



COLLEGE of
FINE ARTS

School of Music

Presents:
Artist Diploma Recital
Ndumiso Nyoka, Tenor
Stephen Carey, Piano

Program

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| Comfort Ye, Ev'ry Valley | <i>Messiah</i> | G. F Handel (1686-1759) |
| Die Forelle Wasserflut Erstarrung | <i>D550; Op. 32</i> <i>Winterreise, D911</i> <i>Winterreise, D911</i> | Franz Schubert (1797-1828) |
| Il mio Tesoro | <i>Don Giovanni</i> | W. A Mozart (1756-1791) |
| La promesa La Gita in Gondola La Danza | <i>Soirees Musicales</i> | Gioachino Rossini (1792-1868) |
| <i>Pause</i> | | |
| Al amor | | F.J Obrados (1897-1945) |
| C | <i>Deux Poèmes De Aragon</i> | Francis Poulenc (1899-1963) |
| Weep You No More My Life's Delight Damask Roses Brown Is My Love By The Fountain Side Fair House Of Joy | <i>Seven Elizabethan Lyrics</i> | Roger Quilter (1877-1953) |

Program Notes

Comfort Ye, Ev'ry Valley

G. F Handel (1686-1759)

George Frideric Händel, who spent the majority of his career in London, was a German, later British, Baroque composer who became well known for his operas, oratorios, anthems, concerti grossi and organ concertos. Before settling in London in 1712, Handel received considerable training in Halle and as a composer in Hamburg and Italy; in 1727 he became a naturalized British subject. He was highly influenced both by the great Italian Baroque composers and by the polyphonic choral tradition of Middle Germany. On classical composers such as Mozart and Beethoven, he would become a major influence. Handel literally starts the work with powerful word painting in the very first aria, or air, of the composition "Ev'ry valley shall be exalted." Many a composer would be able just to write a melody with half of Handel's elegance, but he went far further. "The text is:" Every valley will be exalted and every hill and mountain made low; the straight crooked and the simple rough places. "When the tenor sings the phrase," crooked, "Handel switches between two notes; he writes one long note with straight, and the impact contrasts beautifully uneven with smooth.

Die Forelle
Wasserflut
Erstarrung

D550; Op. 32
Winterreise, D911
Winterreise, D911

Franz Schubert (1797-1828)

These pieces are among the most popular of Schubert's 600 or so songs. In A Major, better known as the Trout Quintet, Die Forelle is best known as the basis for the theme of the fourth movement of the Schubert Piano Quintet. The lyrics of the song were written from an onlooker's viewpoint on a riverbank enjoying watching the "happy little fish" swimming in the river. A fisherman soon arrives and captures the trout, much to the dismay of the onlooker. The cycle of twenty-four poems by Müller, Die Winterreise, is rich in conventional Romantic imagery, utilizing universal archetypes at the same time. The cycle was not born in isolation, as with all works of art, but rather in a modern sense that had its origins in the past and its outreach to the future. Though favorite themes for the Romantics, the myth of the Wanderer and the winter journey boasts a long history that stretches back to ancient civilization at the same time as it marches forward to the pages of culture of the twentieth century from its prominence in the nineteenth century. In Wasserflut, he muses about how his tears will be absorbed by the snow, then thaw in the spring and flow into the water with them. This stream's flow can feel their warmth once again as it flows through the house of his beloved with a single chromatic melisma depicting the word "Weh"

(woe) signals the increasing agony of the poet-singer and on Erstarrung, stunned by the loss of his love, to remind him of happier days, he looks desperately for some patch of green grass under the snow. But everything, including his frozen heart, is dead around him. The agitated piano accompaniment reflects his inner turmoil, while his reluctance to let her memory go is painted by the avoidance of cadence at the end.

Il mio Tesoro

W. A. Mozart (1756-1791)

'Il mio tesoro,' from Don Giovanni of Mozart, marks the first time we have seen Don Ottavio go from a fawning, sensitive system of support, to a real man with a strategy. For a tenor, it's no simple task; Mozart writes long sentences, big leaps, coloratura, and those delicate phrase endings that can make any singer sweat.

La promesa
La Gita in Gondola
La Danza

Soirees Musicales

Gioachino Rossini (1792-1868)

The Italian composer of operas (39), sacred music, art songs, chamber music, and some instrumental parts was Gioacchino Rossini (1792–1868). Rossini was the most famous opera composer in history until his retirement in 1829. He was trained in both piano and cello music. He died in Paris, but 21 years after his death, his remains were transferred to Florence. A collection of songs for solo soprano with a few duets for mezzo-soprano and soprano is *Les soirées musicales*. It is sung both in Italian and in French, and the songs are mostly not performed together. They each tell a different story and have different styles that concentrate more on the theme of *bel canto*.

Al amor

F.J. Obrados (1897-1945)

"Al amor" was written (1897-1945) by Fernando J. Obradors. This is part of his popular collection of songs, *Canciones Clásicas Españolas*, which was issued in 1941 in four volumes. These song sets are largely responsible for Obradors' renown as a composer of music, and are now considered to be staples of voice recitals in Spanish repertory. Obradors grew up in Barcelona, and at the Municipal Music School he studied piano. In composition, harmony, and counterpoint, he was self-taught. He later became principal conductor of the Orchestras of Liceu and Radio Barcelona, as well as of the Gran Canaria Philharmonic.

Orchestra. Melodically, this piece is an arrangement of a common tonadilla, the theatrical roots of a Spanish musical song style. The text is taken from Cristóbal de Castillejo's (1491-1556) poem. Castillejo wrote the poem based on writings by Catullus, the Roman poet of the first century B.C.E.

C, Deux Poemes De Aragon

Francis Poulenc (1899-1963)

Poulenc's song "C" uses a text written by Louis Aragon, which appeared in Poulenc's 1943 "Deux Poèmes de Louis Aragon" along with a setting of Aragon's "Fêtes Galantes." Both poems by Aragon, considered to be the father of the Surrealist movement, appeared in his 1942 collection entitled "Les Yeux d'Elsa." After visiting the Soviet Union as a member of the Communist Party, he broke from surrealism and finally emerged as a French Resistance leader. "While crossing one of the bridges, the opening verses of the poem represent the ancient chivalric days: descriptions of a wounded knight, the castle of a mad duke, "and a meadow dancing with a eternal betrothed. "O my France, O my forsaken France, I have crossed the bridges of C."—is the end of the song. The poem uses a lot of imagery, alluding to "the overturned cars and the unprimed arms and the ill-dried tears.

Weep You No More
My Life's Delight
Damask Roses
Brown Is My Love
By The Fountain Side
Fair House Of Joy

Seven Elizabethan Lyrics

Roger Quilter (1877-1953)

The 1908 'Seven Elizabethan Lyrics' is not a true song cycle, but a well-contrasting series of individual songs, perhaps the best single volume of songs ever created by the composer. It is difficult to understand why the others are so rarely carried out in view of the success of the last of the party. Weep You No More has words from the Third Book of Ayres, 1603, by John Dowland. The setting of Dowland itself is memorable and has contributed to the same words in at least eight twentieth-century settings; the version of Quilter stands up to the competition well. My Life's Delight comes from the Third Book of Ayres by Thomas Campion and conveys with great success the passion of the poem. Roses of Damascus and Brown is my Love are both miniature jewels, never forgotten until heard. By a Fountainside is from Act I Scene 2 of the masque Cynthia's Revels of 1600 by Ben Jonson, while Quilter may have considered the words published eight years later in Henry VIII's Canzonets to Three Voices.