



Donald F. Cook Recital Hall
M.O. Morgan Building
Friday, 27 March 1998 at 7:30 p.m.

Neil Edwards, baritone
Leslee Heys, piano
Members of the MUN Chamber Orchestra
Nancy Dahn, conductor

Thus saith the Lord
But who may abide the day of his coming

G.F. Handel
(1685-1759)

Why do the nations so furiously rage together
from *Messiah*

Violin
Kristen Oliver
Angela Pickett
Christopher Anstey
Julia Collins
Amanda Tulk
Tristan Jeffrey
Colin Jeffrey

Viola
Alexandra Fekete
Heather Kao

Cello
Heather Tuach
Martin MacDonald

Harpsichord
Leslee Heys

Deh vieni alla finestra
from *Don Giovanni*

W.A. Mozart
(1765-1791)

Hai gia vinta la causa
Vedro mentr'io sospiro
from *Le Nozze di Figaro*

An die Musik
Erlkönig

F. Schubert
(1797-1828)

Morgen!

R. Strauss
(1864-1949)

INTERMISSION



Memorial

University of Newfoundland

048-044-08-97-15,000

Songs of Travel

The Vagabond
Let Beauty Awake
The Roadside Fire
Youth and Love
In Dreams
The Beautiful Shining Heavens
Whither Must I wander
Bright is the Ring of Words
I have Trod the Upward and the Downward Slope

R. Vaughan Williams
(1872-1958)

Presented in partial fulfilment of the requirements for Music 445B

Program Notes

First performed in 1742, Handel's *Messiah* is undoubtedly the most popular of all works in the choral literature. The alto aria **But who may abide?** was originally written for bass, but Handel himself rewrote it for the higher voice, adding the 'refiner's fire' section with its riveting prestissimo. It is likely Mozart who gave it back to the basses in his version of the oratorio. **Why do the nations so furiously rage together?** is a prime example of the "rage" aria so often given to the bass voice. The rapid triplet passages in the voice part show Handelian coloratura at its demanding best.

In *Don Giovanni* (1787), the licentious young nobleman known more commonly to us as Don Juan has firmly set his sights upon the young and beautiful Zerlina. In fact, he even attempts to spirit Zerlina away the night before her wedding. His quest for her has led him to the home of Donna Elvira, another of his spurned conquests. In the beautiful canzonetta **Deh vieni alla finestra**, Giovanni spins his web imploring Zerlina to come to the window that he may proclaim his love for her and be blessed by the very presence of her beauty. Class conflict, unrequited love, and even a little professional jealousy come to the foreground in Count Almaviva's aria **Vedro mentr'io sospiro** from Mozart's *Le Nozze di Figaro* (1786). Furious at having been duped by a mere servant, the Count vows that he shall take great joy in designing and executing the serf's punishment.

By all accounts, **An die Musik** (the second of two known versions dating from 1827) must be among the best known and best loved songs in the world. Its greatness is inseparable from its simplicity. The broadly sweeping melody begins its growth from the opening phrase and leads unwaveringly to the echoing phrase at the end. Most commonly, the song's success is attributed to the bass line which decisively underpins the melody line; a dialogue between the voice and the piano. **Erlkönig** comes from the opening scene of *Die Fischerin*, a Singspiel written in 1782. There has been much academic debate as to the origin of the word **Erlkönig**, most agreeing that it is likely a mistranslation of the Danish *ellerkonge* (king of the elves). As Goethe's poem is constructed almost entirely in direct speech, it becomes the job of the singer to present the four distinct characters (Narrator, Father, Son, Erl-King) in recognizable fashion. It is the pianist, however, through the repeated octave triplets, who gives the song its demonic power and drive. **Morgen!**, the last of a group of four lieder composed by Richard Strauss in 1894 for his wife-to-be Pauline as a wedding present, is, again a favourite of singers and concert-goers alike. A feature of the text is the manner in which it starts as if in the middle of a sentence. This gave Strauss the idea of giving over to the piano, the opening melody. In fact the singer never really sings the melody as introduced by the piano, but rather interjects against it. The song ends dreamily with a recitative - like sentiment - ending, as it began - mid-sentence.

Ralph Vaughan Williams' **The Songs of Travel** was first performed in 1904 (the final song was found after his death and added to the collection). Robert Louis Stevenson assembled the poetry collection of the same name in 1893, a year before his own death. Neither in the original poems nor in the Vaughan Williams settings do the stories form a narrative sequence though similarities, both musical and literary, may be found throughout the course of the piece. The modal tunes and false-related harmonies in combination with the artful words and deep felt sentiments provides an end result that is somehow both spontaneous and comforting.