



Donald F. Cook Recital Hall
M.O. Morgan Building
Thursday, 13 April 2000 at 7:30 p.m.

Calvin Powell, baritone
Leslee Heys, piano

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| Bob's Aria
from <i>The Old Maid & the Thief</i> | C. Menotti
(1911-) |
| Se Vuol Ballare
from <i>Le Nozze di Figaro</i> | W.A. Mozart
(1756-1791) |
| Pierrot's Tanzlied
from <i>Die Tote Stadt</i> | E. Korngold
(1897-1957) |
| 3 songs from <i>Fünf Lieder, op. 38</i>
<i>Glückwunsch</i>
<i>Der Kranke</i>
<i>Alt - spanisch</i> | E. Korngold |
| Don Quichotte à Dulcinée
<i>Chanson romanesque</i>
<i>Chanson épique</i>
<i>Chanson à boire</i> | M. Ravel
(1875-1937) |

INTERMISSION

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| Songs of Travel
<i>The Vagabond</i>
<i>Let Beauty Awake</i>
<i>The Roadside Fire</i>
<i>Youth & Love</i>
<i>In Dreams</i>
<i>The Infinite Shining Heavens</i>
<i>Whither Must I Wander?</i>
<i>Bright is the Ring of Words</i>
<i>I have Trod the Upward and the Downward Slope</i> | R. Vaughan-Williams
(1872-1958) |
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Presented in partial fulfilment of the requirements for Music 445B



Memorial
University of Newfoundland

PROGRAM NOTES

“Bob” is a hobo. For several months he has taken advantage of an elderly spinster’s hospitality. However, spring has come and it is time for him to move on.

In the aria *Se Vuol Ballare*, Figaro has just discovered the plot of his employer, the count, to seduce Figaro’s fiancé Susanna on the couple’s wedding night. The piece was written in a 3/4 minuet in order to colour Figaro’s opening threat “If you’d like to dance... I’ll show you the tune.”

Pierrot’s Tranzlied is also set as a dance. Pierrot is reminiscing about dancing under the moonlight with his beloved Marrietta. She is no longer in love with Pierrot, but he remains devoted. Korngold, a child prodigy, composed this opera while only twenty. He wrote in a late romantic style which is very evident in his use of rich, lavish sonorities. This is also present in his *Op. 38*, particularly in the second song. In this piece, the poet’s desire to spread his wings and fly is represented by two repeated notes followed by a triplet in the vocal line. All the while, the accompaniment’s rhythmic ostinato of chromatic descending notes conveys a sense of attachment to the earth.

Ravel’s *Don Quichotte à Dulcinée* was his last work published before his death. It was written for a movie based on the popular *Don Quixote* novels, but was not used in the film. Each of the contrasting songs is based on a different Spanish dance rhythm. The first alternates measures of 6/8 & 3/4 in which the self-confident and delusional knight makes promises of superhuman tasks to impress his lady, Dulcinée. The second is a pious prayer in 5/4, while the final is a drunken rant where the piano portrays the unevenness and disorientation associated with being drunk.

The nine *Songs of Travel* deal with themes of oneness with nature, passage and loneliness through self-imposed segregation. The poems were written in the late nineteenth century by R.L. Stevenson while living a hermit’s life in the South Pacific.

Throughout the cycle, Vaughan-Williams uses the piano as a descriptive tool. It represents birds, rivers (*The Roadside Fire*), the plodding steps of the Vagabond, a beating heart (*In Dreams*), nightfall, starlight (*Infinite Shining Heavens*), and even the reluctance in which a young man leaves home (*Youth and Love*).

The composer frequently cites musical quotations from previous songs in the cycle. The best example of this is the final song, which was added posthumously and is only performed with the complete cycle.