

4-30-2011

Graduate Recital: Lea Garinis, mezzo soprano

Lea Garinis

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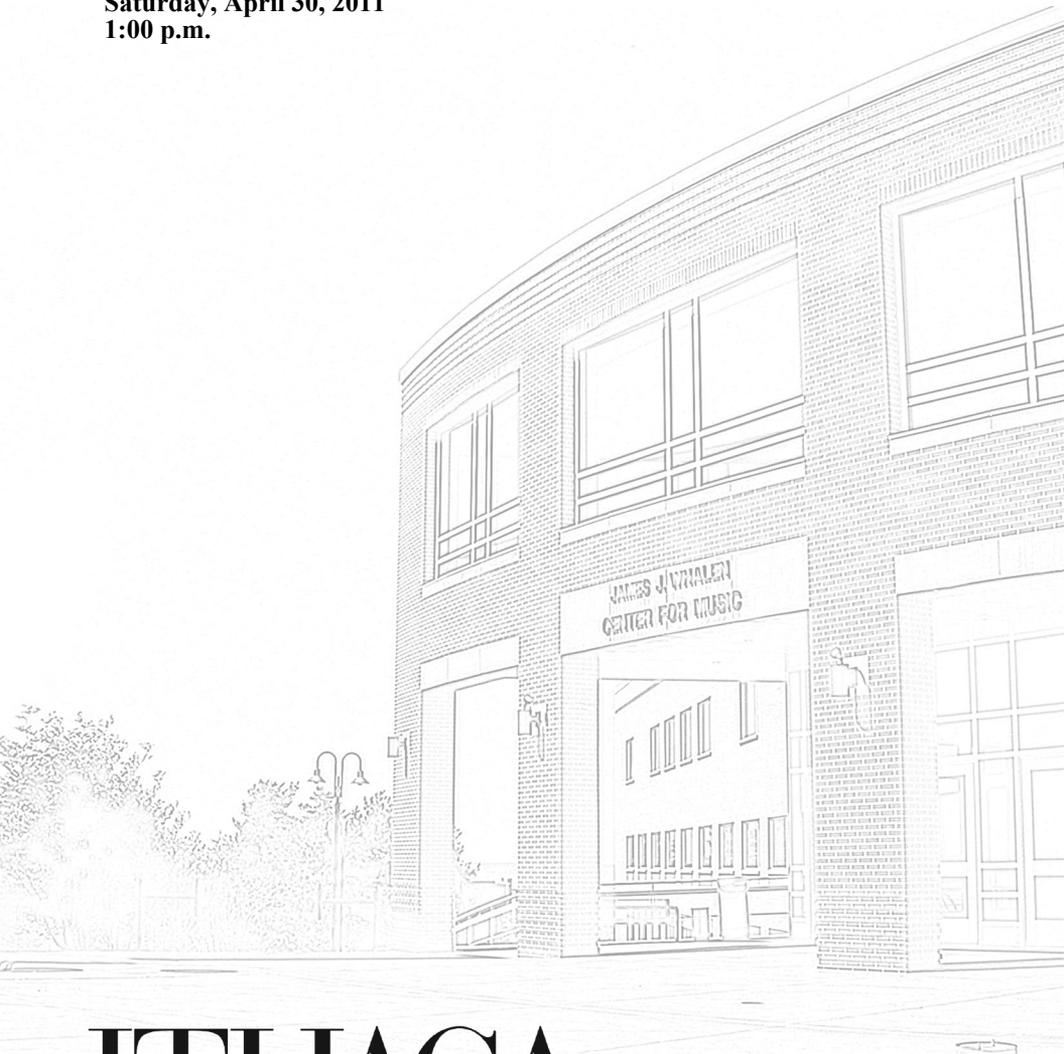
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**Graduate Recital:
Lea Garinis, mezzo-soprano**

**Mary Holzauer, piano
Terrance Griswold, clarinet**

**Hockett Family Recital Hall
Saturday, April 30, 2011
1:00 p.m.**



ITHACA
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Program

La lontananza
Amore e morte
Me voglio fà 'na casa

Gaetano Donizetti
(1797-1848)

Frauenliebe und leben

Seit ich ihn gesehen
Er, der Herrliche von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund
An meinem Herzen
Nun hast du mir den ersten Schmerz getan

Robert Schumann
(1810-1856)

Intermission

Chant d'amour
Adieux de l'hôtesse arabe
Ouvre ton coeur

Georges Bizet
(1838-1875)

Heart, we will forget him
Heart! We will forget him!

Aaron Copland
(1900-1990)
John Duke
(1899-1984)

Parto! ma tu ben mio
from *La Clemenza di Tito*

Wolfgang Amadeus Mozart
(1756-1791)

Terrance Griswold, clarinet

This Graduate Recital is in partial fulfillment of the degree Master of Music in
Vocal Performance. Lea Garinis is from the studio of Deborah
Montgomery-Cove.

Notes

Gaetano Donizetti (1797-1848) wrote more than 250 songs, many of which were set in the Neapolitan style, however, a vast majority of his song output are unpublished. Donizetti is widely known for his contributions to opera in the bel canto style, and his more memorable arias contain great passion, lyricism and drama. Many of his songs, however, are written with more simplicity and predictability. These songs however, are still capable of containing dramatic interest through Donizetti's melodic writing.

Robert Schumann (1810-1856) was one of the first German composers responsible for the fusion and equality of the voice and accompaniment in lieder. In 1840, Schumann had already composed most of his larger piano works, but more importantly to the continuing development of lieder, he transferred and applied many of the expressive qualities found in his piano works to his outpouring of songs that year, producing 138 lied-half his total output. Today, we call this period, *liederjahr*, or "year of song," in which he composed many of his most memorable song cycles including, *Leiderkreis*, *Dichterliebe* and today's selection, *Frauenliebe und leben*.

This was the last song cycle Schumann wrote before his marriage to Clara Wieck, and it was also a gift to her. The cycle is made of eight songs, and each song marks a particular event in the typical life of Schumann's "ideal" woman. It begins with the moment that the young woman first sees the man she will marry and ends with his death. Chamisso's poetry has been criticized by many for its view that the ideal woman's being solely survives around her husband and her position as a wife. Schumann chose not to set the final poem in the collection, where the elderly woman takes comfort in her children and grandchildren. He replaces it with a long postlude that mirrors the first song, and the woman is left with her memory and lost happiness.

Georges Bizet (1838-1875) wrote most of his songs before the age of thirty. He studied under Charles Gounod and his compositional style greatly mirrored that of his teacher. However, Bizet's sense of rhythm is more assertive and his use of drama is more progressive than the sentimentality of Gounod. The melodies of Bizet are suited extremely well for the voice and are filled with energy and sensuality. His accompaniments are given great specificity and sensitivity, filled with emotion and color that provides a sense of buoyancy for the voice. With the exception of Victor Hugo, Bizet was known to frequently set less refined poetry.

The text "Heart, we will forget him" comes from the legendary American poet, Emily Dickinson. This text embodies her use of tragic overtones and **Aaron Copland** and **John Duke** set the text in completely opposite fashions. Aaron Copland's version comes from the larger set, *Twelve Poems of Emily Dickinson*. This song, like the rest from the set, contains great technical and interpretive challenges. The beauty of this song lies within the long phrases

that are balanced with an intense emotion. John Duke's setting is quite the opposite. It is brief, declamatory, and extremely dramatic in range and the angular shifts in the melodic line.

La Clemenza di Tito was one of **Mozart's** last operas. The opera is set during Roman antiquity under the rule of Emperor Tito. Sesto, a ranking officer and nobleman, is torn between his love for Vitellia, who is shunned by Tito, and his duty and loyalty under the emperor. Vitellia asks Sesto to avenge her and assassinate the emperor. After much debate, he decides to seek revenge for Vitellia and sets the Capitol on fire as a decoy to carry out his deadly mission. After a failed attempt, he flees the city and must beg for forgiveness upon his return.

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