

PIERROT LUNAIRE QUESTIONNAIRE.

How many times to date have you performed PIERROT?

When/where was the first time?

Had you heard other performances/recordings?
(Please name any specific vocalists).

Roughly how long did it take you to prepare your own part?

How many rehearsals did you have with the ensemble?

Did you perform it with/without conductor?

Did you perform it from memory?

Where did you stand on the platform in relation to instruments/conductor?

Were you 'miked'?

Was it 'staged' /in what costume/ with lighting? Any other visual effects?

Did you make movements/gestures?

How did the audience react? (please describe basic composition of audience, age. etc.)

What was your basic approach to the sprech-stimme, especially regarding accuracy of pitch as well as rhythm?

Did you start by speaking /singing it?

Did you read the texts in advance? Did you have to do extra work on the German or not? (Or did you do it in English? -which translation, if so)

Do you find the texts predominantly a) poignant b) dramatic c) disturbing d) ironic

e) humorous, or a combination of these?

Do you see the work as Expressionist or ironic- satirical, or a mixture?

Do you conceive it, interpretatively, as a) an example of 'fin de siècle' Post-Romantic decadence.

b) a sophisticated form of cabaret. c) a heightened form of dramatic declamation or d) ripe for a contemporary 'make-over'? (Other personal insights welcome!)

Which movements do/did you find most difficult a) musically b) vocally/technically c) balance-wise d) stamina-wise e) interpretatively.

Do/did you attempt to characterise the movements individually (using different timbres?)

What are your favourite movements? Why?

Are there any individual moments of interplay with instruments that you especially relish?

What aspect do you feel you need to work on further?

How has it affected your other work – vocally, artistically, aesthetically?

Have you tackled any other works involving 'heightened speech' (FAÇADE, etc.). How did they compare?

Did you have a pianist/coach to help you rehearse/learn it?

Did you work on it with a voice teacher – was this helpful?

When practising/rehearsing/ performing Pierrot, did you ever experience any problems of vocal fatigue? If so, how did you address them?

Please add any other reflections , including how subsequent performances have affected your view of it, and how confident you feel/felt about performing it.

THANK YOU VERY MUCH FOR YOUR TIME!