

3-15-2013

## Concert: National Association of Teachers of Singing Eastern Region Conference

Todd Thomas

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# National Association of Teachers of Singing Eastern Region Conference

March 15-17, 2013

*presents*

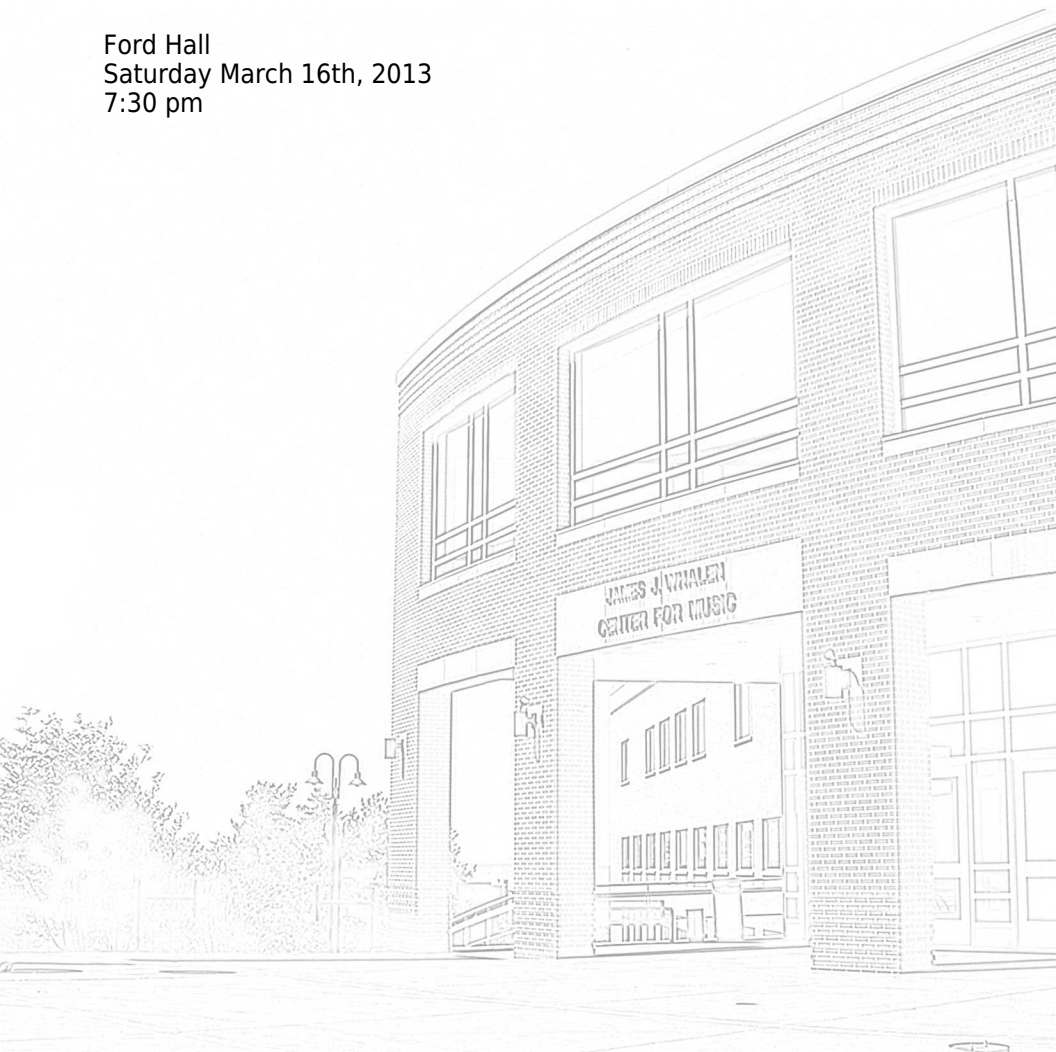
Todd Thomas, baritone

Charis Dimaras, piano

Ford Hall

Saturday March 16th, 2013

7:30 pm



**ITHACA COLLEGE**

School of Music

# Program

- from the opera *Pagliacci* (1892) Ruggiero Leoncavallo  
Il Prologo: "Si può? Si può?"  
(Tonio's aria from the Prologue) (1857-1919)
- The Light of Life* (Horten, 1999) Jon Spong
- Three Folk Anthems* (Hartzel) Jon Spong  
To be in Fashion  
Passage  
Fulfillment
- Farmball Songs* (Boresi, 2005) Peter Hilliard  
1. Farmball  
2. Easy takes the Mound  
3. Coach  
4. The Men of the VFW  
5. Farmball Widow  
6. Little Brothers

## Intermission

### **The evolution of the Verdian Baritone voice as demonstrated through selected arias**

- from the opera *Attila* (1846) Giuseppe Verdi  
"Tregua è cogl'Unni ... Dagl' immortali vertici ...  
E gettata la mia sorte"  
(Ezio's aria from Act II) (1813-1901)
- from the opera *Macbeth* (1847) Giuseppe Verdi  
"Perfidi! All' Anglo contro me v' unite! ...  
Pietà, rispetto, onore"  
(Macbeth's aria from Act IV)
- from the opera *Rigoletto* (1851) Giuseppe Verdi  
"Si ... La mia figlia ... Cortigiani, vil razza dannata"  
(Rigoletto's aria from Act II)
- from the opera *Falstaff* (1893) Giuseppe Verdi  
"Ehi! paggio! ... L'Onore!"  
(Falstaff's Aria from Act I)

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Todd Thomas is professionally represented by Uzan International Artists.

This concert was made possible by the generous support of the National Association of Teachers of Singing, by Ithaca College and by Profs. Carol McAmis, Deborah Montgomery-Cove and Patrice Pastore of the IC Voice Faculty.

## Todd Thomas

American baritone, **Todd Thomas**, is recognized with operatic companies and critics as a true Verdi baritone. Currently, Mr. Thomas is appearing at the Lyric Opera of Chicago in their production of **Rigoletto**. While he is singing the role of Monterone he is also the cover artist for Rigoletto. This marks his ninth production of this opera to date.

Recently, as **Macbeth**, *Opera News* depicted his performance as “warm and centered in his tone with subtle phrasing that emphasized the introspective, almost poetic quality of the tormented king.” Of a recent **Falstaff** performance, *Opera News* said, “Thomas’ forthright vocalism (featuring wonderful top notes) ... , give him a leg up in this part, but he also captured the generous, earthy spirit of Shakespeare’s creation, giving the evening its comic and emotional fulcrum ... it’s hard to imagine there are many better Falstaffs working on North American stages today.”

Engagements (in the current, 2012-2013 season and beyond) include: Scarpia in **Tosca** at Opera Carolina in Charlotte, Sharpless in **Madama Butterfly** with Opera Birmingham, the title role in **Rigoletto** for Opera Manitoba. In the summer of 2013 he will add the role of Balastrode in Britten’s **Peter Grimes** to his repertoire for the Des Moines Metro Opera.

Mr. Thomas’ noted engagements over the past few seasons include: his Metropolitan Opera debut as Dr. Metivier in **War and Peace** and Capulet cover in **Romeo et Juliette**; Renato in **Un Ballo in Maschera** and **Macbeth** covers at Lyric Opera of Chicago; Iago in **Otello** and Alfio/Tonio in **Cav/Pag** at Arizona Opera; Count di Luna in **Il Trovatore** and **Falstaff** with the Seattle Opera; the title role of **Rigoletto** at Palm Beach Opera, Austin Lyric Opera and Michigan Opera Theatre; Scarpia in **Tosca** at New York City Opera, Michigan Opera Theatre and Florentine Opera of Milwaukee; Count di Luna in **Il Trovatore** at the Manitoba Opera and Indianapolis Opera; Amonasro in **Aida** and with the Opera Carolina; also, for Opera Carolina and Opera Omaha, Mr. Thomas sang Sharpless in the critically acclaimed Jun Kaneko production of **Madama Butterfly**. His Tonio in **I Pagliacci** was heard in productions with Opera Omaha, Augusta Opera and Nashville Opera.

Mr. Thomas remains a favorite artist for several American opera companies. For Chautauqua Opera he has been heard as Enrico in **Lucia di Lammermoor**, Miller in **Luisa Miller**, Count di Luna, Scarpia, Demetrius in **A Midsummer Night’s Dream** to name but a few. For Nashville Opera he has bowed in two productions of **I Pagliacci** as Tonio, as Amonasro in **Aida**, as **Rigoletto**, in **Amahl and the Night Visitors**, **L’Enfant et les Sortilèges** and **The**

## **Lighthouse** (Davies).

Mr. Thomas has appeared in more than 50 performances with the Sarasota Opera including Jack Rance in **La Fanciulla del West**, Ezio in **Attila**, Enrico in **Lucia di Lammermoor**, Scarpia in **Tosca** and the title characters of **Falstaff**, **Nabucco** and **Macbeth**. A house favorite with the Des Moines Metro Opera, his performances have included **Rigoletto**, **Macbeth**, Renato in **Un Ballo in Maschera**, and Iago in **Otello**.

In concert, Mr. Thomas' recent triumphs include Leoni's **L'Oracolo** and Montemezzi's **L'Incantessimo** with Teatro Grattacielo at Avery Fisher Hall. His Carnegie Hall debut in Durufle's **Requiem** and Mark Hayes' **Te Deum** and **Spirit Suite**, was followed by Handel's **Messiah** and Mozart's **Coronation Mass**. He enjoyed great success as the baritone soloist in the world-premiere and subsequent performances of Bob Aldridge's **Parables** with the Topeka Symphony. He sang Beethoven's **Ninth Symphony** with the Evansville Philharmonic and numerous pops concerts with the Ocean City Pops Orchestra. Recital dates have included appearances on various concert series' of Elmira College, Grand Rapids Art Museum, Wednesday Music Club Series of Harrisburg PA, and the Glenridge Series of Sarasota.

In the early 90s, he was a member of the MusikTheater Ensemble for Stadttheater Giessen. During his years in Europe he was a guest artist in Basel, Switzerland, and Heidelberg, Germany. He made his debut with Macedonia Opera as Amonasro in **Aida**. Later, Mr. Thomas added Hong Kong to his international credits singing Germont in **La Traviata** and performances of Tonio in **I Pagliacci** on tour in Fiesole, Pisa, Cagnes-sur-Mer, Sarlat, Luzerne, and Utrecht, under the auspices of Stichting Pagliacci of Utrecht.

Mr. Thomas can be heard on the Naxos recording of Menotti's **Amahl and the Night Visitors**. In 1992 Mr. Thomas recorded a solo disc, **Crown Him Lord of All**, with Jon Spong, organist.

Todd Thomas was born and raised in Elmira, NY and enrolled at Ithaca College following his graduation from the Elmira Free Academy in 1979. He fondly remembers his freshman year at IC studying voice with the late Roland Bentley. One of his fondest memories while on campus was singing under the baton of Professor Doebler when he was selected as baritone soloist for Ernest Bloch's **Sacred Service** with the Ithaca College Choral Union. That performance along with the Choir tour that year and the introduction of Dalcroze Eurythmics under Professor John Stevenson provided an exceptionally inspiring introduction to his college career. Although he eventually transferred, Ithaca College has remained a very important and special piece in his history.

## Charis Dimaras

Greek concert pianist, **Charis Dimaras**, has presented numerous solo recitals, has collaborated in chamber music concerts and has been featured as soloist with orchestras throughout Europe, Turkey, Russia, Brazil, Canada and the USA. He has been the recipient of several awards (such as, the British Associated Board of the Royal Schools of Music Scholarship, the Alexandros S. Onasis Beneficiary Foundation Scholarship and the International Richard-Wagner-Foundation Scholarship) and has won top prizes in several competitions (such as, the 1st prize at the “Conferenza Musicale Mediteranea” piano competition in Palermo/Sicily, as well as 1st prizes in the “Holland Music Sessions” chamber music contest at the Concertgebouw Hall of Amsterdam and the “Artists International” and “Joy in Singing” chamber music contests in New York City). In the past he has frequently collaborated with such artists as violinist, Janice Graham (concert master, the English National Opera in London/UK), cellist, Roman Mekinulov (principal cellist, the Buffalo Philharmonic Orchestra in Buffalo/NY), Metropolitan Opera soprano, Carole Neblett, Metropolitan Opera tenor, Jerry Siena, tenor, Paul Sperry (the Juilliard School, New York/NY), as well as the St. Petersburg and the New Hellenic string quartets. Elsewhere, he has been featured on NY’s WQXR, on several Dutch, Italian and Greek radio stations and on Greek national TV and has recorded works by Franck, Bartok, Prokofiev & Stravinsky. His latest CD featuring piano works by contemporary Greek composers D. Mitropoulos and Y. Sicilianos was recently released on the Greek Recording Label IRIDA to coincide with Mitropoulos’ 50th death anniversary.

Dr. Dimaras, who holds degrees in piano performance from the Royal College of Music in London/England and from New York’s Juilliard School and Manhattan School of Music, is currently Associate Professor of Piano and Collaborative Studies at Ithaca College in Ithaca/NY. In 2008, he was the Artistic Director of the first international summer festival of Classical Music in Sparta/Greece, as well as the Artistic Director of the Renaissance Academy Chamber Music Concerts in Naples/FL and in the Spring of 2010 he presented a series of 4 lecture-recitals on the history and evolution of the Classical Sonata form for the Lifelong Education Program of the Naples Philharmonic Orchestra, also in Naples/FL. During a 2006-07 sabbatical leave from Ithaca College, Dr. Dimaras completed an additional Master’s Degree in orchestral conducting at Bard College. Since then, he has also appeared as guest conductor on both sides of the Atlantic, with such orchestras as the St. Petersburg Philharmonic Chamber Orchestra and the Symphony Orchestra of the Greek National Opera.

## Translations

### "Si può? Si può?" Prologue to Leoncavallo's opera "Pagliacci"

May I? May I? Ladies! Gentlemen!

Forgive me if I present myself alone. I am the Prologue:

Since the author once again puts the ancient masks on stage, he wishes to resume the old customs in part, and he sends me to you anew.

But not to tell you, as formerly:

"The tears which we shed are false! Do not be alarmed at our agony and suffering!"

No! The author has sought instead to paint a piece of life for you. He has for his maxim only that the artist is human and he ought to write for human beings.

And he took his inspiration from the truth.

A nest of memories was singing one day in the depths of his soul, and he wrote with real tears, and his sobs beat time for him!

Well then, you will see human beings loving as they love; you will see the grim fruits of hatred.

You will hear the pangs of grief, cries of fury, and ironic laughter!

And you, rather than our poor costumes as actors,

consider our souls, since we are men of flesh and blood,

and that we breathe the air of this orphan world just like you!

I have told you the concept . . . Now listen to how it unfolds.

Let's go! Begin!

### "Perfidi! All' Anglo contro me v' unite! ... Pietà, rispetto, onore"

#### from Act IV of Verdi's opera "Macbeth"

Traitors! You have joined with the English against me!

The powers that prophecy has foretold:

'You may be bloody and fierce, no man born of woman will harm you.'

No. I am not afraid of you, nor of the boy who leads you,

This attack will confirm my position on the throne or push me off for ever.

And yet I feel the life drying up in my veins!

Mercy, respect, love, the comfort of declining years,

these will place no flowers on your old age.

Nor should you hope for kind words on your royal tomb:

only curses, alas, will be your funeral hymn.

**"Si ... La mia figlia ... Cortigiani, vil razza dannata"  
from Act II of Verdi's opera "Rigoletto"**

Yes, my daughter! After such a sweet revenge, what? You're not laughing?

She's in there...I want her...Give her back.

Courtiers, vile, damnable rabble, how much were you paid for my treasure?

There's nothing you won't do for money, but my daughter is beyond any price.

Give her back...or this hand, though unarmed, will prove a dread weapon indeed.

A man will fear nothing on earth when defending his children's honor.

Assassins, open that door! The door, the door, assassins, open it.

Ah! You're all against me! All against me!

Then I'll weep. Marullo, my lord, you whose soul is as gentle as your heart,

tell me, where have they hidden her?

Marullo, my lord, tell me, where have they hidden her?

She's in there...isn't she? isn't that so?...in there?...isn't that so?

You don't answer...Alas!

My lords, forgive me, have pity! Give an old man back his daughter!

To give her back can cost you nothing now, but to me my daughter is everything.

Lords, forgive me, *etc.*



**"Ehi! paggio! ... L'Onore!" from Act I of Verdi's opera  
"Falstaff"**

Eh, page! (immediately thereafter, to Bardolph and Pistol)  
Go hang, but no more on me. (to the page, who then runs out with the letters)

Take these letters, for two ladies, carry them immediately – go, run along!

(returning to Bardolph and Pistol)

Honour! Thieves! You are faithful to your honour, you sewers of infamy,

when not always can even we keep faith with ours.

Yes, even I myself, must sometimes lay aside the fear of God and, of necessity,

outwit my honour with some stratagem, some ambiguity, the better to tack with deftness;

and you, in your rags, with your crooked leopard's eye, your foetid laughter,

keep company with Honour!

What honour? What honour indeed? Such chatter! What a joke!

Can honour fill your belly? No.

Can honour set a broken shin? It cannot.

Or mend a foot? No. Or a finger? No. Or a hair? No.

Honour is not a surgeon.

What is it, then? A word.

What's in this word? Air, which flies away. A fine concept!

Does a dead man know honour? No.

Does it live, then, only with the living?

Not even, for it puffs up at flattery,  
pride corrupts it, slander softens it.

For me, I'll have no part of it!

No, no, no, no, no, no!

But to get back to you two bandits.

I've been patient too long, and now I throw you out.

(He takes the broom and chases Bardolph and Pistol about the hall. They escape his blows by running about, seeking shelter behind the table.)

Ho, there! Quick, quick! At the gallop!

At the gallop! The halter fits you well.

Out, get out of here! Thieves! Thieves! Out of here!