

Duquesne University
Duquesne Scholarship Collection

Electronic Theses and Dissertations

Spring 2011

Graduate Recital, Voice

Jessica Scheer

Follow this and additional works at: <https://dsc.duq.edu/etd>

Recommended Citation

Scheer, J. (2011). Graduate Recital, Voice (Recital, Duquesne University). Retrieved from <https://dsc.duq.edu/etd/1151>

This Immediate Access is brought to you for free and open access by Duquesne Scholarship Collection. It has been accepted for inclusion in Electronic Theses and Dissertations by an authorized administrator of Duquesne Scholarship Collection. For more information, please contact phillips@duq.edu.

GRADUATE RECITAL, VOICE

Mary Pappert School of Music

PNC Recital Hall

Duquesne University

In partial fulfillment of the requirements for
the degree of Master of Music

Jessica L. Scheer

May 2011

Copyright by
Jessica L. Scheer

2011

GRADUATE RECITAL, VOICE

Jessica L. Scheer

Approved May 2011

Guenko Guechev, M.M.
Associate Professor and Chair of the Voice
Department Director of the Opera Workshop
Member

Maureen Budway, M.M.
Adjunct Professor of Voice
Member

Benjamin Binder, M.M., Ph.D.
Assistant Professor of Musicianship
Reader

Edward Kocher, Ph.D.
Professor of Music
Dean, Mary Pappert School of Music

Sr. Carole Ann Riley, C.D.P, Ph.D.
Professor of Piano and Music Education
Director of Graduate Studies

ABSTRACT

GRADUATE RECITAL, VOICE

Jessica L. Scheer

April 17, 2011

Supervised by Sr. Carole Ann Riley, C.D.P., Ph.D.

Jessica Scheer's graduate voice recital demonstrates the versatility of the voice as an instrument. Since the Baroque period, when secular vocal music became popular, vocal music has challenged the singer with diverse styles in order to demonstrate expressivity. For instance in the Baroque period, the vocalist was expected to provide ornamentation such as trills and appoggiaturas, while in Spanish music organic melismas were used to express the emotions of the piece. To display this adaptability in the recital, selections were chosen from various eras of music which include the Baroque, Classical, Romantic, Impressionist, 20th Century, and jazz. Music for the recital was selected based on specific qualities that distinguished it as a certain genre within an era and unique characteristics that made it stand out from other pieces in the same genre. Some of the selections included in the recital are Vivaldi's solo cantata *Piango gemo sospiro*, Falla's

collection of songs *Seven Spanish Folksongs*, and Rorem's song cycle *Ariel*. By presenting the vocal music as it progressed throughout history, the recital takes the audience on a musical ride of enjoyment and fascination.

ACKNOWLEDGEMENT

I would like to first thank God, my loving parents, Michael and Kathleen and my sister, Samantha. You have always been there for me. I want to thank my grandfather, Mr. Craig, for attending all of my performances. Your presence makes each performance special. I would also like to thank my wonderful friends for always supporting me and making me laugh. Finally, I want to thank my teacher, Guenko Guechev, for shaping and guiding me into the vocalist that I am today.

PROGRAM

Piango gemo sospiroAntonio Vivaldi
(1678-1741)

Come ti piace imponi.Wolfgang Mozart
Duet with Rachel Kistic (1756-1791)

Unvergänglichheit.Erich Korngold
1 Unvergänglichheit (1897-1957)

2 Das eilende Bächlein

3 Das Schlafende Kind

4 Stärker als der Tod

5 Unvergänglichheit

Siete Canciones Populares EspañolasManuel de Falla
1 El paño moruno (1876-1946)

2 Seguidill nurciana

3 Astruiana

4 Jota

5 Nana

6 Canción

7 Polo

INTERMISSION

Ariel.....Ned Rorem

Paul Quinn – Clarinet (1923-)

1 Words

2 Poppies in July

3 The Hanging Man

4 Poppies in October

5 Lady Lazarus

Cry me a river.....Arthur Hamilton

Suzanne Polak - Jazz Piano (1926-)

Love you didn't do right by me.Irving Berlin

Suzanne Polak – Jazz Piano (1888-1989)

At Last.....Harry Warren and Mack Gordon

Suzanne Polak – Jazz Piano (1893-1981; 1904-1957)