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# Graduate Recital, Vocal Performance

Christopher Fiano

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GRADUATE RECITAL, VOCAL PERFORMANCE

Mary Pappert School of Music

PNC Recital Hall

Duquesne University

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

Christopher W. Fiano

May 2012

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2012

GRADUATE RECITAL, VOCAL PERFORMANCE

Christopher W. Fiano

Approved May 2012

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## ABSTRACT

### GRADUATE RECITAL, VOCAL PERFORMANCE

Christopher W. Fiano

March 30, 2012

Supervised by Dr. Stephan Benham, Ph.D.

The master of music recital, being one of my final musical endeavors before the completion of my graduate degree in vocal performance, featured a wide variety of repertoire. As a new member of the tenor fach, finding music that is challenging and appropriate for my level of development was difficult. The recital featured works by Stefano Donaudy, Hugo Wolf, Édouardo Lalo, Gabriel Faurè, Georges Bizet, and Samuel Barber. Each musical set presented its own challenges. The Italian set by Donaudy featured smooth legato vocal lines intertwined with a thick musical texture and lavish supportive harmonies. The German Wolf set featured more angular and tonally progressive music that was very different from the Donaudy set. The French set featured two famous tenor arias from operas by Lalo and Bizet respectively and a well-known, but little performed, song cycle by Faurè, each appropriate for the union of a vocal fach

transition and performance of a master of music recital. The most challenging set of the recital was the Barber settings of poems by James Joyce – a set which challenged me to utilize the full extent of my vocal and artistic talents. This set solidified the growing nature of challenge throughout the progression of the recital and placed a final exclamation point on the growth and development I have displayed as a vocalist, artist, and performer the past two years. Overall, the completion of the recital required the utmost sensitivity to the artistic needs of the music and the utilization of my full vocal development in order to do justice to the spirit of the music.

## ACKNOWLEDGEMENT

I have greatly enjoyed being able to continue my vocal and performance educations in the Mary Pappert School of Music the past two years. I have met so many wonderful individuals who have contributed to my growth as a musician, an artist, and a person.

Special thanks to all voice teachers past and present, including Guenko, Xiu-ru, Diana, and Tom. You have all left indelible impressions on me and I cannot thank you enough for the help and encouragement each has provided me.

I would also like to thank my coach John for holding me to high standards and helping me learn a great deal about diction and performance practice.

I would especially like to thank my accompanist Inessa. It has been such a pleasure working with you and I could not ask for a better person to help me make music this evening.

Thank you to the many friends and colleagues I have met the last two years for all of your kindness and generosity towards me.

Most of all, though I would like to thank my family – Mom, Dad, Anna, Sarah, and Pappy – for all the love and support that has been provided to me the last 24 years.

## PROGRAM

Selections from 36 Arie Stile Antico

Stefano Donaudy  
(1875 – 1925)

Or che le redole  
Amorosi miei giorni  
Quando ti rivedrò  
O del mio amato ben  
Freschi luogi, prati aulenti

Selections from Mörike Lieder

Hugo Wolf  
(1860 – 1903)

Fussreise  
Verborgenheit  
Ir ist's

### INTERMISSION

Vainemant, ma bien améé from Le Rois d'Ys

Èduardo Lalo  
(1823 – 1892)

Poème d'un jour, Op. 21

Gabriel Faurè  
(1845 – 1924)

Rencontre  
Toujours  
Adieu

La fleur que tu m'avais jeteé from Carmen

Georges Bizet  
(1838 – 1875)

3 James Joyce Songs

Samuel Barber  
(1910 – 1981)

Rain Has Fallen  
Sleep Now  
I Hear An Army