

# Faculty Recital

**GARRY GRICE**

*Tenor*

**JOHN OWINGS**

*Piano*

*A Presentation of*

**INDIANA UNIVERSITY AT SOUTH BEND**

**LESTER M. WOLFSON**

*Chancellor*

**ROBERT W. DEMAREE, JR.**

*Chairman, Division of Music*

eight-fifteen o'clock  
Friday, October 3, 1986  
Recital Hall

1986-87 Season, Sixth Program

# Program

## AN EVENING OF VOCAL WORKS BY BEETHOVEN (1770-1827)

An die ferne Geliebte Op. 98 (1816)

- I Auf dem Hügel sitz ich spähend
- II Wo die Berge so blau
- III Leichte Segler in den Höhen
- IV Diese Wolken in den Höhen
- V Es kehret der Maien, es blühet die Au
- VI Nimm sie hin denn diese Lieder

Gott! Welch dunkel hier! (1805)  
from FIDELIO

### INTERMISSION

Mailed (Goethe) Op. 52, No. 4

Lied (Lessing) Op. 52, No. 6

Marmotte (Goethe) Op. 52, No. 7

Ich liebe dich (Herrosee)

Der Kuss (Weisse) Op. 128

Adelaide (Matthisson) Op. 46

**Garry Grice**, a graduate of the University of Dayton, is on familiar terms with most of the opera houses on both the American and the European continents. He has sung over 45 leading roles ranging from the title role in *Otello*, to Don Jose in *Carmen*, and composers from Gluck to Wagner for opera companies all over the world including Beverly Sills' famed New York City Opera.

After singing seven seasons of opera in Europe, Grice returned in 1980 to the United States to sing and teach. He has taught at Washington State University, the University of Missouri, and the University of Dayton, and in private studios in Munich and New York.

Enthusiastically received by audiences and critics on both sides of the Atlantic, **JOHN OWINGS** is the recipient of many prestigious awards and prizes. He was the winner of the 1975 Robert Casadesus International Piano Competition in Cleveland and the Musical Arts Competition held in Chicago in 1980.

After receiving his Bachelor's Degree from the University of Texas, Mr. Owings was awarded a Fulbright Scholarship for two years of study in London at the Royal College of Music. He received his Master's Degree from the Juillard School. His teachers have included Rosina Lhevinne, Martin Canin, Wilhelm Kempff, Geza Anda, Dalies Franz, and Karl Leifheit.

Mr. Owings made his orchestral debut with the San Antonio Symphony at the age of 15. He has since appeared as soloist with major orchestras in the U.S., and Europe. He has played recitals in Town Hall, New York, the Phillips Gallery in Washington, D.C., Orchestra Hall in Chicago, at universities throughout the U.S., as well as in Europe capitals and in the Far East. His performances have been broadcast on radio in the U.S., Britain, France, and the Netherlands.

Formerly a member of the faculty of the Oberlin Conservatory of Music, Mr. Owings is currently Pianist in Residence and Professor of Music at Indiana University at South Bend.

AN DIE FERNE GELIEBTE stands alone. Beethoven wrote nothing else comparable to it, and no similarly connected series of songs had ever before been written. He virtually established, if he did not positively invent, the form which Schubert adopted in 1823 for DIE SCHÖNE MÜLLERIN. The six poems by Alois Jetteles, a young man of twenty-one, who was a medical student in Vienna, tell in the first person of a lonely lover sitting on a hillside, looking into the distance and feeling his heart drawn there by his longing for the loved one far out of sight. Beethoven's treatment of these slender verses is gentle and in some degree picturesque, but has a naiveté bordering upon innocence. The music of the songs is continuous, though they are in fact, detachable. The first is a statement, the second describes the distant blue mountains, the third shows the brook, the fourth the clouds; No. 5 is more extended and lively, No. 6 more contemplative and full of longing.

GOTT! WELCH DUNKEL HIER! (FIDELIO) The French occupation of Vienna had a direct bearing on Beethoven's music of this period. Republican France even provided the source for the libretto for FIDELIO. *Leonore, ou l'Amour conjugal* was a dramatic "rescue opera" with text by J. N. Bouilly and music by Pierre Gaveau. This libretto was translated into German by Joseph von Sonnleithner, and Beethoven began setting it to music in 1804. The hero, Florestan, languishing in a dungeon, is about to be murdered on orders of the prison commander, Don Pizarro. Here he sings a few measures of recitative, followed by an aria, "In des Leben Frühlingstagen," whose importance the composer emphasized by incorporating its melody into three of the four overtures intended for this opera. In one of the most exciting arias in the repertoire, a soaring melody set off against a vocal part of almost frenzied rhythmic motion is an apt musical vehicle for the dying Florestan's delirious vision of his beloved Leonora coming to rescue him.

It was Beethoven's habit to compose out-of-doors, often while taking long walks. He said: "You will ask whence I take my ideas? That I cannot say with any certainty; they come to me uninvited, directly or indirectly. I could almost grasp them with my hands, out in Nature's open, in the woods, during my promenades, in the silence of the night, at the earliest dawn. They are roused by moods which in the poet's case are transmuted into words, and mine into tones, that sound, roar and storm until at last they take shape for me as notes."

As E.T.A. Hoffmann wrote, "Beethoven's music sets in motion the lever of fear, of awe, of horror, of suffering, and awakens that infinite longing which is the essence of romanticism."

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