

GRADUATION RECITAL

Sonya Gosse, soprano

Jill Dawe, piano

A Morning Hymn

Alleluia

Henry Purcell
(1659-1695)

Der Hirt auf dem Felsen

Clarinet - Gregory Young

Franz Schubert
(1797-1828)

Ich ging mit Lust durch einen grünen Wald

Rheinlegendchen

Liebst du um Schönheit

Wer hat dies Liedlein erdacht?

Gustav Mahler
(1860-1911)

INTERMISSION

Airs Chantés

Air Romantique

Air Champêtre

Air Grave

Air Vif

Francis Poulenc
(1899-1963)

A Song for the Lord Mayor's Table

The Lord Mayor's Table (Thomas Jordan)

Glide Gently (William Wordsworth)

Wapping Old Stairs (Anon.)

Holy Thursday (William Blake)

The Contrast (Charles Morris)

Rhyme (Anon. 18th Century)

William Walton
(1902-1983)

HENRY PURCELL (1659-1695)

The English church composer Henry Purcell was a pupil of John Blow and succeeded him as organist of Westminster Abbey in 1679. Though he is best known as a composer of theatre music, Purcell composed a number of solo sacred songs, usually in arioso style and probably intended for private devotion.

In 1687 he published a collection of these songs, including some composed by his contemporaries, under the title *Harmonia Sacra*. A second book appeared five years later. Purcell's *A Morning Hymn*, set to a poem by William Fuller, was included in Book I. It is declamatory in style alternating between recitative and arioso. The *Alleluia*, also from *Harmonia Sacra* appropriately complements Purcell's Hymn, though it was composed by his pupil, John Weldon (1676-1736).

FRANZ SCHUBERT (1797-1828)

In October of 1828, Franz Schubert composed *Der Hirt auf dem Felsen*, his last song but one. It was composed for Anna Milder-Hauptmann, a pupil of Salieri, and first soprano at the Vienna Court Opera. On numerous occasions she had asked Schubert to write her a virtuoso vocal piece, but it was not until the final year of his life that he finally fulfilled her request. Although the clarinet part is labelled as obbligato, it is of equal importance with the voice. *Der Hirt auf dem Felsen* is in three distinct sections; the first tells of the Shepherd looking down into a valley from a high rock and singing to his beloved who lives so far away. The second section expresses the shepherd's longing for his loved one, and in the third he rejoices at the return of Spring.

GUSTAV MAHLER (1860-1911)

Although Mahler was concerned primarily with composing large-scale orchestral works, he also wrote approximately forty songs, some of which formed the basis for several of his symphonies. The majority of Mahler's texts were taken from *Des Knaben Wunderhorn*, a very popular collection of German folk songs published in 1806-1808 by Achim von Arnim and Clemens Brentano. In the three songs "Ich Ging mit Lust," "Rheinlegendchen" and "Wer hat dies Liedlein erdacht?" Mahler captures the folksong quality through imitations of nature, the use of military fanfares and the Ländler type of dance tune. "Liebst du um Schönheit," on the other hand, comes from a collection of ten settings of texts by Friedrich Ruckert (1788-1866), composed between 1901 and 1904. This is a touching love song that Mahler addressed to his wife, Alma.

FRANCIS POULENC (1899-1963)

Poulenc's four *Airs Chantés* are settings of poems by Jean Moréas, a conventional symbolist poet. Poulenc despised Moréas' poetry and chose to set his works with the intention of musically poking fun at them. Ironically, and much to Poulenc's amazement, the songs received great public acclaim. He wrote: "I perpetrated in 1927 four *Airs Chantés* on poems by Jean Moréas. I do not admire this poet, but for fun and to tease my publisher and friend Francois Hepp, who adored his work, I decided to set four of his poems to music, promising myself every possible sacrilege..... I am always astonished at myself for having been able to write these songs."

WILLIAM WALTON (1902-1983)

It was indeed unfortunate that William Walton wrote so little for solo voice. His song cycle *A Song for the Lord Mayor's Table* simply whets our appetite for more of the same. These six songs, full of wit, satire and contrasts, feature jazz and impressionistic idioms. Commissioned by the Worshipful Company of Goldsmiths for the Festival of the City of London in 1962, the work was first performed by Elizabeth Schwarzkopf and Gerald Moore. Composed originally for Soprano and piano, Walton subsequently arranged the accompaniment for small orchestra.

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BACHELOR OF MUSIC