

11-11-2011

Graduate Recital: Lucía Marín

Lucía Marín, Conducting

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AMOR BRUJO by Manuel de Falla

Violin I

Ramiro Miranda, *concertmaster*
Annelise Weiring
Carrie Shrader
Lisa Eleazarain
Michelle Anderson

Violin II

Robert Reilly, *principal*
Gabrielle VanDrill
Chloe Hawkins
Chelsea Rilloraza
Valerie Villa

Viola

Andrew François, *principal*
Jeffrey Ohmart
Eileen Wronkiewicz

Cello

Patricia Cleaton, *principal*
Irene Diaz-Gill
Abigail Cash
Anthony DiGiacomo

Double Bass

Jeff Schaller, *principal*
Anna Von Ohlen

Flute

Stefanie Abderhalden, *principal*
Sierra Norris

Oboe

Christina Elder, *principal*
Brad Cardella

Clarinet

Jamie Orzechowski, *principal*
Lauren Willis

Bassoon

Justin Dahlem, *principal*
Kay Schutte

Horn

Nancy O'Neill, *principal*
Saul Garland

Trumpet

Pagean Sanders, *principal*
Greg Bechtold

Percussion

Alec Levy, *principal*
Ryan Fernandez

Piano

Patricia Foltz

**Illinois State University
College of Fine Arts
School of Music**

**Graduate Recital
Lucía Marín, *Conducting***

This recital is in partial fulfillment of the graduation requirements for the degree, Master of Music in Conducting.

**Kemp Recital Hall
November 11, 2011
Friday Evening
7:00 p.m.**

This is the sixty-second program of the 2011-2012 season.

Program

Please turn off cell phones and pagers for the duration of the concert. Thank you.

Concerto in E-flat for Chamber Orchestra “Dumbarton Oaks”	Igor Stravinsky
Tempo Giusto	(1882-1971)
Allegretto	
Con moto	
El Amor Brujo	Manuel de Falla
Introducción y escena (Introduction and scene)	(1876-1946)
En la cueva (In the cave)	
Canción del amor dolido (Song of suffering love)	
El aparecido (El espectro) (The apparition)	
Danza del terror (Dance of terror)	
El círculo mágico (Romance del pescador) (The magic circle)	
A media noche: los sortilegios	
Danza ritual del fuego (Ritual fire dance)	
Escena (Scene)	
Canción del fuego fatuo (Song of the will-o'-the-wisp)	
Pantomima (Pantomime)	
Danza del juego de amor (Dance of the game of love)	
Final - las campanas del amanecer (Finale – the bells of sunrise)	

Debra Austin, *mezzo soprano*

Lucía Marin, *conductor*

DUMBARTON OAKS by Igor Stravinsky

Violin

Ramiro Miranda
Annelise Weiring
Robert Reilly

Viola

Andrew François
Jeffrey Ohmart
Eileen Wronkiewicz

Cello

Patricia Cleaton
Irene Diaz-Gill

Double Bass

Jeff Schaller
Anna Von Ohlen

Flute

Sierra Norris

Clarinet

Jamie Orzechowski

Bassoon

Justin Dahlem

Horn

Nancy O'Neill
Saul Garland

Biographies

Lucía Marín has served as Assistant Conductor of the City of Linares Youth Symphony Orchestra (2002-2005), International Youth Orchestra (2007), New Philharmonic (2011), Northwest Indiana Symphony Orchestra (2011), and Illinois State University Symphony Orchestra (2011-2012).

Lucía's accolades include: an award at the Seville's Royal Academy of Fine Arts in 2006, the XI International Conducting Competition "Mestre Ferriz" in 2008, the Culture Award in the first edition of Premios Andaluces del Futuro in 2009, and Conducting Award Musikene in 2009 and 2010. In 2009, Lucía took part in the world premier recording of Sorozábal's Opera "Juan José" with the Musikene Symphony Orchestra, as an assistant conductor.

Lucía has also been invited as a guest conductor for ensembles and orchestras such as the Vizcaya Symphony Orchestra, Musikene Contemporary Ensemble, Seville's "Conservatorio Superior de Música" Symphony Orchestra, Baza Symphony Orchestra and the Illinois State University Chamber Orchestra. Presently she is working on Master Degree on Orchestral Conducting at Illinois State University under the instruction of Dr. Glenn Block.

Debra Austin's warm sound and compelling stage presence are demonstrated in the diverse roles she has successfully performed. In opera, she has portrayed Hansel in Humperdinck's *Hansel and Gretel* with the Chicago Symphony Orchestra; Suzuki in Puccini's *Madame Butterfly* with Chicago Opera Theater and Chamber Opera Chicago; the title role in Offenbach's *La Perichole* with Light Opera Works and Fort Wayne Philharmonic; Madame Flora in Menotti's *The Medium* with Muddy River Opera; La Ciesca in Puccini's *Gianni Schicchi* with Opera Illinois; and Kate in Gershwin's *Girl Crazy* at the Grant Park Music Festival. Other engagements include Mother Marie in Poulenc's *Dialogues of the Carmelites*, Cherubino in Mozart's *Le Nozze di Figaro*, Mother in Menotti's *Amahl and the Night Visitors*, La Abuela in de Falla's *La Vie Breve*, Zita in Puccini's *Gianni Schicchi*, and La Principessa in his *Suor Angelica*.

Ms. Austin made her Chicago Symphony Orchestra debut in Bach's *St. Matthew Passion* under Sir Georg Solti, followed by an Allied Arts concert with the CSO conducted by Michael Morgan. As a grandprize winner of the Bel Canto Competition, Ms. Austin traveled to Italy, where she made her concert debuts in both Desenzano and Busseto, and performed in Graz, Austria, while attending the American Institute of Musical Studies. She was an award winner in the Sudler Oratorio Competition, NATS Central Region Auditions and American Choral Foundation Competition and is a Margaret Hillis Fellowship Fund recipient.

She received her BME from Bradley University and her Master in Vocal Performance and Certificate in Vocal Performance from Northwestern University. She is in her eighth year as Associate Professor of Voice at Illinois State University. Debra's most recent engagements include performances of Bach's *EASTER ORATORIO* with the Peoria Bach Festival, Dvorak's *STABAT MATER* with the ISU Symphony Orchestra, and a faculty recital with Dr. Michelle Vought.

Translations

Song of the broken heart

Oh! I do not know what I feel, I do not know what happens to me
when I have not this wretched gypsy.

Burning candle ... Hell burns stronger than all my blood which is consumed
with jealousy!

Oh! When the river sounds what will it mean?

He loves another woman and forgets me! Oh!

When the fire burns...

When the river sounds...

If the water does not kill the fire,

suffering condemns me,

love poisons me,

sorrow kills me.

Oh!

Song of the Will-o'-the-Wisp

Just like the Will-o'-the-Wisp, the same is love.

You flee from it and it catches you,

You chase and it runs away.

Wretched are the black eyes that reached to see him!

Wretched is the sad heart that in his flame wanted to burn!

Just like the Will-o'-the-Wisp, love vanishes!

Dance of the Game of Love

You are that bad gypsy a woman loved!

You did not deserve the love she gave you!

Who would tell me,

that you would exchange me for another woman!

I am the voice of your destiny!

I am the fire in which you burn!

I am the wind in which you sigh!

I am the sea in which you are shipwrecked!

I am the sea in which you are shipwrecked!

(The touch of bells announces a new day and the union of the lovers.)

Finale

The day is already dawning!

Sing! Bells, sing!

That my glory returns!

Program Notes

Dumbarton Oaks by Igor Stravinsky's

The Concerto in E-flat, also called "Dumbarton Oaks", was composed by Igor Stravinsky (1882-1971) for a chamber orchestra; the instrumentation is for flute, clarinet, bassoon, two horns, three violins, three violas, three cellos, and two basses. The first performance was occurred in 1938. At this point, Stravinsky had composed all his great ballets: The Firebird (1910), Petrushka (1911) and, The Rite of Spring (1913) where he defined his music style.

The premier of "Dumbarton Oaks" was conducted by Nadia Boulanger, at the house called Dumbarton Oaks, outside Washington D.C. The owners of this house were Mr. and Mrs. Robert Woods Bliss, a diplomat who loved classical music and the arts in general. This concerto was commissioned to be performed in the celebration of their thirtieth wedding anniversary.

Stravinsky visited this house in 1937, and he is said to have been influenced in his design of the work by the construction of the house. This piece was called by Stravinsky "a little concerto in the style of the Brandenburg Concertos." He also is said that "the first theme of my first movement is a conscious borrowing from the third of the Brandenburg set." Like most of Bach's baroque concertos, Stravinsky's has three movements, two fast, outer movements and a slower middle one. The musical features are extracted from the baroque music and shared in the neoclassic music style of twentieth century as well. These characteristics include the use of the counterpoint, clean melodic lines, dialogue between the different instruments, harmonic progressions, and the use of different motives and themes for cohesion within each movement. Overall, we should take note of the strong sense of rhythm inherent in the composition which is a great link between the musical styles of Bach and Stravinsky.

El Amor Brujo (Love, the Magician) by Manuel de Falla

El Amor Brujo was initially composed between 1914-1915, the music by Manuel de Falla and the text by Gregorio Martinez Sierra. After many revisions de Falla turned the score in to a ballet with singing in 1925. This is the version that we are going to perform in tonight's.. It was first performed on 1925 in Paris conducted by the composer. The orchestra comprises two flutes and piccolo, oboe and English horn, two clarinets, bassoon, two horns, two trumpets, timpani, tubular bells, piano, and strings. The ballet is set in Granada (Spain) and has the following plot: Candelas, a beautiful young gipsy, is courted by Carmelo, a handsome man. She loves him, but the ghost of her first lover will not allow their love. Carmelo tells Lucía, Candelas's friend, to seduce the ghost so that he can receive a kiss of love from Candelas which would mean that they can be together forever. Carmelo and Candelas exchange this kiss, and the ghost is exorcised forever, its love has been defeated. The ballet is divided into twelve movements: Introduction and Scene, Song of the broken heart, The Ghost,

Dance of the terror, The magic circle (romance of the fisherman), At midnight, Ritual of the fire dance, Scene, Song of the Will-o'-the-Wisp, Pantomime, Dance of the game of love and Finale (The bells of dawn). All movements are performance by the orchestra, in joined by a singer, Candelas: Song of the broken heart, Song of the Will-o'-the-Wisp, Dance of the game of love and Finale (The bells of dawn). Through this music de Falla goes deep into soul of flamenco music, the *cante jondo*. He captures in his music the primitive strength, the magic character, and tragic essence of the *flamenco*. This music style is not just an art, is a style of life. In fact Falla brought that out during the process of composition since he tried to feel "in style gipsy", achieving a music imbued of the Spanish culture.