

SUSAN DALEY, soprano
Sally Rowsell, piano

Oh, had I Jubal's Lyre (Joshua) G.F. Handel
(1685-1759)
If Music be the Food of Love H. Purcell
(1659-1695)
Man is for the Woman Made realised by B. Britten
(1913-1976)

Der Stern (Op. 69 No. 1) R. Strauss
Freundliche Vision (Op. 48 No. 1) (1864-1949)
Einerlei (Op. 69 No. 3)
Schlechtes Wetter (Op. 69 No. 5)

A Garland for Marjory Fleming R.R. Bennett
(1936-)
i. *In Isas Bed*
ii. *A Melancholy Lay*
iii. *On Jessy Watsons Elopement*
iv. *Sweet Isabell*
v. *Sonnet on a Monkey*

INTERMISSION

A Nightingale Sings to the Rose N. Rimsky-Korsakov
(1844-1908)
The Lilacs S. Rachmaninoff
(1873-1943)
How Fair this Spot

Fiançailles pour Rire F. Poulenc
(1899-1963)
i. *La dame d'André*
ii. *Dans l'herbe*
iii. *Il vole*
iv. *Mon cadavre est doux comme un gant*
v. *Violon*
vi. *Fleurs*

Siete Canciones populares Españolas M. de Falla
(1876-1946)
i. *El Paño moruno*
ii. *Seguidilla murciana*
iii. *Asturiana*
iv. *Jota*
v. *Nana*
vi. *Canción*
vii. *Polo*

PROGRAM NOTES

Handel

George Frederic Handel is best known for his oratorio, **Messiah**. Although his first love was composing operas, Handel turned to oratorio following the demise of his opera company in London, England. "Oh, had I Jubal's Lyre" is taken from the oratorio **Joshua**, composed in 1749. Many of the vocal forms in oratorio are similar to those of the operas of Handel's time. These include the use of coloratura, which is heard in "Oh, had I Jubal's Lyre", and his use of forms such as the da capo aria.

Purcell

Henry Purcell is one of England's most famous Baroque composers, best known for his vocal and stage works. In particular, Purcell is noted for his sensitivity in setting English texts. Since many of his scores are only skeletal scores - with melody and basso continuo accompaniment only - it is necessary to realize the basso continuo part before an accompaniment can be played upon the piano. Benjamin Britten, who had long been intrigued by Purcell's abilities to set English texts, wrote a number of such realisations of Purcell songs for piano and voice.

Strauss

Richard Strauss had a love of composing art songs which was not always shared by his twentieth-century contemporaries. Strauss wrote lied throughout his entire career. Strauss believed that all music must say something definite, and that it must be poetic and expressive. He did not write for one specific voice type, but for a number of definite voice types, and used a great range of expression.

Bennett

Richard Rodney Bennett is one of a new generation of British composers to have reached an international audience. His music is very melodic and traditionally oriented. The cycle **A Garland for Marjory Fleming** was composed in 1969. The poems were written by Marjory Fleming who was born in Scotland in 1803 and died at the age of eight. She left three volumes of journals and some poems, several of which are about her cousin and best friend, Isabella.

Rimsky-Korsakov

Nicolai Rimsky-Korsakov was a member of the well known group of Russian composers known as "The Russian Five". He was one of Russia's most influential composers and teachers, teaching such people as Stravinsky and Steinberg. Rimsky-Korsakov based his melodies on Russian folk tunes, using ancient modal scales and oriental scales.

Rachmaninoff

As a composer, Sergei Rachmaninoff was content to follow in the style of his idol, Tchaikovsky, yet brought a distinctive compositional voice to his works. Rachmaninoff was fond of broad, singing melodies that move mostly by step. Besides composing, Rachmaninoff enjoyed arranging works of his own and of other composers for symphony. "The Lilacs" is only one of two of his songs which he arranged for full orchestra.

Poulenc

Francis Poulenc was a French composer and a pianist. He was also a member of the group of French composers known as Les Six. He was one of the leaders of the Neo-Classical movement in France. Poulenc found writing French art songs to be one of the best means of expressing his personality. His works are equally challenging for singer and pianist.

de Falla

Manuel de Falla's music is very much based on the folk music of Spain. Even though he studied the music of his colleagues Debussy and Ravel, the Spanish folk style always remained a large part of his music. In **Siete Canciones populares Españolas**, each song is reminiscent of a different area of Spain and is based upon the folk songs from each region.