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Guest Artist Series:Gregory Kunde, Tenor

Gregory Kunde Tenor
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Illinois State University
College of Fine Arts
School of Music

Guest Artist Series

Gregory Kunde, *Tenor*
Beryl Garver, *Piano*



Kunde as Rinaldo in Armida of Rossini

Center for the Performing Arts
May 13, 2005
Friday Evening
7:00 p.m.

This is the one hundred and seventy-ninth program of the 2004-2005 season.

Program

Chanson triste
Le Manoir de Rosemonde
Phidyle

Henri Duparc
(1848-1933)

from *Romeo et Juliette* (1867)
Ah, leve toi soleil

Charles Gounod
(1818-1893)

Fairy Lullaby
Take, O take those lips away
Oh Mistress Mine
I Send My Heart Up To Thee

Mrs. H. H. A. Beach
(1867-1944)

from *Musique Anodine*
Tirana alla spagnola (Mi lagnero tacendo)

Gioachino Rossini
(1792-1868)

About the Artist...



Gregory Kunde was born in Kankakee, Illinois, and studied music at Illinois State University, focusing on voice and choral conducting. He began his career in 1978 at the Lyric Opera of Chicago's Center for American Artists, where he had the opportunity to work with well-known conductors, directors, and singers, such as Erich Leinsdorf, Julius Rudel, Jean Pierre Ponelle, Tito Gobbi, Mirella Freni, Joan Sutherland, Alfredo Kraus, Luciano Pavarotti, Placido Domingo, and Jon Vickers. From Chicago, he went on to become a guest of America's major theaters, including those in Toronto, Cincinnati, Houston, Detroit, Minneapolis, Columbus, San Diego, Seattle, and Washington, D.C. Hailed by critics as a rising young star, Mr. Kunde made his European debut as Nadir in Bizet's *Les Pecheurs des Perles* in Nice. Since then, he has become well known for his interpretations of some of the most challenging tenor roles. Mr. Kunde has appeared regularly and with great success in the world's most respected opera venues, including Paris' Opera Comique and Bastille, Deutsche Oper in Berlin, Teatro Colon in Buenos Aires, Rome, Madrid, Toulouse, Vienna, Pesaro's Rossini Festival, Athens, Montreal, Zurich, Tokyo, Verona, Teatro alla Scala, Grand Theatre du Geneve, Metropolitan Opera, San Francisco Opera, and many others.

Kunde is regarded worldwide as the most elegant and accomplished bel canto singer on the opera stage today. He has impressed audiences in the world's leading theaters with his sensitive phrasing, impeccable style, and dramatic command of the bel canto repertoire. Mr. Kunde has earned widespread acclaim for his performances of the most demanding tenor roles of the French and Italian bel canto operas, including, most notably: Arnold of Rossini's *Guillaume Tell*; Tebaldo in Bellini's *I Capuleti e I Montecchi*; Lindoro in Rossini's *L'Italiana in Algeri*; Julian in Charpentier's *Louise*; Des Grieux of Massenet's *Manon*; Nadir of Bizet's *Les Pecheurs des Perles*; Ernesto in Donizetti's *Don Pasquale*; Elvino in Bellini's *La Sonnambula*; Fernando in Donizetti's *La Favorita*; Idreno in Rossini's

Semiramide; Don Ottavio in Mozart's *Don Giovanni*; Don Ramiro in Rossini's *La Cenerentola*; Rinaldo in Rossini's *Armida*, and Arturo of Bellini's *I Puritani*. He is a favorite of conductors and stage directors alike and has collaborated with many outstanding talents such as Richard Bonyngue, Giancarlo del Monaco, Riccardo Muti, Pier Luigi Pizzi, Michel Plasson, David Poutney, George Pretre, Claudio Scimone, Alberto Zedda among others.

Heralded as the bel canto authority, Kunde now claims the music of Berlioz as his territory as well. Shattering old ideas of the helden tenor's secure place in this French genre, Kunde has convincingly brought his bel canto elegance to this music. Under the direction of John Nelson, Kunde performed and recorded *Benevenuto Cellini* in concert with the Orchestra Radio France (Virgin Classics). In the past year alone, he has already sung several concert performances of *La Damnation de Faust* with Maestro Charles Dutoit with the London Philharmonia and the Atlanta Symphony. And at Paris' Theatre du Chatelet, Kunde appeared in the most challenging role of Aeneas, for a landmark staging of Berlioz's *Les Troyens* under the baton of Maestro John Eliot Gardiner (released in January 2005 as a DVD from the BBC and Opus Arte). Berlioz continues to figure prominently in the tenor's future performance schedule.

This season began with concerts in Spain of Rossini's *La Donna del Lago* and his debut in London under the baton of Maestro Charles Dutoit for Berlioz' *La Damnation de Faust*. The tenor was lauded with standing ovations in Baltimore in Bellini's *I Puritani*, in his renowned interpretation of Arturo and subsequently, Mr. Kunde appeared with the Atlanta Symphony under the direction of Maestro Dutoit for Berlioz' *Faust*. The season continued with a debut in Donizetti's *Lucrezia Borgia* in Monte Carlo and the debut and recording of a Richard Blackford work in London with the Bach Choir entitled *Voices of Exile*. He makes his debut in the role of Tom Rakewell in a new production of Stravinsky's *A Rake's Progress* at the Alfredo Kraus Theater in Las Palmas, and concludes this season with a debut in the title role in Mozart's *Lucio Silla* in Santa Fe.

His discography includes Bellini's *Bianca e Fernando* (Nuova Era), Rossini's *Semiramide* (Ricordi), *Armida* (Sony), Thomas' *Hamlet* (EMI), a live concert recording from Pesaro entitled *Di Tanti Palpiti* (Ricordi), the much acclaimed EMI recording of Delibes' *Lakme*, Strauss' *Capriccio* (Forlane), a DVD of the Chatelet's new production of the Berlioz epic *Les Troyens*, and the newly released *Benevenuto Cellini* of Berlioz (Virgin Classics) among others.

Beryl Garver is an accomplished musician and scholar. A graduate of Rochester's Eastman School of Music with a Master's degree in Piano Accompanying and Chamber Music, her repertoire includes a vast amount of concert and recital material, spanning the varying styles of over four centuries in vocal and instrumental literature. Winner of the Barbara M. Koenig Award in Vocal Accompanying from Eastman School of Music, Ms. Garver is highly sought after as a freelance collaborative pianist and vocal coach. Her extensive knowledge of art song literature makes this pianist the perfect match for Mr. Kunde. She has been the Assistant Music Director and resident accompanist of The Gregory Kunde Chorale for five years. Formerly employed as a pianist, coach and conductor in Virginia, she now resides and works in Rochester, New York where she is currently employed as a performing artist at both the Eastman School of Music and Nazareth College of Rochester. Ms. Garver has joined Mr. Kunde for several projects, including the programming and performance of a Sirius Radio recital and various benefit recital programs in the Rochester area, in addition to assisting the tenor prepare for new operatic roles and teaching his Chorale various new works.

Henri Duparc (1848-1933) studied piano and composition with César Franck, one of his first and most talented composition students. In 1868 his first songs were published. His compositions are based on texts by such poets as Baudelaire, Gautier and Goethe; Richard Wagner had a marked effect on his creativity. At the age of 36, a nervous condition forced Henri Duparc to give up composing. Only 13 of the songs he wrote between 1868 and 1884 are still in existence. This paucity is partially attributable to Henri Duparc's self-critical attitude, which prompted him to destroy a great portion of his compositions. With his songs he made a major contribution, along with such composers as Gounod, Fauré and Debussy, to the development of the French art song.

Charles Gounod (1818-1893) studied with Halevy and Le Sueur at the University of Paris. Greatly moved by the music of Palestrina and other religious influences, Gounod composed much sacred music, and nearly joined the clergy. Having experimented with various musical forms, he subsequently composed two operas, one along the style of Gluck and the other Meyerbeer, both of which failed. The next five operas brought fame to his name, including the opera *Romeo et Juliette*.

Musically precocious, **Amy Marcy Cheney (1867-1944)** sang improvised harmony parts at age two, composed at age four, and began piano studies with her mother at age six, giving her first public recitals at seven. In 1875 the Cheney family moved to Boston, where Amy studied piano, harmony, counterpoint, and composition. In 1885, she made her piano debut with the Boston Symphony. That same year, she married Dr. Henry Beach, a socially prominent doctor, Harvard professor, and musical amateur. In accordance with his wishes, she limited her public appearances and concentrated on composition until after his death in 1910. Her musical works take various forms and are well-crafted in a romantic idiom, always with intelligent text setting.

Gioacchino Rossini (1792-1868) was the only child of Giuseppe Rossini, the town trumpeter of Lugo and inspector of slaughter-houses. After early lessons in singing and the harpsichord, he entered the Bologna Academy in 1806 to study counterpoint and the cello. His emblematic compositional style won him the admiration of listeners throughout Europe. In 1823, he took over management of the Italian Theater in Paris, where he enjoyed a successful career as composer and producer. After his final opera *William Tell* was completed in 1829, Rossini was never to write another stage work. He spent the rest of his life teaching and doing some composing in Italy and France, finally settling again in Paris. His last years were spent as a gourmet and witty leader of the artistic world.