

KANSAS STATE COLLEGE OF PITTSBURG

PITTSBURG, KANSAS

DEPARTMENT OF MUSIC

presents

Jeff Angwin

Bass-Baritone

Debra Barnes

Harpisichord and Piano

PEGGY TOMPKINS, CELLO

CHRIS COOTS, TRUMPET



McCRAY AUDITORIUM

FRIDAY, JULY 15, 1966

8:15 P.M.

P R O G R A M

I

Purcell Strike the viol

Purcell Arise, ye subterranean winds ("The Tempest")

Purcell Sound the trumpet

Purcell (c. 1659-1695) was reared in an atmosphere of court life and composed twenty-four odes and welcome songs for courtly occasions. Although the texts are frequently bombastic and the writing shows traces of routine and haste, the odes contain some of Purcell's most exquisite music. Both "Strike the viol" and "Sound the trumpet" are odes. The latter ode was so popular that succeeding composers of odes for royal birthdays introduced it into their own productions until after the middle of the 18th century. Purcell's "Arise, ye subterranean winds" is from a semi-opera, "The Tempest," an adaptation by Dryden and Davenant from Shakespeare's play. Purcell's songs make great demands on the soloist, requiring dramatic delivery and execution of florid passages.

II

Brahms Nicht mehr zu dir zu gehen (Op. 32, No. 2)

Never more to go near thee, love, I promised . . . Ah, speak but one word . . . give life or death to me . . .

Brahms Wie bist du, meine Koenigin (Op. 32, No. 9)

How delightful you are, o my queen, with your gentle graces!

Loewe Der getreue Eckart (Op. 44, No. 2)

"O, if only we were home . . . the ghostly sisters come . . . they'll drink the beer which we have fetched with so much trouble!" "Be quiet, little children, let these ghostly sisters drink, they will reward you tonight," said an old man . . . The ghostly horrors approached . . . they gurgled and gulped the beer until the mugs were empty . . . "We'll receive only blows and scoldings from our parents!" "No, everything will go well, little ones, just say nothing," said their old friend, the faithful Eckart . . . Arriving home, the children placed the mugs before their parents who drank from the mugs until early morning . . . In amazement, the parents questioned the children about this wonder of the never-empty mugs . . . heeding the faithful Eckart's advice, the children remained silent . . . but, finally, they told all that had happened . . . at once the mugs were empty! Moral: If your little tongue is in painful need to say something, remember talking is dangerous, silence is safe . . .

Loewe Edward (Op. 1, No. 1)

Whose blood has dyed your sword so red?

Edward! Edward! Why look you so grieved and afraid?

I have killed my fine falcon!

Such red blood flows not in falcons' veins, your sword is far redder
than that!

My princely steed died of my anger, for having killed my falcon!

Your steed was old, and this blood is not his, and there is terror in
your eyes!

With it I killed my own father!

But how shall you atone for such sin, and how will you ever find
peace?

At night and through storms I will travel by sea!

Do you forget your children, your wife?

Let them go begging for I never will see them again.

And what have you to leave your mother?

The curse of hell be with you through all eternity for leading me
into the deed!

Brahms (1833-1897) had a deep attachment for German folk music and was chiefly concerned with beauty of melody, rhythm and musical texture. The sombre North German side of him is expressed with particular power in "Nicht mehr zu dir zu gehen." In "Wie bist du, meine Koenigin" his more genial, lyrical side is allowed to assert itself fully.

Loewe (1796-1869) was one of the most prolific ballad composers in the Romantic Era. Most ballads are fairly long poems, alternating narrative and dialogue in a tale replete with romantic adventures and supernatural incidents. "Edward" was the first ballad Loewe composed. Both "Edward" and "Die getreue Eckart" use musical motifs for characterization and for creating atmospheres expressed in the text. The ballads resemble folk songs in their melodic simplicity.

III

Castelnuovo-Tedesco Three Sephardic Songs

(Please refrain from applause between numbers)

1. Montanas al tas y marinadas

You lofty mountains, tell me where my beloved is!

O, my love, don't you see my pain?

O, if only you loved me as I love you!

2. Ven y veras

Now we must enjoy the love that binds us both . . .
As the trees weep for rain, so do I weep for you . . .

3. Una noche

In the evening when all is still, I'll come to your
secret chamber . . . Leave the door unfastened and
let the candle be extinguished . . . Ta ra la y la y
hoppa! I know that you care for me, you know that
I care for you . . . May the Lord grant that your
mother sleeps tightly tonight . . . Ta ra la y la y
hoppa!

Castelnuovo-Tedesco was born in Florence, Italy, on April 3, 1895. In 1939, he emigrated to the United States because of racial laws promulgated by Mussolini. He is now an American citizen and has been active as a film composer. In his vocal music, Castelnuovo-Tedesco refrains from merely throwing into relief the imagery of the poetry he chooses and endeavors instead to express its essence by a definite atmosphere and a continuous musical movement. The "Three Sephardic Songs" definitely show the character of the Sephardic, or Spanish Jew, through the use of Hebraic Chant and Spanish dance texts (Asturiana and Jota). His songs are accounted some of the most successful and effective of the present century.

IV

Gershwin Three songs from "Porgy and Bess"

I got plenty o' nuttin'
A woman is a sometime thing
It ain't necessarily so

Gershwin's (1898-1937) songs have long been recognized as unique by laymen and professionals (Ravel, Stravinsky, Schoenberg, among them). His great melodic talent and genius for rhythmic invention are apparent in the songs from his Negro Opera "Porgy and Bess," which is an American opera in folk manner. "Porgy and Bess" was produced in Boston on September 30, 1935, and its songs attained popularity promptly.