out the meaning of the individual words by rhythmic emphasis and surprising modulations and harmonic inversions. His somber pathos and passionate outcries form a sharp contrast to Palestrina's serenity and celestial purity of style, and his counterpoint is freer than that of his predecessors (24, vol. 3, p. 723). Many of his songs have appeal for "modern ears."

"Last and greatest of the Flemish School, Lasso transcends the bounds of school and nationality. . . . There is no form of vocal composition, sacred or profane, no depth of emotion, grave or gay, that he did not touch" (24, vol. 3, p. 723).

Lasso had such a beautiful voice and was such an expert musician that during the time he was a choir boy, three other churches attempted to kidnap him. Having produced 800 compositions, he developed technical skill and profound emotional expression in his works (24, vol. 3, p. 722).

The second of the Madrigals was "My Bonny Lass" by Thomas Morley
(1557-1602) who is known as one of the greatest masters of the Madrigal. He was the most popular and most fortunate of the Elizabethan composers (1, p. 404). He represents the earlier period of the English Madrigal, the style of which corresponds to that of the second Italian School with the peculiarities of the English language with unmistakable touch of English merriment and melancholy (1, p. 418).

Morley was a talented pupil of William Byrd and received his degree from Oxford. In addition to his composition, he occupied his time by printing music paper and song books and was granted a license for 21 years to do this type of work exclusive of competition from anyone. His serious works, while not great in number, are treated with equal mastery (7, p. 2).

The text for "My Bonny Lass" is by Michael Drayton and was arranged by Norman Greyson.

The great English Madrigal School made the England of Elizabeth's reign (1558-1603) the most brilliant musical center of Europe (10, p. 169). The Madrigals are, with the exception of a certain slight roughness of harmonic relationship, distinctly modern music (10, p. 170).

"The White Swan"

"The White Swan" is imitative of Grieg's ever-enchanting melodies. The setting is to the lyrics of Marilyn Keith and Alan Bergman. It has been arranged by Luboff. The harmonic vocalise entrance sets the stage for the delicate lyrics, while the accompaniment and interludes develop the entrancing grace of the swan.

Edvard Grieg (1843-1907) conquers all who hear his fascinating
music. "It has a special indefinable flavor, like the fragrance of roses" (21, p. 292). His harmonies and melodies are profoundly original and typical of his music. "He has extracted his wondrous flavor from the white, still bloom of his beloved Norwegian fiords and has elaborated the previous essence through his genius and converted it into the most delicious and enjoyable work of art" (21, p. 293). His works did not need to be pressured on the world for one can listen to his music just for pure pleasure.

He was one of the few composers who did not follow in the footsteps of the German music, although he received his musical education in Germany. He was inspired by the folk songs of his own land of Norway, and yet succeeded in receiving the admiration of the whole world. In writing of his music, Grieg said, "If there is in my music anything of lasting value, it will live; if not, it will perish. That is my belief, for I am convinced that truth will prevail ultimately" (21, p. 295). He was very critical and took great pains to work out every detail and continually worried until he had accomplished his task entirely to his satisfaction and could see no further scope for improvement. "Thus, it is that master works are made. The mark of a genius is patience" (21, p. 298).

When German critics belittled him, Grieg complained that they tried him in the Wagner box and in the Brahms box and because he could not fit either of them he was condemned. "Why cannot they put me into a box by myself?" (21, p. 299). It is said of Grieg's lyric music for piano and songs that,

It was a hopeless as well as useless task to describe in words the qualities of these compositions. It is like the poetry of Heley, with personal emotions of the subtlest,
most elusive sort. It is intimate, suggestive, intangible. It voices the gentlest feelings of the heart, or summons up the visions of the imagination. It is whimsical and changes its hues like the chameleon, and often surprises us with a sudden flight of some unexpected shade of expression. . . . Its finesse is striking. The phrases are polished like gems. The melodies charm us. The rhythm is delightfully frank and straightforward, a vigorous dancing progress, as candid as childhood. (19, p. 58)

Of particular interest is the form Grieg used through the shortness of his phrases and his manner of repeating them, almost literally, displaced a little in pitch, such as the "Little Waltz in A Major," like passages from a primer. "Is this a boy? This is a boy. Has the boy a dog? The boy has a dog. This is the dog of the boy." And Grieg's coda adds meditatively, "Of the boy . . . the boy . . . boy" (19, p. 60-61).

Grieg's mother, who was an excellent pianist, was his first teacher and his early childhood breathed of a musical atmosphere. At the age of 15 through the insistence of Ole Bull, the famous violinist, he went to Leipsic to study. He came back to his beloved Norway and its folk songs where he wrote "lyrical, rather than heroic, charming rather than elevated, suggestive rather than informative music. Whenever he weaved a tapestry he assembled a mosaic" (19, p. 61). "A truly great artist" (21, p.302).

Folk Music

Another important form in the history of American music is that of our own folk songs. "Shenandoah" and "Ain'a That Good News" are from this group.

The folk song should be distinguished from the art song as showing more subtlety and sophistication. Many songs called folk songs are written in imitation of the folk song. It is not easily defined, but specific
characteristics of a genuine traditional folk song are: "Music that has been submitted to the process of oral transmission; the product of evolution; and dependent on the circumstances of continuity, variation and selection (17, p. 21).

The popular song should be distinguished from the folk song. The popular song may be a current hit, but has neither variation or continuity and is transmitted by sheet music and recordings. However, sometimes a folk song sails out into the vast sea of popular song as "Shenandoah" (17, p. 6).

These songs stem from the great days of the clipper ships of 1812 to 1860. The Chanties consisted of short solo passages, each followed by a chorus. This is typical of "Shenandoah" (a Capstan Chantey) with the bass singing the short phrase solos as arranged by Gerald Hartley. "The origin of shantying is lost in the unrecorded past" (17, p. 320).

The folk song covers many varieties of music of the common people as well as the Chantey. "A ballad is a folksong but a folksong is not a ballad unless it tells a story (17, p. 6). A spiritual is a religious folk song, which is illustrated in William L. Dawson's "Ain'a That Good News." In this delightful spiritual the soprano opens with a lively phrase, giving the leader and chorus response pattern of the African song. It develops into a very interesting polyphony.

The spirituals were sung with a freedom, independence, and individuality in the vocal lines that conveyed the effect of a sort of unconventional polyphony, attaining a "marvelous complication and variety" (4, p. 250).

One extremely appealing thought on the Negro music is the way it
"jes' grew" and continues to grow. The songs which "jes' grew" out of slavery were full of hope (16, p. 32).

The glimmer of hope flickering through his plaints became an incandescent ray when the spirit of the Lord entered the singer and sent a religious song bubbling to his lips. These were the spirituals, the classics of negro song, as fresh and appealing in their simple faith today as when they first sprang into being. Though the days of slavery are past, spirituals are still being created in the same spontaneous fashion. (16, pp. 33-34)

In giving detailed descriptions of authentic Negro folk singing and noting the difficulty that a white person has in singing Negro spirituals, it is pointed out that,

he must break every law of musical phrasing and notation . . . around every prominent note the must place a variety of small notes, called "trimmings" and he must sing tones not found in our scale; he must on no account leave one note until he has the next one well under control . . . He must often drop from a high note to a very low one; he must be very careful to divide many of his monosyllabic words into two syllables, placing a forcible accent on the last one, so that "dead" will be "da-ade," "back" becomes "ba-ack," "chain" become "cha-ain."(4, p. 252).

William Dawson, born in Alabama in 1899, has contributed much to American Negro music. He had a great desire for a musical education and served as an apprentice to a shoemaker, saving his pennies so that he could go to Tuskegee Institute, an institution for the education of Negroes. The neighborhood boys discovered his savings and appropriated them. Delayed in his plans, he worked as a local delivery boy and bought a bicycle. He took private lessons in arithmetic and grammar from a high school principal for 50 cents a month. He sold his bicycle to pay his way to Tuskegee. He was assigned to a farm as a special "agricultural student" until he earned enough for his entrance fee and a portion of expenses for the instruction.
Dawson was admitted to the band and orchestra and he played most of the instruments. He studied piano and harmony and joined the Institute Quintette which traveled extensively.

His first position was at Kansas Vocational College where he taught band and orchestra. In 1922 he became the Director of Music at Lincoln High School in Kansas City. During the four years he was there, he was involved in instrumental, choir, and radio work. Feeling a need for theory and composition, Dawson studied at Horner Institute of Fine Arts and graduated as an honor student in 1925. He received his M.S. degree in composition from the American Conservatory, on a scholarship. He was arranging, editing, conducting, and doing radio work. He played the first trombone in the Civic Orchestra of Chicago and won a bandmaster contest to conduct the World's Fair band in 1933.

Dawson returned to Tuskegee to organize a School of Music and serve as its director. (Tuskegee Institute, along with others, attempted to "improve" the musical quality of Negro singing by making it conform to the standards of "refined" practice. "Wrong" notes and "incorrect" harmonies had to be changed in the name of "progress.") (4, p. 254)

He won important prizes for his songs and great fame when the Philadelphia Orchestra introduced his "Negro Folk Symphony." As a philanthropist, Dawson loved to converse with older people about their philosophy of life. He writes,

I believe in God as the Father of mankind; I believe in my race; I believe in myself; I believe in humanity; I believe that a composer should write music which is part of his spiritual and moral self rather than those outside influences which are not a part of his own experiences. (9, p. 78)
The Messiah

"Lift Up Your Heads, O Ye Gates," is from Handel's great oratorio The Messiah. Written August 22, 1741, and finished by September 12, it contains 265 pages done in 21 days, without a single correction or sign of indecision (13, p. 9). The well known quote of Handel when writing the "Hallelujah Chorus" ("I did think I saw all Heaven before me, and the Great God Himself"), the tremendous reaction of Haydn upon hearing it, and the speed with which The Messiah was written, certainly exhibit the tremendous divine inspiration Handel must have had at this time. It is an unsurpassable climax.

The Ascension is expressed in "Lift Up Your Heads" and the humanity and universality is achieved by a majestic simplicity with the women's voices in three parts opening the chorale and the male voices asking, "Who is the King of Glory?" giving a varied harmonic effect. The second part develops into delightfully artistic polyphony and is climaxed by three full thrilling chords.

The monumental character of Handel's choral style was particularly appropriate to oratorios (11, p. 280). Many of the great passages from The Messiah vividly reveal him as a dramatist, the unerring master of grandiose effects (11, p. 280).

He is one of the comparatively few among the great composers who knew how to write well for a chorus. His style is simpler than Bach's, less finely chiseled, less subjective, less consistently contrapuntal. He alternates passages in open fugal texture with solid blocks of harmony, sets a melodic line in sustained notes against one in quicker rhythm. Everything is planned so as to lie well within the most effective range of the voices; at points where he designs the maximum fullness of choral sound, especially, Handel brings the four parts tightly together, the basses and tenors high, the sopranos and altos in the middle register. (11, p. 280-81)
This grouping is often used in Handel's cadences, of which "Lift Up Your Heads" is an example; an allegro chorus climaxing on an inconclusive chord; a tense moment of silence; and then the final cadential chords in three or four splendid sonorous adagio harmonies, in which the chorus, in one great outburst of sound, gathers up the whole meaning of everything that has come before (11, p. 281).

Oratorios are not to be considered as church music, but are intended for the concert hall. Handel's Messiah is the least typical of his oratorios because it does not tell a story. It is a series of scriptures of the Christian idea of redemption, starting with Old Testament prophecies and going through the life of Christ to "His final triumph" (20, p. 279). The text is divided into three parts which relate to the coming of the Savior, His death and resurrection, and prophecies of the last judgment and life to come (20, p. 85). Most of Handel's oratorios are based on the Old Testament stories.

The fact that the oratorio librettos were written in English brought about a social change in the last half of the century and developed new and devoted listeners of the middle class people. Handel undertook the composition of oratorios as a device to keep his opera singers and opera house in London busy during the Lenten doldrums when the public was inclined to forego the worldly joys which opera represented. It was discovered that religious subjects, presented without scenery and costumes, constituted no violation of the public conscience and the oratorios were enormously successful (20, p. 84).

George Frederic Handel (1685-1759) was unquestionably one of the greatest and most celebrated musicians the world has ever known (3, p. 53).
As a young boy he was an accomplished organist and harpsichordist and studied violin and oboe. At the age of 65 his father married his second wife and George was the first surviving child of this union. His parents had not a single drop of musical blood (3, p. 53).

When his father discovered Handel's passion for music, he forbade music of any kind in the house. He was determined to educate his son for the legal profession. However, Handel obtained possession of a clavichord. Hiding it in a small garret, he invented tunes while the family slept.

At the age of eight the Duke of Sachsen-Weissenfels encouraged the father to let such a "manifestation of genius be allowed to study music" (21, p. 23). He studied with Zachau who helped lay a solid musical foundation for Handel and was more responsible for the development of his genius than anyone else.

His father died when he was 12. When Handel received his first musical appointment, he earned about $38 a year. He never married nor showed any desire for domestic life. He was like his music—large and powerful. He was kind and generous to a degree that his roughness of manner and the blunt humor of his conversation could not impair (21, p. 35).

He composed 23 oratorios and 44 operas (39 in Italian). The Messiah was written in November 1741 and on April 13, 1742, the Irish had the honor of its first performance in Dublin, for which it was especially written. Such a crowd was expected that the Faulkner's Journal carried the following article:

This day will be performed Mr. Handel's new grand sacred oratorio called The Messiah. The doors will be open at eleven,
and the performance begins at twelve. . . . request as a favor of the ladies not to come with hoops this day to the Musick Hall in Fishamble Street. The gentlemen are requested to come without their swords. This accommodation would seat one hundred more persons. (21, p. 34)

It played with the wildest enthusiasm at this first performance.

It is thrilling to know that Beethoven said of Handel: "A monarch of the musical kingdom" (21, p. 36).
CONCLUSION

The presentation of the recital was indeed a rare experience. Fear seemed to conquer in the individual solo portion. However, the feeling of love for and devotion to the director strengthened both the director and the performance of the second half of the recital.

Even though the satisfaction of a finished performance was not achieved, a surprising amount of personal vocal development has been acquired.

The research in obtaining the material for this paper has been of considerable value in gaining a greater understanding and sympathetic knowledge of the composers involved. It is difficult to stop when delving into the vast amount of great literature that has been written in the field of music. Learning more of the background of each individual song and reading the analyses and opinions of early critics gave a much richer experience in knowing this great music than giving personal opinions of the performer.

The development of this recital has given a great deal of assistance in the training of private vocal students as well as choir members individually and as a group.

Here is the opportunity to help build a community toward greater musical attitudes. Too often music educators do not take time to give the community the benefits of their talents, only presenting their school groups in performances and not participating or sharing music with their admirers.
LITERATURE CITED


VITA

Jean Waterman Madsen

Candidate for the Degree of Master of Music

Music Education

Graduate Recital Report

Major Field: Music Education

Biographical Information:

Personal Data: Born at Price, Utah, January 13, 1925, daughter
of Cecil W. and Blanche Grange Waterman; married J. Dale
Madsen June 25, 1948; four daughters-Dalene, Lynette,
Melody Ann, and Tammy Jean.

Education: Attended elementary school in Price, Utah; graduated
from Carbon High School in 1943; received Bachelor of Science
degree from Utah State University in 1948 with a major in
secondary education, major field of vocal music and a minor
in secretarial science; did graduate work to complete an
elementary and kindergarten teaching certificate; completed
requirements for the Master of Music degree, specializing
in music education at Utah State University in 1967.

Professional experience: 1964 to present, kindergarten teacher,
Box Elder School District; 1958-64, operated private kinder-
garten; 1955, secretary, Intermountain School vocational
department; 1952-54, instructor in elementary music, Utah
State University Extension; 1952, instructor in elementary
music, Utah State University Summer School; 1950-52, secretary
Teacher Placement Bureau and Summer School, Utah State Uni-
versity; 1948-50, elementary music instructor, Cache County
School District; 1947-48, elementary music supervisor, Chino,
California; 1946-47, private vocal teacher.

Music background: Director of Box Elder Four Stake Choir, six years;
performed the operatic roles at Utah State University of Gilda
in "Rigoletto," Margarete in "Faust" and Micaela in "Carmen."
Studied with Dr. William Ramsey, director of the Utah State
University Chorale, Merle Puffer, Dr. Walter Welti, and William
Manning, vocal coaches at Utah State University; Forest Labarre