



The University of
Nottingham

Lecture Recital Script

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7th March , 2023

Performing Classical Music in Atypical Venues

Good afternoon, everyone, and welcome to my lecture recital on *Performing classical music in atypical venues*. As music performance students, we understand the importance of creating unique and engaging experiences for our audiences and today I will have the opportunity to share with you how to bring the beauty of classical music to atypical venues. I hope that this discussion and performance will stimulate our creative thinking and expand the possibilities of where and how we can share classical music with the world". Before I delve into the details of my research, I would like to share with you four carefully selected classical pieces that I will be performing. These pieces are diverse and beautiful, showcasing different aspects of classical music. So now, I will begin by performing my first two songs, *Voi che sapete* and *Songs of Yueren*.

Voi che sapete is an aria taken from Mozart's famous opera *The Marriage of Figaro* sung by the character Cherubino. In this piece, Cherubino is expressing the anger and uncertainty of women as a young squire in the Count's household becomes fascinated with ladies, feels helpless about love, and even begins to doubt his own sentiments. The main reason I chose this song is that the aria's melody is so lovely and playful. It is one of the most well-known arias in the operatic repertory. Therefore, if this song is presented in atypical venues, it is undoubtedly a listening pleasure for the audience.

Songs of Yueren is a traditional Chinese folk song composed by Liu Qing (Mitchell, 2019). This piece showcases the beauty and elegance of traditional Chinese music. It is an important part of ancient Chinese culture, having spread from the Yue region to other parts of China (Turner et al., 2019). The lyrics of the song are based on the feelings and lives of the Yue people during a time of war, so a strong sense of traditional music fills the air when the song is sung, instantly transporting the audience into the mood of the song.

The third piece I will now perform is *Think of me* from the renowned musical *The Phantom of the Opera* composed by Andrew Lloyd Webber. This song is a wonderful example of the vocal strength and technical quality that distinguishes classical music. It has been sung by many great singers (3. Kronenburg, 2019). The main meaning of the song's lyrics is that they want the audience to not forget Kristin after the show. This song's soaring melody and words both appeal to me. The music is not showy but extremely beautiful and profound. The lyrics

are very interactive with the audience, providing a genuine and loving moment of enjoying the experience of being on stage. Which is the reason why I chose to perform this song. And I think that when it is performed in atypical venues, its beautiful melodies will attract more audiences to see and enjoy classical music.

I will now finally perform to you *Snow - to the tune of Chin Yuan Chun*, a poem penned by the great Chinese author Mao Zedong and composed by musician Wang Loubin into a musical piece that better conveys its power (Kliuchko et al., 2019). The lyrics of this song are particularly detailed in describing the snowy scene, instantly transporting the listener to its peaceful and beautiful atmosphere (5. Sigler, 2021). When singing this song, I imagine myself in the snow with the natural world around me and just feeling the beauty of nature with my heart. I believe it's this enchanting and magical feel that makes this song so well-suited to be performed in atypical venues.

As I was preparing for this recital, I realized that these four songs would be perfect for atypical venues; they all have unique qualities that make them attractive when performed in atypical venues. Each one reflects a different aspect of classical music and exemplifies the genre's diversity. Both *Think of me* and *Voi che sapete* are from Western operas and demonstrate the outstanding vocal qualities required for this sort of music (Isbell et al., 2018). Both *Songs of Yueren* and *Snow - to the tune of Chin Yuan Chun* are instances of classical music that draw on traditional Chinese music, demonstrating the synthesis of Eastern and Western musical forms. Each of these songs exemplifies classical music's ability to impact on us.

Now, move on to my research itself. As mentioned earlier, the theme of the recital is *Performing classical music in atypical venues* (7. O'Connell, 2021). We all know that classical music has long been associated with grand concert halls and opera houses. However, performing classical music in atypical venues has become a growing trend. From concert halls to parks, from museums to abandoned buildings (Ireland et al., 2018). Classical musicians are always looking for new and unique spaces to share the music they love with audiences. My research will explore with you the benefits and challenges of performing classical music in atypical venues, as well as some well-known examples of performances that were a success in atypical venues.

One of the main benefits of performing classical music in atypical venues is that it can attract audiences who would not normally attend a traditional opera house or concert hall but may become interested in classical music due to the excellent performances of the musicians and they may discover the beauty of classical music (Ganioğlu, 2019). By performing classical music in venues such as parks or hospitals, musicians could promote classical music to a more diverse audience and make it more accessible.

Performing in atypical venues also promotes the development of cultural diversity in the city, so another benefit is bringing more cultural events and artistic performances to the cultural development of the city; these events can promote the development of the city's cultural industry, this will not only promote the city's diverse culture but also can promote its economic development.

However, performing in atypical venues also poses many challenges. the biggest of which is the control of sound and music (Draves et al., 2022). Traditional concert halls are specially built for classical music, so in most cases, there can be a relatively large variation in musical effects, which can be a real challenge for musicians.

Another challenge is that musicians are faced with the problem of protecting their instruments, which on the one hand can be lost or even stolen when performing in public places. On the other hand, when performing in small spaces, instruments may collide with other objects and causing damage. Instruments can also be damaged by liquids if the performance is in a café or restaurant (Crawford, 2022). To avoid such damage, musicians should take extra care when performing and transporting instruments. Such as using a specially designed case to protect the instrument from moisture during transport and ensuring that it is placed in a safe position so that shocks are avoided as much as possible.

Despite all the challenges, there are still many examples of successful classical music performances in atypical venues in recent years. They are not afraid of difficulties and obstacles, striving to forge ahead in paving the way for various classical music performance venues.

Here is an example (Cayari, 2018). The New York Philharmonic has performed in parks, playgrounds, and public spaces across the city, introducing classical music to new audiences who might not have had the opportunity to do so otherwise. Similarly, the Los Angeles

Philharmonic has given concerts at the Hollywood Bowl, a large outdoor venue, renowned for its relaxed atmosphere.

Another example is there are many community organizations and music schools that are working to bring classical music to underprivileged and underserved populations. For example, the El Sistema program in Venezuela has been hugely successful in using classical music as a tool for social change, providing musical education and instruments to children from low-income families (13. Caplan, 2020). In the US, the Baltimore Symphony Orchestra has launched the OrchKids program, which provides free music education to children in underserved communities.

Meanwhile, the Street Orchestra of London is an ensemble that was founded in 2016. It brings Classical music to public spaces in London. Such as underground stations, markets, and street corners (Bull, 2019). It has increased the popularity of classical music and garnered new audiences, providing them with a completely new type of classical music to enjoy.

I believe that classical music could be accessible to everyone, by performing in these atypical venues, we can reach a wider audience and introduce them to the beauty and power of classical music (Naqvi, 2020). We hope that by breaking down the barriers between music and its listeners, we can inspire a new generation of music lovers and help to foster a greater appreciation of classical music. And on myself, I want to do my part in creating engaging and informative content by posting original videos about performing at atypical venues on Tik-tok, YouTube, and other social media to inspire more people to explore the different venues where classical music can be performed.

In conclusion, I would like to thank you for your time today and I hope you will join us in our mission to bring the beauty and power of classical music to new and atypical venues. By working together, we can make classical music accessible to a wider audience and help ensure that it continues to enrich our lives for generations to come. Thank you.

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