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GRADUATE RECITAL, VOICE

Mary Pappert School of Music

PNC Recital Hall

Duquesne University

In partial fulfillment of the requirements for
the degree of Master of Music

Patrick Charles Clinage

May, 2011

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Patrick Charles Clinage

2011

GRADUATE RECITAL, VOICE

Patrick Charles Clinage

Approved May, 2011

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ABSTRACT

GRADUATE RECITAL, VOICE

Patrick Charles Clinage

March 12, 2011

Supervised by Sr. Carole Ann Riley, C.D.P., Ph.D.

This recital explores the bass-baritone character within both the opera and art song community, from recitative and arias symbolic of the Baroque style, to the Bel canto form of singing recitative and aria in the 19th century. This includes as well, the Romantic Lieder and Art songs that find themselves within the 20th century too. Vocally demanding, the singer finds themselves while switching from Baroque to Romantic, but the mission of this Recital is to understand vocally what needs to be achieved in order to sustain for a full hour-long performance. Works include opera arias from Don Pasquale, La Sonnambula, and Tamerlano, as well as Art songs of the French and German heritage, with the added touch of English Lute Songs, performed with harpsichord. Such Composers this recital indulges in are none other than G.F. Handel, J.S Bach, Maurice Ravel, Gaetano Donizetti, Vincenzo Bellini, Johannes Brahms, Franz Schubert, John

Dowland as well as Stephen Sondheim. By focusing on Major languages and changing stylistic periods this recital fulfills the requirements of the Graduate Recital as dictated by Duquesne University.

ACKNOWLEDGMENT

I would like to thank my Mother and Father for always being in the audience at every performance, supporting my art. Thanks should also be for my friends for being dragged along this journey. The past few years that have been leading up to this evening have been wonderful, challenging, and for that I am truly privileged to have a voice that can stand amongst the crowd. I also thank everyone within the audience for your presence here means the world to me, and I would like to send thanks to Corinne Adkins and Angela Lansinger for joining this journey of beautiful music making with me.

PROGRAM

John Dowland Lute songs Flow my tears Me, me, and none but me Time stands still	John Dowland (1563-1626)
Erleucht auch meine finstre sinnen – <i>BWV 248</i>	J. S. Bach (1685-1750)
Nell mondo e nell'abisso - <i>Tamerlano</i>	G. F. Handel (1685-1759)
Ah! Un foco insolito – <i>Don Pasquale</i>	Gaetano Donizetti (1797-1848)
Intermission	
Miei rampolli femminini – <i>La Cenerentola</i>	Gioachino Rossini (1792-1868)
Vi ravviso, o luoghi ameni – <i>La Sonnambula</i>	Vincenzo Bellini (1801-1835)
Erlkönig D. 328	Franz Schubert (1797-1828)
Op. 105, No. 4 Auf Dem Kirchhofe	Johannes Brahms (1833-1897)
Op. 91 – Zwei Gesänge I. Gestillte Sehnsucht II. Geistliches Wiegenlied -Angela Lansinger- Viola	
Cinq melodies popularizes grecques Chanson de la mariée Là-bas, vers l'église Quel gallant m'est comparable Chanson des cueilleuses de lentisques Tout gai!	Maurice Ravel (1875-1937)
Johanna - <i>Sweeny Todd: The Demon Barber of Fleet Street</i>	Stephen Sondheim (b.1930)