

## Teresa Żylis-Gara – Arie Operowe (2009)

Wpisany przez bluesever

Poniedziałek, 17 Listopad 2014 16:43 - Zmieniony Poniedziałek, 17 Listopad 2014 16:47

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1. Moniuszko: *Halka* - Aria Halki akt II 2. Moniuszko: *Paria* - Aria Neali akt II 3. Czajkowski: *Eugeniusz Oniegin* - Scena pisania listu i aria Tatiany akt I 4. Smetana: *Sprzedana narzeczoną* - Aria Marzenki akt I 5. Dvorak: *Rusałka* - Aria Rusałki akt I 6. Verdi: *Bal maskowy* - Aria Amelii akt III 7. Verdi: *Otello* - Aria Desdemony akt IV 8. Puccini: *Manon Lescaut* - Aria Manon akt II 9. Puccini: *Gianni Schicchi* - Aria Lauretty 10. Puccini: *Madame Butterfly* - Aria Butterfly akt II 11. Puccini: *Turandot* - Aria Liu akt III 12. Puccini: *Cyganeria* - Aria Mimi akt I 13. Puccini: *Tosca* - Aria Tosci akt II 14. Mozart: *Don Giovanni* - Aria Elviry akt II 15. Gounod: *Faust* - Aria Małgorzaty akt III

Teresa Żylis-Gara was born in Landwarow on January 23, 1930 (in the Second Polish Republic; now Lentvaris in Lithuania) She is a Polish operatic soprano whose career reached international fame from the 1950s through the 1990s. Known mostly for her performances in operatic roles by Wolfgang Amadeus Mozart, Giacomo Puccini, and Giuseppe Verdi, her repertoire was very broad and encompassed a wide selection of musical periods and languages. She also performed as a concert singer and recitalist, and was widely applauded for her interpretations of the works of Bach, Handel, Mozart, and Brahms.

Żylis-Gara studied at the Państwowa Wyższa Szkoła Muzyczna in Łódź under Olga Ogina for nine years. In 1954 she participated in the Polish Young Vocalists Contest in Warsaw and won first prize. It led her to many singing engagements on Polish National Radio and invitations to perform as a soloist with the Kraków Philharmonic. She made her professional opera debut in 1956 with Opera Krakowska in the role of Halka by Stanisław Moniuszko. A year later she returned to portray the role of Madame Butterfly of Giacomo Puccini.

In 1958 Żylis-Gara participated in the Concours of Toulouse and won 2nd prize. Two years later she took part in the International Music Festival in Munich and won 3rd prize and it led her to an

engagement at the opera house in Oberhausen. For the next ten years her career was focused in German while she continued voice training under Dietger Jacob. In 1962 she was offered a three year contract with the Dortmund Opera. When the new Opernhaus Dortmund was opened in 1966 she performed Octavian in *Der Rosenkavalier*, with Elisabeth Grümmer as Marschallin and Kurt Böhme as Ochs, the Dortmunder Philharmoniker conducted by Wilhelm Schüchter. From 1965 through 1970 she sang with the ensemble of principal singers at the Deutsche Oper am Rhein in Düsseldorf. She later returned as guest artist. During the 1960s and 1970s she appeared as a freelance artist with the Opern- und Schauspielhaus Frankfurt, the Hamburg State Opera, the Oper der Stadt Köln, the Bavarian State Opera, and the Vienna State Opera.

In 1965, Żylis-Gara became a major presence on the international stage, beginning with her debut at the Glyndebourne Festival as Octavian in *Der Rosenkavalier*. She returned in 1967 to sing Donna Elvira in *Don Giovanni*. In 1966 she made her first appearance at the Palais Garnier in Paris which led to a contract with the Opéra National de Paris through 1969.

The year 1968 proved to be a banner year for Żylis-Gara. She made her London debut as Violetta in *La Traviata*, at the Royal Opera House, and sang Donna Elvira for her debuts at the Salzburg Festival in the summer, the San Francisco Opera on November 8 and her Metropolitan Opera debut on December 17.

Rudolf Bing, General Manager of the Metropolitan Opera, was highly impressed with Żylis-Gara's debut performance and offered her a long term contract with the company beginning in January 1970 with the role of Pamina in *The Magic Flute*. For the next 14 seasons, Zylis-Gara portrayed numerous roles such as Countess Almaviva in *The Marriage of Figaro*, Amelia in *Un ballo in maschera*, Cio-Cio-San in *Madama Butterfly*, Desdemona in *Otello*, Elisabeth in *Tannhäuser*, Elsa in *Lohengrin*, Fiordiligi in *Così fan tutte*, Leonora in *Il trovatore*, Liù in *Turandot*, Marguerite in *Faust*, Mimì in *La Bohème*, Octavian, Tatiana in *Eugene Onegin*, Violetta, and the title roles in *Adriana Lecouvreur*, *Suor Angelica*, and *Tosca*. In her final and 233rd performance at the Met she performed the title role of Manon Lescaut on March 31, 1984 with Vasile Moldoveanu as Des Grieux, Allan Monk as Lescaut, and Nello Santi conducting.

She continued to work as a freelance artist during the 1970s making the Met her principle focus. She made many appearances at the Deutsche Oper Berlin, the Vienna State Opera, the Royal Opera, London from 1976-1980, as well as La Scala in Milan, Teatr Wielki in Warsaw, the Teatro Colón in Buenos Aires, the Teatro Real in Madrid, the Lyric Opera of Chicago, and the Bolshoi Theatre in Moscow. She also performed in operas in Vienna, Hamburg, Amsterdam, and Miami.

She was given a doctor honoris causa of Karol Lipiński University of Music in 2003. She currently resides in Monaco. The art of Teresa Żylis-Gara is recorded in opera, and concert, entries to Teresa Żylis-Gara in WorldCat. Recordings include songs by Karol Szymanowski, Manon by Jules Massenet (conductor Alberto Erede), the composer in Ariadne auf Naxos by Strauss (conductor Rudolf Kempe), Mosè by Gioachino Rossini, (conductor Wolfgang Sawallisch), Don Giovanni by Mozart (conductor: Karl Böhm), Requiem by Mozart (conductor Wolfgang Gönnerwein) or Don Carlo by Verdi (conductor Thomas Schippers).

In 1966 she recorded Bach cantatas with the Windsbach Boys Choir, including Wer nur den lieben Gott läßt walten, BWV 93. She is heard in the 1968 Gönnerwein (EMI) recording of the St Matthew Passion. She was the soprano soloist in a 1969 recording of the St Matthew Passion with Peter Schreier, Hermann Prey, Margarita Lilova, Coro di Voci Bianche dell'Oratorio dell'Immacolata di Bergamo, Orchestra Sinfonica e Coro di Milano della RAI, conducted by Claudio Abbado. A performance of Donizetti's Anna Bolena, broadcast from Cologne by West German Radio in 1967, featured Żylis-Gara in the title role, Karl Ridderbusch (Enrico), Vera Little (Giovanna), Gene Ferguson (Percy), Wolfgang Anheißer (Rocheport), Barbara Scherler (Smeton) and Werner Hollweg (Hervey) under Alberto Erede, and has been reissued on CD. In 1986 she recorded live Bach cantatas including Mein Herze schwimmt im Blut, BWV 199 at the inauguration of the Théâtre La Colonne in Miramas, conducted by Dominique Debart. --- polishgreatness.com

Teresa Żylis-Gara (ur. 23 stycznia 1930 w Landwarowie k. Wilna) – polska śpiewaczka (sopran). Po II wojnie światowej razem z rodziną przeprowadziła się do Łodzi, gdzie uczyła się śpiewu, a od 1952 studiowała w WSM u Olgi Olginy. W 1953 zwyciężyła w Ogólnopolskim Konkursie Młodych Wokalistów w Warszawie. W 1956 zadebiutowała w Operze Krakowskiej jako Halka w Halce Stanisława Moniuszki. W 1960 otrzymała III nagrodę na Międzynarodowym Konkursie Muzycznym w Monachium. Następnie śpiewała w teatrach operowych w Oberhausen, Dortmundzie i Düsseldorfie. Przełomem w jej karierze były występy w Paryżu w 1966 oraz na Festiwalu Mozartowskim w Salzburgu w 1968. W 1968 występowała w londyńskiej Covent Garden, w 1969 została zaangażowana do nowojorskiej Metropolitan Opera, a w 1976 do mediolańskiej La Scali. Od 1980 mieszka w Monako.

W jej repertuarze są wielkie role w operach Giuseppe Verdiego, Ryszarda Straussa, Giacoma Pucciniego i Wolfganga Amadeusza Mozarta. Występuje również w repertuarze pieśniarskim,

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