



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Saturday, 6 April 1996 at 8:00 p.m.

**Russette Pack, soprano**  
**Gordon King, piano**

Hemmet den Eifer, Verbannet die Rache

Georg Philipp Telemann  
(1681-1767)

Lynette Stoyles, flute

Freundliche Vision  
All Mein Gedanken  
Der Stern  
Schlagende Herzen

Richard Strauss  
(1864-1949)

Siete Canciones Populares Espanolas

Manuel de Falla  
(1876-1946)

*El Paño moruno*  
*Sequidilla murciana*  
*Asturiana*  
*Jota*  
*Nana*  
*Canción*  
*Polo*

**INTERMISSION**

Vado ma Dove

Wolfgang Amadeus Mozart  
(1756-1791)

Ariettes Oubliées

Claude Debussy  
(1862-1918)

*C'est L'Extase*  
*Il pleure dans Mon Coeur*  
*L'ombre des Arbres*  
*Chevaux de Bois*

Three Theatrical Songs

Milton Babbitt  
(1916- )

*As long as it isn't love*  
*Penelope's Night Song*  
*Now you see it*

*Presented in partial fulfilment of the requirements for Music 455B*



**Memorial**  
University of Newfoundland

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## PROGRAM NOTES

### Georg Phillip Telemann

Telemann was a highly respected composer in the 18th century. He was the first choice of the town council of Leipzig for the prestigious position of Cantor of St. Thomas. Telemann wrote numerous works for the church including passions, oratorios, masses, motets and 1043 cantatas!

### Richard Strauss

Strauss' song style was greatly influenced by the lyricism of Schumann as well as the declamatory style of Wagner. Most of his songs reflect the simplicity of the German folk song with restrained use of decoration. Although known mainly for his symphonic poems and operas, he wrote some 150 lieder, the majority of which were written before 1900.

### Manuel de Falla

Siete Canciones Populares Españolas were written during de Falla's days in Paris between 1907-14. Each song contains folk song melody and texts, and is reminiscent of a different area of Spain. According to de Falla, the rhythmic and harmonic nature of the piano accompaniment is extremely important in reflecting the spirit of the original folk song.

### Wolfgang Amadeus Mozart

Mozart wrote *Vado ma Dove* to be inserted in a revival of Vicente Martin y Soler's opera *Il burbero di buon cuore* which was presented in 1789. The practice of arias being inserted into operas was very popular in the 18th century and lasted well into the 19th century. Singers had great influence and composers bowed to their wishes by writing arias that would show their individual vocal abilities.

### Claude Debussy

The Ariettes Oubliées were written in 1888 to poems by Paul Verlaine. Debussy always attains the deepest relationship between the poetry and the music. The strongest influence on Debussy was that of writers, not musicians. Not only is the meaning of the poetry important but also the rhythm of the language. The piano presents independent rhythmic patterns and colours that contribute to the atmosphere and meaning of the text.

### Milton Babbitt

The *Three Theatrical Songs* were selected from more than a dozen songs written for the musical play *Fabulous Voyage*. This musical however, was never produced. The songs reflect the lighter side of Babbitt, as he is best known for his avant-garde electronic and serial techniques.