



Donald F. Cook Recital Hall  
M.O. Morgan Building  
Tuesday, 2 September 2003 at 8:00 p.m.

**Susan Bennett, soprano**  
**Mark Barter, piano**  
**Rebecca Brown, violin**  
**Andrew Dunsmore, percussion**

- If Music Be the Food of Love H. Purcell (1659 - 1695)
- Wir wandelten J. Brahms (1833 - 1897)  
Spanisches Lied
- Il pleure dans mon coeur C. Debussy (1862 - 1918)  
Chanson triste H. Duparc (1848 - 1933)  
Noël des enfants qui n'ont plus de maisons C. Debussy (1862 - 1918)
- Four Songs for Voice and Violin G. Holst (1874 - 1934)
- Canción de cuna para dormir a un negrito X. Montsalvatge (1912 - )  
Canto Negro
- I Never Saw a Moor R. Pearson Thomas  
Alleluia N. Rorem (1923- )

*Presented in partial fulfillment of the requirements for Music 440B*



## Program Notes

**Henry Purcell** (1659-1695), acclaimed as one of Britain's greatest composers, wrote prolifically for all the major genres of secular vocal music. He approached the English verse with a rhythmic and melodic vitality that few have rivaled. *If Music Be the Food of Love* is the first version he wrote to a set of popular Shakespearean verses. The declamatory style emphasizes the passion and joy found in the discovery of true love.

**Johannes Brahms** (1833-1897), contemporary of Schumann, had a love for the folk-song and chose many folk texts as the basis for much of his vocal writing. *Wir Wandelten* and *Spanisches Lied* are two such pieces. In the first you will hear the voice and piano have equal roles in the expression of the text and often rival one another. The second has a Latin American feel found in its rhythm and harmonic structure as he seeks to paint this mysterious and playful text.

**Claude Debussy** (1862-1918), celebrated composer of French song, is recognized for his highly original musical aesthetic. Chromatic harmonies and unexpected phrase structure, common in his vocal works, deepen the textual meaning and often create an allusive tone. *Il Pleure dans mon coeur* is not an exception as fluidity and strong emotion are immediately introduced by the piano and further intensified by the voice. *Nöel des enfants* is a dramatic story of the most tragic victims of war, children. Driving rhythms and shifting harmonies seek to portray the desperate plea of the persecuted.

**Henri Duparc** (1848-1933) wrote only thirteen songs in his short career yet left a remarkably lasting influence on the French art song. *Chanson Triste*, or Sad Song, displays his ability to create a poetic atmosphere through music. The text, heightened by the harmony, evokes a serendipitous ecstasy of one who has found freedom through the unconditional love of another.

**Gustav Holst** (1847-1934), celebrated English composer of *The Planets*, has been labeled an enigmatic composer for his unconventional composing techniques. *Four Songs for Voice and Violin* are settings of medieval sacred poems where Holst sought to create a perfect union of text and music. Haunting and pure, feeling improvised at times, they express devotion and love for the One who sacrificed so much.

**Xavier Montsalvatge** (1911-2002) Exotic rhythms and rich melody are characteristic of this Spanish composer and critic. *Cancion de cuna para dormir a un negrito* and *Canto Negro* are two of five pieces from *Cinq Canciones Negras*, his most widely performed work.

**Richard Pearson Thomas** ( ), American composer known for his love of concert and theatre music, chose Emily Dickinson's poem as the basis for this soaring selection. A warm melody and rich accompaniment express the awe and reverence felt by a being at the wonder of creation.

**Ned Rorem** (1923- ) is one of America's most celebrated composers. He takes care that spontaneity, complexity and intensity are each portrayed in a natural textual setting. *Alleluia* is an ecstatic expression of joy, worship and thanks for the elements of life we could not live without love, faith, hope and music.