Keene State College Department of Music

STUDENT RECITAL SERIES

presents

Jesse Oberg and Sarah Wolff

Voice, Tenor and Flute

assisted by

Dr. Maura Glennon, Piano

Lauren Casey, Danielle St. Amand, Angelica Monroe, flute

from the studios of Dr. Daniel Carberg and Professor Robin Matathias

– program –

Sonata in F minor for Flute and Piano (1747) Georg Philipp Telemann

 Andante cantabile (1681-1767)

 Allegro

 Andante

 Vivace

If Music Be The Food of Love (1692) Arr. Henry Purcell

 (1659 – 1695)

Hostias (1889) Gabriel Fauré

From *“Requiem”* (1845 – 1924)

Eight Pieces for Flute Solo (1927) Paul Hindemith

 Gemächlich, leicht bewegt (1895-1963)

 Scherzando

Sehr langsam, frei im Zeitmaß

Gemächlich

Sehr lebhaft

Lied, leicht bewegt

Rezitativ

Finale

In Der Fremde (“In a Foreign Land” 1840) Robert Schumann

 (1810 – 1856)

Wiegenlied (“Lullaby” 1868) Johannes Brahms

 (1833 – 1897)

Wandrers Nachtlied (“Wanderers Night Song” 1823) Franz Schubert

 (1797 – 1828)

- Intermission -

Tico-Tico No Fuba (1917) Zequina Abreu

Arranged for Flute Quartet (1880-1935)

 Arr. By Alberto Arantes

Asturiana (“Asturian” 1914) Manuel De Falla

From *Siete Canciones Populares Españolas* (1876 – 1946)

Adieu (“Farewell” 1880) Gabriel Fauré

 (1845 – 1924)

Ideale (“Ideal” 1882) Francesco Paolo Tosti

 (1846 – 1916)

Sonata for Flute and Piano (1956) Francis Poulenc

 Allegro malinconico (1899-1963)

 Cantilena

 Presto giocoso

Sea Fever (1913) John Ireland

 (1879 – 1962)

Linden Lea (1901) Ralph Vaughan Williams

 (1879 – 1958)

Empty Chairs (1980) Claude – Michel Schönberg

From *“Les Misérables”* (1944 - Present)

Sunday, December 8, 2013
3:00 p.m.
Alumni Recital Hall
Redfern Arts Center

This recital is presented in partial fulfillment of the requirements for the degree of
BACHELOR OF MUSIC IN MUSIC EDUCATION

***Audience members are reminded to silence alarm watches, pagers, and cellular phones before the performance. The unauthorized use of audio and video recording devices is prohibited in the Alumni Recital Hall.***– Program Notes –

Sonata in F minor for Flute and Piano (1747) Georg Philipp Telemann

 (1681-1767)

Georg Philipp Telemann was born in Magdeburg in 1681 and belonged to a family that was strongly connected with the Lutheran Church. His father was a clergyman, his mother the daughter of a clergyman, and his older brother also took orders. Telemann’s incredible musical ability saved him from following in the footsteps of his family. As a child he showed considerable musical talent, mastering the violin, flute, and keyboard by the age of ten and composing an opera (*Sigismundus,* on a text by Postel) Telemann’s knowledge and passion for music developed even more while studying at Leipzig University. At first it was intended by his family that he should study language and science, but he already very capable as a musician that within a year of his arrival at the college, he found the student Society of Music*.* Telemann was able to give public concerts, write operatic works for the Leipzig Theater, and in 1703 he became musical director of the Leipzig Opera and was appointed organist at the Neue Kirche in 1704. As a composer Telemann was indeed brilliant, providing an enormous body of work, both sacred and secular. This included 1043 church cantatas, and settings of the Passion for each year that he was at Hamburg, 46 total. While at Leipzig he had written operas and continued to involve himself in performances in Hamburg. He was also active in publishing and selling much of the music that he wrote. Telemann died in Hamburg in 1767 and was succeeded by his godson, Carl Philipp Emanuel Bach, son of Johann Sebastian Bach.

Sonata for Flute and Piano was composed in 1747. This piece follows a typical sonata form that is commonly used in Baroque music. Sonata form is a type of composition in three sections (exposition, development, and recapitulation) in which two themes or subjects are explored according to set key relationships. The first movement of the sonata introduces the piece with a slow, expressive melody that sings out. This movement sets the tone for the piece and keeps the audience listening for what will be heard next. The second movement in this sonata is very exciting and is played at a faster tempo to keep the audience alert and listening! Even though this movement is fast, it carries a beautiful, staccato melody that is built throughout the movement. The third movement is much slower and delicate compared to the second movement. This movement sings out to the audience and contains beautiful ornamentation to create a more dramatic effect. The last movement is fast, lively, and up beat. The sixteenth note runs in this movement give the music the lively and up beat effect.

If Music Be The Food of Love (1692) Arr. Henry Purcell

 (1659 – 1695)

Although incorporating Italian and French stylistic elements into his compositions, Purcell's legacy was a uniquely English form of Baroque music. He is generally considered to be one of the greatest English composers; no other native-born English composer approached his fame until Edward Elgar.

 *If music be the food of love*, with a text by Colonel H. Heveningham, would become one Henry Purcell’s most popular songs. Heveningham's poem praises both music and love. The narrator wishes to hear music until he is filled with joy; his soul is moved to great pleasures and all his senses are stimulated, "Tho' yet the treat is only sound."

Purcell wrote three versions of this piece. The first setting, produced in June 1692, shortly after completing *The Fairy Queen*, is in 2/2 meter and opens with a fluid melody in G minor. Most editions change the meter to 4/4, which significantly alters the articulation. I will be singing an edited version of the first version. At the middle of the song, Purcell quickens the harmonic rhythm, changing harmony on every beat. Repetitions of text are generally set to the same melody, with minor variations, and transpositions. After returning to the tonic, the bass part of *If music be the food of love* becomes very active under a dotted-rhythm melody. Appropriately, the only melisma in the song is on the word, "music." The setting of the second verse, beginning "Pleasures invade both eye and ear," is very nearly the same as that of the first.

Hostias (1889) Gabriel Fauré

From *“Requiem”* (1845 – 1924)

 Gabriel Fauré (May 12, 1845 - November 4, 1924) stands as one of the great French composers of the nineteenth and early twentieth centuries. He single-handedly brought French chamber music to a level where one could reasonably consider it alongside the German tradition. In addition, he is the *locus classicus* of the French art song, as central to that tradition as Franz Schubert is to German Lieder.

 Fauré's reasons for composing his Requiem are uncertain. One possible impetus may have been the death of his father in 1885, and his mother's death two years later on New Year's Eve 1887. However, by the time of his mother's death he had already begun the work, about which he later declared, "My Requiem wasn't written for anything – for pleasure, if I may call it that!" The earliest composed music included in the Requiem is the "Libera Me", which Fauré wrote in 1877 as an independent work. In 1887–88, Fauré composed the first version of the work, which he called "un petit Requiem" with five movements (Introit and Kyrie, Sanctus, Pie Jesu, Agnus Dei and In Paradisum), but did not include the "Libera Me". This version was first performed on 16 January 1888, under the composer’s direction in La Madeleine, Paris. In 1889, Fauré added the "Hostias" portion of the Offertory and in 1890 he expanded the Offertory and added the 1877 "Libera Me". This second version was premièred on 21 January 1893, again at the Madeleine with Fauré conducting. In 1899–1900, the score was reworked for full orchestra. This final version was premièred on 6 April 1900, with Eugène Ysaÿe conducting, and published the following year. In 1924 the Requiem, in its full orchestral version, was performed at Fauré's own funeral.

Eight Pieces for Flute Solo (1927) Paul Hindemith

 (1895-1963)

Paul Hindemith was born in Hanau, Germany, on November 16, 1895 to Robert Rudolph Hindemith and Marie Sophie Warnecke. He was the eldest of three children, and from an early age, exhibited a strong passion for music. Hindemith came from a family of craftsmen, farmers, and shopkeepers. His father strongly pushed for all his children to become fine musicians, so Paul decided to take violin lessons. Hindemith practiced the violin very hard and ended up becoming the first violinist in the Frankfurt Opera Orchestra in 1914. Shortly after Hindemith entered the Hochsche Konservatorium in Frankfurt where he studied conducting, composition and violin under Arnold Mendelssohn and Bernard Sekles. During college, Hindemith supported himself by playing in dance bands and musical comedy outfits. He was the concertmaster for the Frankfurter Museumsorchester from 1915 to 1923 and played in the Rebner string quartet from 1914 in which he played second violin, and later the viola. In 1921 he founded the Amar Quartet, playing viola, and thoroughly toured Europe. In 1922, some of his pieces were heard in the International Society for Contemporary Music festival at Salzburg, which first brought him to the attention of an international audience. The following year, he began to work as an organizer of the Donaueschingen Festival, where he programmed works by several composers, including Anton Webern and Arnold Schoenberg. From 1927 he taught composition at the Berliner Hochschule für Musik in Berlin. Towards the end of the 1930's, he made several tours in America as a violin and viola soloist. He spent some time living in the U.S. and taught at Yale as well. Hindemith is among the most significant German composers of his time. His music was written in his own style and a style similar to Schoenberg. Sadly, Hindemith died in Frankfurt from acute pancreatitis at the age of 68.

Paul Hindemith is known for his very detailed knowledge of each instrument’s properties, as shown by his chamber music and especially his solo and duo sonatas for every modern orchestral and chamber instrument. This same knowledge can be observed in Hindemith's Eight Pieces for Solo Flute. The uncertainty of this charming set of eight short movements makes it stand out. Extreme dynamic and register changes, complicated technical passages, and complex rhythmic figures occur while creating a distinct character for each movement. The contrasting movements have harmonic relationships that reveal a natural subgrouping. According to Vanessa Mulvey, “Some movements proceed from one to the next immediately, and others pause before going on. A 2+3+3 arrangement is suggested or I, II, pause, III, IV, V, pause, VI, VII, VIII. In several parts of this piece, additive rhythm, varied use of the smallest note values, provides a feeling of freedom and improvisation. Hindemith abandons the time signature and writes groups of notes that cannot be counted in one regular beat. Players use the smallest common denominator to count groups of notes. Movements II, III, VII, and VIII have sections with no time signature in which players should feel the gesture rather than count the pulse. The ruhig bewegt section in movement III appears to be in triple meter, and the eighth and sixteenth notes are the common rhythmic values in movement II. A quick eighth-note unit controls the beginning and final sections of movements VIII.”

In Der Fremde (“In a Foreign Land” 1840) Robert Schumann

 (1810 – 1856)

 Robert Schumann (June 8, 1810 - July 29, 1856) was the arch-Romantic composer, thoroughly committed intellectually and emotionally to the idea of music being composed to register the feelings, thoughts and impressions garnered by a sensitive spirit on its journey through life. His journey through life, wrought with the constant ebb and flow of sorrow and success, was the driving force in his compositions.

 Although Schumann is probably know best for his piano concertos, another form of music much favored by Schumann – also taking its inspiration directly from literature – was lieder. The majority of these pieces were written between 1840 and 1849, and included such Romantic masterpieces as *Liederkreis* (two books, Op. 24 and 39), *Frauenliebe und leben*, Op. 42 (1840), and the four books of *Lieder und Gesänge* (1840-50). This is a treasure-trove of wonderful settings, and shows Schumann as a worthy successor to Schubert in this field. *In der Fremde* is one of twelve movements in his *Opus 39* work *Eichendorff Liederkreis*. The text is taken from Joseph Eichendorff's collection called *Intermezzo*, which paints a sorrowful picture of a man far from home, sad and alone, waiting for his death to come so that he might finally find peace.

Wiegenlied (“Lullaby” 1868) Johannes Brahms

 (1833 – 1897)

Cradle Song is the common name for a number of children's lullabies with similar lyrics, the original of which was Johannes Brahms's “Wiegenlied: Guten Abend, gute Nacht” ("Good evening, good night"), *Op. 49, No. 4*, published in 1868 and widely known as Brahms's Lullaby. The lyrics of the first verse are from a collection of German folk poems called *Des Knaben Wunderhorn* and the second stanza was written by Georg Scherer (1824–1909) in 1849. The lullaby's melody is one of the most famous and recognizable in the world, used by countless parents to sing their babies to sleep. The Lullaby was first sung by Brahms's friend, Bertha Faber, as the piece had been written to celebrate the birth of her son. Brahms had been in love with her in her youth and constructed the melody of the *Wiegenlied* to suggest, as a hidden counter-melody, a song she used to sing to him. This particular piece is my all-time favorite. I cannot think of another piece of music that I feel connected to in such a way as that I am able to see the child before me in her cradle. Never has there been a piece so perfectly and tenderly composed. To speak about the accompaniment for this piece is almost unnecessary being as it’s popularity is unlike any other song that Johannes Brahms composed. However, part of the magic of this piece is the subdivision created by the accompaniment. As one listens to the singer, it is impossible to not be taken into the lullaby as you listen to the chord based accompaniment play beneath the melody. This songs timelessness goes a long way towards proving its beauty.

Wandrers Nachtlied (“Wanderers Night Song” 1823) Franz Schubert

 (1797 – 1828)

Franz Peter Schubert (January 31, 1797 - November 19, 1828) is one of the few "Viennese" composers who was truly Viennese born and bred. Schubert's life is the quintessential example of the Romantic notion of the neglected genius who dies in obscurity. Even Mozart, who probably had a harsher life and greater obstacles to overcome, was at least accorded a modicum of recognition in his own lifetime. For Schubert, an entire generation had to pass before his most substantial achievements saw the light of day.

*Wandrers Nachtlied* was written at a time in Schubert’s life when he was at his lowest. Not only had he been fighting a losing battle with Siphilus, but he had also written two operas, both of which failed miserably. *Wanderer's Nightsong II* (Über allen Gipfeln) is often considered the perhaps most perfect lyric in the German language. The poem was written by Johann Wolfgang von Goethe, and is the second of two poems with the same title. Goethe was said to have written it on the evening of September 6, 1780 onto the wall of a wooden gamekeeper lodge on top of the Kickelhahn mountain near Ilmenau where he, according to a letter to Charlotte von Stein, spent the night. The piece, which is written in the key of G-Major, shows the key in the melody. The contrasting slow dancing, minor feel of the accompaniment, portrays the text perfectly as the feel of peace as well as sadness truly breaks through.

Tico-Tico No Fuba (1917) Zequina Abreu

Arranged for Flute Quartet (1880-1935) Arr. By Alberto Arantes

 Born in 1880, Zequinha de Abreu was a prominent Brazilian composer and greatly contributed to the establishment of the choro genre, which is purely a Brazilian instrumental group that often has a fast and happy rhythm. At the age of five, Abreu was already a music enthusiast, spending hours observing musicians at work. Abreu was given a little harmonica and quickly learned to play simple melodies. At seven, he started music classes with Dionísio Machado, and later with José Inácio. At this time, he organized a little band with his classmates at school. At age ten, he joined the group of José de Abreu, and shortly after, in 1894, he entered the Episcopal Seminary to become a priest, his mother's wish. There he began to take harmony classes with the conductor José Pinto Tavares and a priest, Juvenal Kelly. One day, he decided to be a musician, ran out of the seminary, and went back home. On his way home, he composed the waltz "Flor da estrada." The band he formed in his hometown gained local renown. In 1896, he composed the maxixe "Bafo de onça," and soon his xote "D'alva" and waltz "Soluços" were published. In 1899, Abrue married Durvalina Brasil, and soon after formed the Lira Santarritense and Smart Orchestra, both very successful in nearby cities. He worked in an office for a time, but kept composing: choros, waltzes, tangos, and other types of compositions. By 1915, he had already written nearly 100 compositions. In 1917, he played with his orchestra a new composition, still unnamed, at a dance. He commented to his band members that the excited dancers were just like tico-ticos (a kind of small bird) that had just found cornmeal. When he asked for suggestions for the name of the song, bassist Artur de Carvalho replied that he had already named it: Tico-tico no fubá.

Tico-Tico no Fuba’ (”the sparrow in the cornmeal”) found mild success in the dancing rooms of Sao Paolo and Rio de Janeiro throughout the 1920s and 1930s until 1942, when the famous Brazilian choro singer Ademilde Fonseca added lyrics to it. In 1943, it became an international hit after it was played in the Walt Disney animated film *Saludos Amigos*. The actress Carmen Miranda performed it in the 1947 movie Copacabana as well. In 1952, the Brazilian movie Tico-Tico no Fuba’ was released which detailed the life of Zequinha de Abreu. Denis Dumont sang a Cuban version of the song in Woody Allen’s 1987 movie *Radio Days* with Tito Puente on percussion. In the late 1940s, Tico-Tico was one of the most recorded pieces of Brazilian pop music in the world and an international hit. The arrangement for flute quartet is both fun and challenging. It allows the flutist to get a real feel for the Brazilian style of music.

Asturiana (“Asturian” 1914) Manuel De Falla

From *Siete Canciones Populares Españolas* (1876 – 1946)

Manuel de Falla, together with Albeniz and Granados one of the great three Spanish composers, used in extenso Spanish folk music as his main source of inspiration. Manuel De Falla, because his father was an Andalusian (Southern Spain), and his mother a Catalan (Northeastern Spain), came from a family with a double national heritage. Work on *Siete canciones populares españolas* for voice and piano began in 1914, in the last months of the composer’s stay in Paris. *Siete canciones populares* premiered in Madrid as early as 1915, was published in 1922, and transcribed for the violin by Paweł Kochański and for the cello by Maurice Maréchal. *Siete canciones populares* is known in its instrumental version as *Suite populaire espagnole*. A collection of miniatures rather than a cycle, these pieces combined as one whole can be understood as a metaphorical journey through regions of Spanish culture. The lyrical and melancholy character is represented in the suite by two lullabies, the Andalusian Nana and Asturiana from Northern Spain. In his Spanish Suite, Manuel de Falla did more than just reproduce the emotionality of folklore - suspended between deep singing and elemental rhythm - he sublimated it. The musical narration, varying from one individual miniature to the next, draws the audience into a kaleidoscope of colorful images of music and movement, provoking any listener into active participation. For this particular piece, the accompaniment plays a powerful role in the story telling. The accompaniment can be done by either guitar or piano, but I will be using the guitar as I feel it promotes a more somber or sorrowful tone. I love this song because it could move you to tears without even a single note sung by the vocalist. The guitar simply grabs your heart and draws it into the piece instantly.

Adieu (“Farewell” 1880) Gabriel Fauré

 (1845 – 1924)

At the time that *Adieu* was being composed, Fauré was going through a rather tumultuous time, emotionally. He had been engaged to Marianne Viardot but that engagement ended rather abruptly. Despite his sad circumstances, it seemed that Gabriel was far more concerned with creating a marketable song cycle, and shortly there after he wrote a collection of three songs, with texts from three unrelated poems, that describe the feelings of a young man dealing with emotional turmoil. The collection was called *Poëme d’un jour*, and the three songs included in the collection are titled *Poëme d’un jour* (Poem of a Day), *Toujour* (Forever), and *Adieu* (Farewell).

In my opinion, *Adieu* is absolutely the best song of the three. Fauré paints a beautiful picture of longing and need with the sultry, flowing line of the melody. The accompaniment works to only accentuate the Ebb and flow of emotion felt by the subject. The beautifully grabbing middle section only augments this tossing sea of feeling. Although short, the minor key really draws in the listener as you begin to understand the sorrow and eventual acceptance of the inevitable as one begins to realize that his love is never returning. This song requires a fine understanding of restraint, as one must take a step back, and relinquish the final F to a soft end. Our subject is not screaming a hopeful goodbye, but accepting the movement of a love from the present, to the past.

Ideale (“Ideal” 1882) Francesco Paolo Tosti

 (1846 – 1916)

The Italian song composer and singing teacher Paolo Tosti is chiefly and widely remembered for his famous song known as Tosti's farewell. Born in Naples, he established himself in Rome, moving in 1880 to London, where he became singing teacher to the royal family and in 1894 professor of singing at the Royal Academy of Music. He was naturalized in 1906, and knighted in 1908, finally returning to Italy, where he spent his final four years. His drawing-room ballads found particular favor in England in the late 19th century.

 *Ideale* is one of Tosti's most famous *Romanze*, surviving unscathed the decline of the salon in which it had its raison d'être, and has come down to us surrounded by an aura of bygone times. The rhythmic writing of the melody allows the performer lots of space for ornamentation, as well as time for pause and emphasis. Although the ability to take some melodic liberty may seem to increase the ease of performance for this piece, the language and text proves to be a challenge in and of itself. A solid grasp of Italian is absolutely required, and a strong sense of syllabic stress is also incredibly useful. This piece only goes to show that Tosti was at his best when found in a state of mournful reflection or soulful searching. To which one can only add that, however the artistic contribution of the drawing-room ballad may be ranked, it was at least universally recognized that songs such as *Ideale* were 'the best of their kind'.

Sonata for Flute and Piano (1956) Francis Poulenc

 (1899-1963)

Francis Poulenc was born in Paris in 1899. His father ran a chemical corporation while his mother, a pianist, taught Francis to play and music formed a part of family life. He was a very talented pianist and the keyboard dominated his early compositions. He borrowed material from his own compositions as well as those of Wolfgang Amadeus Mozart and Camille Saint-Saëns. Later in his life, the loss of close friends led him to rediscover the Roman Catholic faith and this resulted in compositions of a more strict and structured tone. Poulenc was a member of Les Six, a group of young French and Swiss composers who had links with Erik Satie, Jean Hugo, and Jean Cocteau. Poulenc was also a featured pianist in recordings, including some of his own songs with Pierre Bernac and Rose Dercourt. Poulenc’s last series of major works were pieces written for wind instruments and piano. He was very fond of woodwinds and planned to write a set of sonatas for all of them. Unfortunately he only lived long enough to complete four: flute, oboe, clarinet, and *Elégie* for horn. Poulenc died of heart failure in Paris in 1963 and is buried at the Pére Lachaise Cemetery.

 Poulenc composed Sonata for Flute and Piano in response to a commission from one of America’s most important patrons of contemporary chamber music, the Elizabeth Sprague Coolidge Foundation. Harold Spivacke, chief of the Music Division of the Library of Congress wrote to Poulenc on April 3, 1956 to offer him the chamber music commission. At first Poulenc declined, stating that he was too busy with the orchestration of the opera, *Dialogues des Carmélites,* but a few months later he accepted the commission, spelling out the conditions under which he would agree to write the sonata. It would be dedicated to the memory of Elizabeth Sprague Coolidge. Poulenc reserved the right to the first performance, which was slated for the Strasbourg Festival in June 1957. He promised the first American performance to the Library of Congress.

 In December of 1956 he took up residence at the Hotel Majestic in Cannes, France and began to write the flute sonata. By March 9, 1957 the first two movements were finished. The great flutist, Jean-Pierre Rampal, met with Poulenc on numerous occasions to give advice regarding the sonata, and the first edition, published by J. & W. Chester in 1958, included many discrepancies with the autograph manuscript that Poulenc had presented to the Library of Congress. In an attempt to reconcile these differences, Chester brought out a revised edition, edited by Carl B. Schmidt and Patricia Harper in 1994.

 Poulenc’s flute sonata contains three very different movements. The first movement is the Allegretto malincolico. This movement starts in 2/4 and begins with the characteristic “run” in the flute part, which is repeated throughout the piece. It contains double tonguing, and some tricky finger work in places. It also features Poulenc's trademark motif in the middle section, and ends quietly, leading into the second, slower movement. Cantilena is much slower and quieter. It begins with two notes on the piano, which are echoed by the flute during the course of the next two bars. The haunting tune features minimal decoration, and is accompanied by flowing notes on the piano. In the middle of the piece, the atmosphere suddenly changes to loud high notes on the flute, reaching a top B. However soon after it returns to the original slow tune. The third movement, Presto giocoso, is predominantly loud and fast, and Poulenc' trademark motif mentioned above reappears in the contrasting central section.

Sea Fever (1913) John Ireland

 (1879 – 1962)

From Charles Villiers Stanford, Ireland inherited a thorough knowledge of the music of Beethoven, Brahms and other German classical composers, but as a young man he was also strongly influenced by Debussy and Ravel as well as by the earlier works of Stravinsky and Bartók. From these influences, he developed his own brand of "English Impressionism", related more closely to French and Russian models than to the folk-song style then prevailing in English music. His songs to poems by A. E. Housman, Thomas Hardy, Christina Rossetti, John Masefield, Rupert Brooke and others, are a valuable addition to English vocal repertoire.

This song holds a power in the story it tells. It’s often that we hear beautiful songs in different languages and we guess at and try to decide what they might truly mean. Ireland’s music, coupled with Masefield’s text paints an unmistakable picture. I love how this piece builds throughout until the third verse where the epitome of pride is found in this man having chosen life on the harsh seas. However, and quite contrastingly, the very end shows us a man who realizes that although he takes so much pride in this harsh life, he is still alone, and thus still sad. The accompaniment builds and dies along side the text and melody with a final fading sustain on the word “over”.

Linden Lea (1901) Ralph Vaughan Williams

 (1879 – 1958)

*Linden Lea* is the most popular of Ralph Vaughan Williams' songs, and probably the one piece of music that made him the most money over the course of his life. He wrote it in 1901 while he was working on his Doctor of Music degree at Cambridge, to a text (in Dorsetshire dialect) by the cleric and poet William Barnes (1800-1886). Ralph Vaughan Williams had lately become involved with a new journal on songs and singing called *The Vocalist*; appropriately, its first edition, which appeared in April 1902, featured an article by Vaughan Williams called "A School of English Music" along with the sheet music for Linden Lea.

Among Ralph Vaughan Williams’ friends at Cambridge were the brothers Nicholas and Ivor Gatty, both musicians, who came from the quiet Yorkshire village of Hooton Roberts. Vaughan Williams often visited the Gatty brothers there, and it was at Hooton Roberts that Linden Lea received its first performance on September 4, 1902. Within a few years the song had become extensively well known, so much so that Vaughan Williams could refer in a 1925 letter to "such sins of my youth as Linden Lea, which becomes every year more horribly popular." Over a dozen arrangements exist of the song, which begins with the poet reminiscing about the sights and sounds of Linden Lea, particularly the apple tree which "do lean down low." The mood becomes temporarily agitated as the poet reflects on the money making possibilities in "dark-room'd towns." But, in contemplation of the return trip home, the song ends softly and reflectively. Once again, I feel this song should have a special place in the heart of all performers and audience members alike because the message more than the music is timeless. The lyrics talk of a man’s desire for what is most important to him in life. He is no longer consumed with work or what people may say about him; his focus remains on what is pure.

Empty Chairs (1980) Claude – Michel Schönberg

From *“Les Misérables”* (1944 - Present)

Schönberg was born in Vannes, France, to Hungarian Jewish parents. His father was an organ repairer and his mother was a piano tuner. He began his career as a record producer and a singer. In 1978 he dedicated his attention to musicals when he and Alain Boublil conceived the idea for a stage musical version of Victor Hugo's *Les Misérables*. The original production was staged at the Palais de Sports in Paris in 1980. In 1985 and 1987 respectively, the musical opened in London and on Broadway, to acclaim in each instance. The Broadway production was nominated for twelve Tony Awards in 1987 and won eight, including Best Musical and Best Original Score. *Les Misérables* celebrated its twentieth anniversary in London on 8 October 2005. The Broadway production closed on 18 May 2003, making it the third-longest-running Broadway musical, following *Cats* and *The Phantom of the Opera*.

*Empty Chairs* is one of the most moving and humbling pieces in the entirety of *Les Misérables.* It portrays a young man (Marius) whose life has suddenly been altered by the death of all his friends and loved ones, at the hands of the French army. As a rebel soldier, he and his brethren fought to lead a rebellion against a corrupt government, but certain circumstances allowed Marius to become wounded, and then carried to safety by the father of his love. The guilt that weighs on his heart, drives him to sing this sorrowful song in remembrance and begged forgiveness of his lost friends. He feels himself unworthy to live, as he knows he should have died with the rest of his brothers in arms. I chose this piece to close my performance because I feel it is so very powerful, and it allows me to show a completely different and often unseen part of my musical passion.

– Program Notes Continued (Text) –

If Music Be The Food of Love (1692) Arr. Henry Purcell

 (1659 – 1695)

If music be the food of love,

Sing on till I am fill'd with joy;

For then my list'ning soul you move

To pleasures that can never cloy.

Your eyes, your mien, your tongue declare

That you are music ev'rywhere.

Pleasures invade both eye and ear,

So fierce the transports are, they wound,

And all my senses feasted are,

Tho' yet the treat is only sound,

Sure I must perish by your charms,

Unless you save me in your arms.

Hostias (1889) Gabriel Fauré

From *“Requiem”* (1845 – 1924)

Hostias et preces tibi Domine, We offer unto Thee this sacrifice of prayer

Laudis offerimus and praise
Tu suscipe pro animabus illis Receive it for those souls whom today we
Quarum hodie memoriam facimus commemorate.

Fac eas, Domine, de morte transire ad vitam Allow them, o Lord, to cross from death into
Quam olim Abrahae promisisti et semini eus. the life which once Thou didst

In Der Fremde (“In a Foreign Land” 1840) Robert Schumann

 (1810 – 1856)

Aus der Heimat hinter den Blitzen rot From the direction of home, behind the red flashes

Da kommen die Wolken her, of lightning

Aber Vater und Mutter sind lange tot, There come clouds,

Es kennt mich dort keiner mehr. But Father and Mother are long dead;

 No one there knows me anymore.

Wie bald, wie bald kommt die stille Zeit, How soon, ah, how soon will that quiet time come,

Da ruhe ich auch, und über mir When I too shall rest, and over me

Rauschet die schöne Waldeinsamkeit, the beautiful forest's loneliness shall rustle,

Und keener mehr kennt mich auch hier. And no one here shall know me anymore.

Wiegenlied (“Lullaby” 1868) Johannes Brahms

 (1833 – 1897)

Guten Abend, gut’ Nacht, Rest thee, darling, good night,

Mit Rosen bedacht, ’Mid lilies of white,

Mit Näg’lein besteckt Red roses I’ve spread

Schlupf’ unter die Deck’; All over thy bed.

Morgen früh, wenn Gott will, When the lark leaves its nest,

Wirst du wieder geweckt. God shall wake thee from rest.

Guten Abend, gut’ Nacht, Rest thee, darling, good night,

Von Eng’lein bewacht, Kind angels of light

Die zeigen [um]1 Traum With Jesus will keep

Dir Christkindleins Baum: From evil thy sleep.

Schlaf’ nun selig und süß, They will bring to my love

Schau im Traum’s Paradies. Pretty dreams from above.

Wandrers Nachtlied (“Wanderers Night Song” 1823) Franz Schubert

 (1797 – 1828)

Über allen Gipfeln Over all the peaks

ist Ruh, it is peaceful,

in allen Wipfeln in all the treetops

spürest du you feel

kaum einen Hauch; hardly a breath of wind;

die Vögelein schweigen im Walde, the little birds are silent in the forest...

warte nur, balde only wait - soon

ruhest du auch! you will rest as well.

Asturiana (“Asturian” 1914) Manuel De Falla

From *Siete Canciones Populares Españolas* (1876 – 1946)

Por ver si me consolaba, To see whether it would console me,

Arrime a un pino verde, I drew near a green pine,

Por ver si me consolaba. To see whether it would console me.

Por verme llorar, lloraba. Seeing me weep, it wept;

Y el pino como era verde, And the pine, being green,

Por verme llorar, lloraba. seeing me weep, wept.

Adieu (“Farewell” 1880) Gabriel Fauré

 (1845 – 1924)

Comme tout meurt vite, la rose Like everything that dies quickly,

Déclose, the blown rose,

Et les frais manteaux diapers the fresh multi-colored cloaks [of flowers]

Des prés; on the meadows.

Les longs soupirs, les bienaimées, Long sighs, those we love,

Fumées! gone like smoke.

On voit dans ce monde léger One sees in this frivolous world,

Changer, Change.

Plus vite que les flots des grèves, Quicker than the waves on the beach,

Nos rêves, Our dreams,

Plus vite que le givre en fleurs, Quicker than frost on the flowers,

Nos coeurs! Our hearts.

À vous l'on se croyait fidèle, One believes oneself faithful to you,

Cruelle, Cruel,

Mais hélas! les plus longs amours But alas! the longest of love affairs

Sont courts! Are short!

Et je dis en quittant vos charmes, And I say on quitting your charms,

Sans larmes, Without tears,

Presqu'au moment de mon aveu, Close to the moment of my avowal,

Adieu! Adieu!

Ideale (“Ideal” 1882) Francesco Paolo Tosti

 (1846 – 1916)

Io ti seguii come iride di pace I followed you like a rainbow of peace

Lungo le vie del cielo: along the paths of heaven;

Io ti seguii come un'amica face I followed you like a friendly torch

De la notte nel velo. in the veil of darkness,

E ti sentii ne la luce, ne l'aria, and I sensed you in the light, in the air,

Nel profumo dei fiori; in the perfume of flowers,

E fu piena la stanza solitaria and the solitary room was full

Di te, dei tuoi splendori. of you and of your radiance.

In te rapito, al suon de la tua voce, Absorbed by you, I dreamed a long time

Lungamente sognai; of the sound of your voice,

E de la terra ogni affanno, ogni croce, and earth's every anxiety, every torment

In quel giorno scordai. I forgot in that dream.

Torna, caro ideal, torna un istante Come back, dear ideal, for an instant

A sorridermi ancora, to smile at me again,

E a me risplenderà, nel tuo sembiante, and in your face will shine for me

Una novella aurora. a new dawn.

Sea Fever (1913) John Ireland

 (1879 – 1962)

I must go down to the seas again, to the lonely sea and the sky,

And all I ask is a tall ship and a star to steer her by,

And the wheel's kick and the wind's song and the white sail's shaking,

And a grey mist on the sea's face and a grey dawn breaking.

I must go down to the seas again, for the call of the running tide

Is a wild call and a clear call that may not be denied;

And all I ask is a windy day with the white clouds flying,

And the flung spray and the blown spume and the seagulls crying.

I must go down to the seas again, to the vagrant gypsy life,

To the gull's way and the whale's way where the wind's like a whetted knife;

And all I ask is a merry yarn from a laughing fellow-rover,

And quiet sleep and a sweet dream when the long trick's over.

Linden Lea (1901) Ralph Vaughan Williams

 (1879 – 1958)

Within the woodlands, flow'ry gladed,

By the oak trees' mossy moot,

The shining grass blades, timber-shaded,

Now do quiver underfoot;

And birds do whistle overhead,

And water's bubbling in its bed;

And there, for me, the apple tree

Do lean down low in Linden Lea.

When leaves, that lately were a-springing,

Now do fade within the copse,

And painted birds do hush their singing,

Up upon the timber tops;

And brown-leaved fruits a-turning red,

In cloudless sunshine overhead,

With fruit for me, the apple tree

Do lean down low in Linden Lea.

Let other folk make money faster

In the air of dark-roomed towns;

I don't dread a peevish master,

Though no man may heed my frowns.

I be free to go abroad,

Or take again my homeward road

To where, for me, the apple tree

Do lean down low in Linden Lea.

Empty Chairs (1980) Claude – Michel Schönberg

From *“Les Misérables”* (1944 - Present)

There's a grief that can't be spoken.
There's a pain goes on and on.
Empty chairs at empty tables
Now my friends are dead and gone.

Here they talked of revolution.
Here it was they lit the flame.
Here they sang about `tomorrow'
And tomorrow never came.

From the table in the corner
They could see a world reborn
And they rose with voices ringing
I can hear them now!
The very words that they had sung
Became their last communion
On the lonely barricade at dawn.

Oh my friends, my friends forgive me
That I live and you are gone.
There's a grief that can't be spoken.
There's a pain goes on and on.

Phantom faces at the window.
Phantom shadows on the floor.
Empty chairs at empty tables
Where my friends will meet no more.

Oh my friends, my friends, don't ask me
What your sacrifice was for
Empty chairs at empty tables
Where my friends will sing no more