

VOCAL CHALLENGES: FIVE DIVERSE WORKS
FOR THE LYRIC TENOR VOICE

by

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ABSTRACT

Title of Dissertation: VOCAL CHALLENGES: FIVE DIVERSE WORKS
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This dissertation project explores the demands of one lyric tenor's journey through five diverse works, covering four different musical styles (soloist with orchestra in a *Missa Brevis*, song cycle, operetta, and opera), three fachs (lyric tenor, *spieltenor*, and *charaktertenor*), four languages (English, Latin, German, and French) and ultimately the challenges in singing diverse works effectively, while remaining vocally healthy. It is important to note that this project is not a study of the progression of the tenor voice as it changes fach through maturity or increased vocal technique, but a look at singing across the fach lines and in many styles with regularity. In this case, the entire performance aspect of the project encompasses a six-week period, sometimes resulting in rehearsals of many of these works simultaneously, often rehearsing at least three completely different styles in one day.

The following four performances included these five diverse works:

- The role of Martin in Aaron Copland's opera *The Tender Land*, performed with Opera Vivente, conducted by Danail Ratchev in The Great Hall of Emmanuel Episcopal Church in Baltimore, Maryland on March 26th and 28th and April 1st and 3rd.
- Mozart's *Coronation Mass*, K. 317 (Tenor soloist) on Sunday, April 25th with the University of Maryland Chorale, under the direction of Dr. Edward Maclary in Dekelboum Concert Hall at the Clarice Smith Performing Arts Center.
- *An die ferne Geliebte* by Ludwig van Beethoven and Franz Schubert's *Die schöne Müllerin* on April 26th in the Gildenhorn Recital Hall at the Clarice Smith Performing Arts Center (Hyun-Ah Lee, piano).
- Jacques Offenbach's opéra fantastique *Les Contes d'Hoffmann* (Andrès, Spalanzani, and Franz) with the Maryland Opera Studio, conducted by James Ross in the Kay Theatre at the Clarice Smith Performing Arts Center on May 1st, 5th, 7th, and 9th.

Recordings of these performances can be found within the archives of the Graduate School at the University of Maryland.

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