

Special Project - Performance Pathway: Performance Recital

Below is the YouTube link for the Performance Recital.

<https://www.youtube.com/watch?v=K2DEIygSIDM&feature=youtu.be>

There are certain moments to comment upon that will hopefully not impact my grade.

Unfortunately due to the situation the city of Nottingham was in at the time with COVID-19, my accompanist did not feel comfortable performing in person, which is perfectly understandable and acceptable.

I therefore used recordings as accompaniment played on a portable Bluetooth speaker. In the video you will see a chair facing the viewer, this is because I did my best to amplify the sound of the speaker for the listener as it was quite weak by itself. It was not as loud as I would have hoped for, as I could only hear only myself at times, trying to listen out for the recorded piano accompaniment. This may be because it was the only speaker I could afford at the time and the speaker itself was closer to my phone recording the performance so the viewer would hear the accompaniment well.

My second issue with the speaker is that over long periods of silence (e.g. when sound is not coming through the speaker) when sound reenters the speaker it is either delayed or a second or two late. For most pieces this isn't an issue as there is a constant flow of piano accompaniment. But after reviewing my video performance it is worth mentioning for these moments:

- *Chant de l'amlée* - waiting for the piano to come back and accompany me both times at "*Danse, légère almée...*".
- *Tyndaris* - at the introduction a bar of accompaniment was missing.
- *Villanelle* - it should be noted that when practicing with accompaniment at home on page 5 from bar 44 the accompaniment would never come in on time or at all (as mentioned previously about the delay). I therefore trained myself to continue on without the accompaniment in situations like these, yet on this day at this moment it did not happen and I had to repeat bar 46 twice. Not because I was unknowingly wrong, but because the accompaniment actually came in (late) for once. An example of where I knew when to come in and where the accompaniment was usually delayed is at page 6 bars 55-56.
- *Vocalise* - as the introduction is brief and with the delay in mind, I prepared the person playing the tracks to go to the past song to make sure sound was coming through the speaker before playing *Vocalise* again.

Lastly for *Concerto for Coloratura Soprano* I had become quite used to performing with clarinet accompaniment as well for this piece. On recordings online one can hear what a prominent role the instrument plays. Initially a friend was going to perform alongside me for this piece, however due to Nottingham's Tier system households were not allowed to mix in any circumstances. Therefore, we decided against performing together and I just had to make do without clarinet accompaniment. I only mention this as the clarinet plays a number of introductions for the soprano throughout before the soprano sings. And I had previously relied and used it as an indicator of when to come in. Without these indicators so close to the

recorded performance I had to make do with the situation that was given to me and just did my best.

Thank you and I hope you enjoy my Performance Recital.