

# Kansas State College of Pittsburg

Pittsburg, Kansas

## DEPARTMENT OF MUSIC

**JEFF ANGWIN**

Bass-Baritone

**EDWARD OATHOUT**

Harpsichord and Piano

### Chamber Ensemble

Bonnie Trimmer, Violin

Duane Lash, Violin

Jane Daniels, Viola

Karen Jones, Bassoon

Lois Wilson, Bassoon

Larry Rawdon, Cello

Jean Farris, Organ



Friday, December 1, 1967

McCray Auditorium

8:00 p. m.

## PROGRAM

### I

- Dank sei Dir, Herr. . . . . Handel  
Thanks be to Thee, O Lord, Thou hast led forth thy  
chosen folks, Israel!
- Nel riposo e nel contento ("Deidamia"). . . . . Handel  
In contentment, smiling, my life serene and holy now  
gently and slowly passes...
- Revenge, Timotheus cries ("Alexander's Feast"). . . . . Handel

The peak of English baroque music was reached in Handel (1685-1759). Handel was a naturalized English citizen of German birth who came to England by way of Italy to try his fortune by writing Italian opera. The art of music was never more international and Handel's music reflects a variety of styles. The norm of a Handel song is the "da capo aria". His work ranges from such exaltingly sustained songs as "Dank sei Dir, Herr" and the beautifully melodic "Nel riposo e nel contento" to "Revenge, Timotheus cries", which conveys the most formidable of vocal heroics, employing an instrumental style with wide melodic leaps, complex rhythms and lengthy florid passages.

### II

- Vier ernste Gesaenge . . . . . Brahms  
(To be sung without interruption)
1. Denn es gehet dem Menschen (Ecclesiastics, III)
  2. Ich wandte mich (Ecclesiastics, IV)
  3. O Tod (Ecclesiastics, 41)
  4. Wenn ich mit Menschen-und mit Engelszungen redete (Corinthians, XIII)

Brahms selected texts from the Old and New Testaments and combined them in an overwhelming Hymn to Death. The "Vier ernste Gesaenge" is a tremendous solo cantata. However, it also resembles an oratorio--the choice of Biblical texts, the exclamatory style of the vocal part, inclining now to recitative now to aria, the partially archaic style of the composition and the orchestral-like treatment of the piano part. A rugged pessimism dominates the first two songs, in which the vanity of all things earthly is proclaimed with hopeless austerity. There is no lightening of this dark mood until the third song, which at its close sings of the blessedness of death for all the weary and heavy laden. The climax comes in the fourth song, which glorifies the power of love.



### III

Beau Soir (Bourget) . . . . . Debussy  
Enjoy the pleasures of being alive, while you are young  
and the evening is beautiful, For as the wave goes to  
the sea, so we go to the grave.

La Mer (Verlaine). . . . . Debussy  
The sea has all qualities, Terrible and gentle... A friendly  
breeze haunts its waves, and sings to us: "You without hope,  
You may die without suffering. "

Le Son du Cor (Verlaine). . . . . Debussy  
The sound of the horn echoes mournfully through the  
woods... The soul of the wolf cries in that voice... As if  
to emphasize this hushed lament, The snow falls...  
across the blood-stained sunset, And the air seems like a  
sigh of autumn.

Mandoline (Verlaine). . . . . Debussy  
The serenading swains and their lovely listeners exchange  
insipid remarks... the mandolin chatters... La, la, la, la,  
la...

Don Quichotte a Dulcinée (Morand). . . . . Ravel  
(To be sung without interruption)

1. Chanson Romanesque  
If ever for rest you are yearning, I'll hush the winds and  
seas, my love... If ever for morning you sigh, I'll banish  
the night from the sky... But if ever I hear you cry, "Give  
me your life! Prove how you love me!"... Blessing you  
still, I shall die! O Dulcinée!
2. Chanson Epique  
Saint Michael, come! her champion let me be!... Give to  
my spirit purity and lend my heart sweet piety, and lift  
my soul in ecstasy, undying! An angel watches ever near  
me, my own beloved, so like you Madonna, maid divine!  
Amen.

### 3. Chanson à Boire

Lady ador'd! Wherefore this sorrow? I live in your glances divine. Say not that love and good wine bring to us mortals grief tomorrow! Ah! Drink then! drink to joy! For good wine makes you laugh! Who wants a maiden silent and pale, who frowns to see her love drinking. Ah! Drink then..

Written for Chaliapin, the famous Russian bass, to sing in a film of Don Quixote but were never used. There is a Spanish flavour about the first song (Chanson Romanesque) with its alternation 3/4 and 6/8 rhythm and guitar-like accompaniment, and there is a Rabelaisian gaiety, a highly-coloured booziness, about the final Chanson à Boire. Ravel's songs show clarity, fastidiousness, wit, harmonic richness and melodic subtlety.

## IV

Sure on this shining night (Agee). . . . . Barber  
The Queen's face on the summery coin (Horan). . . . . Barber  
I hear an army (Joyce). . . . . Barber

Jamuel Barber's (b. 1910) songs are always melodic. They do not follow a stereotyped pattern. Each setting is carefully conceived, capturing the mood and the expression of the text. "Sure on this shining night" is the best of Barber's early songs, written in the romantic tradition of Brahms. It is the first song in which Barber treats the voice and piano in canonic imitation. In "The Queen's face on the summery coin" the somewhat bizarre (almost surrealistic) text is reflected in the musical setting. There are many false relations and there is virtually no feeling of harmonic progression in the traditional sense. "I hear an army" is considered one of the most important modern songs. It is a powerful setting of a poem which is in essence a "dream vision".