



VIENNA SUMMER: INTENSIVE MUSIC PERFORMANCE FOR VOCALISTS AND COLLABORATIVE PIANISTS

MS 480 Approaching Musical Performance from Multiple Perspectives

MS 480 is a 3-week performance-oriented seminar for singers and collaborative pianists/vocal coaches. Participation will be limited to 15 singers and 3 pianists. The target group for this seminar will be advanced undergraduates, graduate students, pre-professional musicians as well as artists in the early stages of their careers. All participants attend all components relevant to their area of study, voice or collaborative piano. German language sessions for all participants will focus on diction and the basic vocabulary/idioms relevant to the rehearsal situation in German-speaking countries.

DESCRIPTION: The artist teachers will provide individual voice lessons, solo musical/stylistic coachings and individual dramatic interpretative coachings. Additional small group sessions for voice technique and acting for singers as well as group sessions for pianists dealing with the art of accompanying and coaching will be offered in an interactive format enabling participants to perform for one another and engage in analysis of the interpretative process. The central focus of the seminar will be 24 contact hours of performance classes for all participants, which will be team-taught by the three artist teachers. (Dr. Robert Barefield, voice technique, Michael Pinkerton, dramatic expression, and Dr. Carolyn Hague, stylistic interpretation for both singers and pianists) The purpose of these classes and the primary goal of the entire seminar will be to approach both song and opera performance from multiple perspectives: finding the balance between technique, interpretation, expression, language and style. The performance classes and the small group sessions allow both singers/pianists to observe the technical and creative development of others and, in so doing, provides an opportunity for enhanced self-awareness. German diction classes will also be an integral part of this course. Each small group of 2-3 participants will be taught by a native speaker. There will be sessions for all participants focusing on Rehearsal German for singers and pianists. The purpose of this part of the seminar is to master the vocabulary and idiomatic expressions needed to understand instructions of a conductor, coach, voice teacher or stage director. The goal is to facilitate comprehension of the language used in professional musical and theatrical situations—specifically terms and phrases that are not taught in traditional German classes.

CREDIT HOURS: 5

INSTRUCTORS: Dr. Robert Barefield, Dr. Carolyn Hague, Michael Pinkerton, Eva Tacha-Breitling

GUEST MASTER CLASSES: KS. Birgid Steinberger, David Aronson

LECTURES: Dr. Morten Solvik, Samantha Farber, Stephen Delaney

PREREQUISITES: Singers and pianists should be at least 20 years of age. Singer applicants should provide a recording of one aria, preferably Mozart, and 2 songs, one of which must be in German. Collaborative pianists should submit a recording with at least 4 excerpts of their work playing for singers. At least one song must be in German, preferably Schubert. Each applicant must provide a YouTube link for her/his recording.

For the course itself, it is expected that each singer will bring an assortment of 6 to 10 songs and/or arias. Singers will also be assigned operatic scenes/ensembles. Pianists should bring at least 7 songs and 3 arias. Pianists will also be playing for singers in the course. Therefore the ability to learn music quickly is necessary.

METHOD OF PRESENTATION:

Instruction will be given in the following formats:

For Singers:

- Individual Sessions for Voice, Stylistic Interpretation, Dramatic coachings
- Small Group Instruction for Vocal Technique and Acting for Singers
- Small Group Instruction (2 people) German diction
- Class "Rehearsal German for Singers and Pianists"
- Seminar Format Performance Classes

For Collaborative Pianists:

- Accompanying small group and/or individual sessions with singers
- Individual Sessions for Song Accompanying and Operatic Reductions
- Small Group Instruction (2 people) German diction
- Class "Rehearsal German for Singers and Pianists"
- Seminar Format Performance Classes

LANGUAGE OF PRESENTATION: English**LEARNING OUTCOMES:**

At the conclusion of this intensive 3-week program, it is expected that each participant will be able to:

- demonstrate an enhanced awareness of vocal technique, musical and stylistic details, and dramatic/interpretative possibilities
- integrate these perspectives into his daily practise and performance routine
- analyze performances more effectively
- acquire an adequate vocabulary for a lesson, coaching or rehearsal in German
- read German texts aloud with good pronunciation and expression

With regard to the language instruction both in the diction sessions and vocabulary for rehearsals in German, much of the student's progress will be dependent upon his knowledge of German prior to this program. One can, however, expect a measurable improvement in his comprehension of the rules in diction, as well as a significant increase in vocabulary relevant to a professional musician.

REQUIRED WORK AND FORM OF ASSESSMENT:

The seminar "Approaching Performance from Different Perspectives" will require that each student keep a journal documenting his or her reflections and observations about performance.

Grading is based on the following parameters:

- Performance Classes, Concerts and Journal Documentation 40%
- Individual Lessons and Coachings 35%
- German Diction Lessons 10%
- Rehearsal German for Singers and Pianists 15%

There will be a final exam for the component Rehearsal German.

CONTENT:

For vocalists (24 contact hours)

- 4 individual voice lessons – 4 contact hours
- 4 individual musical/stylistic coachings (interpreting different composers and musical eras) – 4 contact hours
- 4 individual dramatic interpretation coachings (opera acting class) – 4 contact hours

- 3 small group coachings (5 students or less) to perform in front of an audience and analyze each other's work – 6 contact hours
- 3 small group dramatic sessions (5 students or less) – 6 contact hours

For pianists (24 contact hours)

- 6 individual coachings – 6 contact hours
- 3 small group coachings with vocalists – 6 contact hours
- 3 small group accompanying lessons with vocalists – 6 contact hours
- 3 small group accompanying dramatic coaching with vocalists – 6 contact hours

Additionally, for all students (48 contact hours)

- 12 sessions of Rehearsal German for Singers and Pianists: A Practical Survey of Vocabulary and Idiomatic Expressions Used During Rehearsals – 16 contact hours
- 6 German diction sessions (2-3 students) – 4 contact hours
- 6 extended team-taught performance classes with the goal of approaching performance from multiple perspectives: technique, interpretation, expression, language and style – 24 contact hours
- 3 lectures (Mahler in Vienna, Auditioning in German-speaking countries, and The perception of the Vocal Coach: A Conflict of Expectations?) – 4 contact hours
- 2 concert performances in Vienna including a song recital and a staged presentation featuring operatic scenes and song repertoire
- Lectures each approximately one hour: (4x Contact hours)
 - "Mahler in Vienna" - Dr. Morten Solvik
 - "Auditioning in German - Speaking countries" - Samantha Farber
 - "The Perception of the Vocal Coach: A Conflict of Expectations" - Stephen Delaney
- 2 public concert performances in Vienna including a song recital and a staged presentation featuring operatic scenes and song repertoire.

The content is tailored to the needs and abilities of each individual student. As mentioned in the prerequisite section, each vocal student is expected to bring solo repertoire to study and perform. Operatic scenes/ensembles to be performed will be assigned on the second day of classes. Each pianist will bring collaborative repertoire, but will also be expected to learn songs and arias for several singers in the course.

INSTRUCTOR BIOGRAPHIES

Faculty

Michael Pinkerton, internationally recognized educator, producer, artistic administrator, stage director, and performer, is head of the voice and opera department at the Konservatorium Wien Universität in Vienna, Austria. At the end of December 2009, Michael Pinkerton retired from his position as Artistic Director of *Vereinigte Bühnen Wien* – a company consisting of three historic theaters – Theater an der Wien, Raimund, and Ronacher. Pinkerton's involvement with *Vereinigte Bühnen Wien* dates back to 1989, when he assumed the leadership for *Theater an der Wien's* apprentice program. In 1994 he became head of Artistic Production supervising productions of *Elisabeth*, *Grease*, *Fiddler on the Roof*, the European premiere of Disney's *Beauty and the Beast*, and preparation for Roman Polanski's *Dance of the Vampires*. From 1997 until 2002, Michael Pinkerton was Artistic Director of the German musical theater company, *Stella Entertainment*. In this capacity he supervised numerous productions including *Cats*, *Joseph and the Amazing Technicolor Dreamcoat*, *Starlight Express*, *Phantom of the Opera*, *Miss Saigon*, *Les Misérables*, *Beauty and the Beast*, and *Dance of the Vampires*. Before his work as a stage director and producer, Michael Pinkerton enjoyed a distinguished career as a singer and actor. He was a frequent soloist with the Wiener Kammeroper and the Stuttgarter Staatsoper. As a modern music specialist, he performed in several world premieres with international festivals in Vienna, Munich, Berlin, and Arezzo. Various educational projects have included initiating and directing the Musical Theater Workshop for the International Youth Festival in Bayreuth, Germany, directing opera performances for the Fairbanks Summer Arts Festival in Alaska, master classes for

the FESNOJIV Vocal Academy in Caracas, Venezuela, and numerous master classes throughout Europe and the United States.

Dr. Carolyn Hague has been living in Vienna, Austria for the past thirty years. Ms. Hague heads the Master's program in Lied und Oratorium for singers and pianists at the Konservatorium Wien Privatuniversität. She also teaches chamber music and piano at the Institute for European Studies in Vienna. Previously to her appointment at the Konservatorium in 2001, she was a faculty member of the Wiener Universität für Musik und darstellende Kunst for thirteen years. She served as a vocal coach and as the pianist and assistant to Kammersänger Walter Berry. After Berry's retirement, she became the pianist/assistant to Kammersänger Robert Holl. Dr. Hague was the principal coach of the Wiener Kammeroper from 1984 to 1987. During this time she also served as pianist and coordinator of all the pianists for the Belvedere International Competition for Opera Singers. Her summer teaching and performing activities have included the Internationales Jugendfestspieltreffen in Bayreuth, the Fairbanks Summer Arts Festival, and the German for Singers and Vocal Coaches program at Middlebury College. Dr. Hague is a frequent guest artist for Austrian National Radio and Television as well as numerous venues in Europe and the U.S. Her recital partner included distinguished artists such as Ks. Walter Berry, Ks. Angelika Kirchschrager, Ks. Birgid Steinberger, Ruxandra Donose, Linda Watson, Florian Boesch, Mathias Hausmann, Peter Matzka, and Rene Staar.

Baritone **Dr. Robert Barefield** has performed as soloist with organizations throughout the United States and in Europe, including the New Orleans Opera, the Mississippi Symphony, the Arizona Opera, the Dorian Opera Theatre, the Central City Opera, the Ohio Light Opera, and Operafestival di Roma in Italy. Operatic roles have included Don Giovanni, Danilo in *The Merry Widow*, Figaro in *Il Barbiere di Siviglia*, Sid in *Albert Herring*, Eisenstein in *Die Fledermaus*, the title role in *Gianni Schicchi*, and John Proctor in Robert Ward's *The Crucible*. As an oratorio soloist, Barefield's performances have included *Carmina Burana*, the *Fauré Requiem*, *The Sea Symphony*, and *Dona Nobis Pacem* of Vaughan Williams and Handel's *Messiah*. An accomplished recitalist, Robert Barefield's wide-ranging repertoire has encompassed works such as Schubert's *Winterreise* and *Die Schöne Müllerin*, Vaughan Williams' *Songs of Travel* and premiere performances of works by contemporary composers such as Simon Sargon, Lowell Liebermann, Robert Maggio, and David Conte. Dr. Robert Barefield is the chairman of the vocal faculty of the Hartt School, the performing arts conservatory of the University of Hartford.

Eva Tacha Breitling, born in Munich, worked as a speech therapist before she studied acting and eurythmics /music and movement at the University of Music and Performing Arts Vienna. As a performing artist she took part in theatre productions, festivals and crossover projects. She teaches voice training, elocution and diction for actors. Since 2005 she also teaches diction for singers and helps young students to increase their personal range of expression in lied and opera at the Konservatorium Wien University. Her personal interest is recitation of lyric.