

ABSTRACT

SUMMARY OF DISSERTATION RECITALS ONE OPERATIC ROLE & TWO PROGRAMS OF VOCAL MUSIC

by

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Chair: Stephen Lusmann

One operatic role and two vocal recitals were performed in lieu of a written dissertation.

The operatic role was Don Alfonso in Wolfgang Amadeus Mozart's *Così fan tutte*. It demonstrated knowledge of classical style, mastery of stagecraft, and proficiency in Italian. The first recital, *Green Springs the Tree*, explored diverse themes – including political oppression, war, nostalgia, folk song, and nature imagery – through twentieth-century Russian, Czech, British, and American works. The second recital, *Liederkreis*, explored the song cycle through three contrasting representative examples of the genre.

Thursday, March 24, 2016, 7:30 p.m. and Saturday, March 26, 2016, 8:00 p.m., Lydia Mendelssohn Theatre. Kathleen Kelly, conductor. Omer Ben Seadia, director. Wolfgang Amadeus Mozart's *Così fan tutte*. Role performed: Don Alfonso.

Wednesday, January 25, 2017, 7:30 p.m., Britton Recital Hall. Blair Salter, piano. Dmitri Shostakovich, *Six Romances to Words by British Poets*, op. 62: Sir Walter Raleigh to His Sonne, O wert thou in the cauld blast, Macpherson's Farewell, Jenny, Sonnet LXVI, The King's Campaign. Petr Eben, *Písně z Těšínska*: Ten těšínsky mostek; Tam z tej strany ježora; Za gorum,

za vodum; Světě marny. Gerald Finzi, *Let Us Garlands Bring*, op. 18: Come away, come away, death; Who is Silvia?; Fear no more the heat o' the sun; O Mistress mine; It was a lover and his lass. Aaron Copland: Zion's Walls; Ned Rorem: An Incident; Aaron Copland: The Boatmen's Dance; Richard Cumming: A Sight in Camp; Charles Ives, *Charlie Rutlage*.

Tuesday, March 14, 2017, 8:00 p.m., Kerrytown Concert House. Blair Salter, piano. Francis Poulenc, *Le Bestiaire, ou Cortège d'Orphée*: Le Dromadaire, La Chèvre du Thibet, La Sauterelle, Le Dauphin, L'Écrevisse, La Carpe. Ned Rorem, *Flight for Heaven*: To Music, to becalm his Fever; Cherry-Ripe; Upon Julia's Clothes; To Daisies, no to shut so Soon; Epitaph upon a Child that died; Another Epitaph; To the Willow-tree; Comfort to a Youth that had lost his Love; (Piano Interlude); To Anthea, who may command him Anything. Robert Schumann, *Liederkreis*, op. 39: In der Fremde, Intermezzo, Waldesgespräch, Die Stille, Mondnacht, Schöne Fremde, Auf einer Burg, In der Fremde, Wehmut, Zwielficht, Im Walde, Frühlingsnacht.