Amy Wood, Voice
Eva Hodge, Piano

Program

Er, der Herrlichste von Allen
Robert Schumann
(1810-1856)

Ständchen
Franz Schubert
(1810-1856)

Verborgenheit
Hugo Wolf
(1860-1903)

Liebst du um Schönheit
Gustav Mahler
(1860-1911)

Alma del Core
Antonio Caldara
(1670-1736)

Come Raggio di Sol
Sebben, Crudel

Soir
Gabriel Fauré
(1845-1924)

Nuit D’Étoiles
Claude Debussy
(1862-1918)

Oh, Quand Je Dors
Franz Liszt
(1811-1886)

Vocalise Op. 34, No. 14
Sergei Rachmaninoff
(1873 – 1943)

Intermission

from St. Matthew Passion BWV 244
Blute Nur
Ich will dir mein Herze schenken
J.S. Bach
(1685-1750)

from Three Songs to Poems by Miriam Waddington
Old Chair Song
The Snow Tramp
John Beckwith
(1927 - )

from Street Scene
What Good Would the Moon Be?
Kurt Weill
(1900-1950)

from Le Nozze di Figaro
Porgi Amor
W.A. Mozart
(1756-1791)

from Canciones Clasicás Españolas
La Mi Sola, Laureola
Al Amor
Del Cabello Mas Sutil
Chiquitita La Novia
Fernando Obradors
(1897-1945)

Amy Wood is from the class of Professor Benjamin Butterfield

This recital is presented as part of the requirements for the Bachelor of Music in Performance program.

Reception to follow in the Lounge.

April 21st, 2012 8pm
Phillip T. Young Recital Hall
MacLaurin Building
Free Admission
German Lieder
Lied is a German word literally meaning song. This genre blossomed during the nineteenth century, setting poems of high literary aspirations. Robert Schumann (1810-1856), Franz Schubert (1810-1856), Hugo Wolf (1960-1903), Gustav Mahler (1860-1911) are highly esteemed composers of this genre. ‘Er, der Herrlichste von Allen’, ‘Ständchen’, and ‘Liebst du um Schönheit’ speak of love. The first; a song of unabashed admiration from afar, the second of longing and the third; a plea for true love untarnished by lust for beauty, youth or treasure. ‘Verborgenheit’ speaks of the overwhelming emotional experience of being alive.

Italian Art Song
These songs, by composer Antonio Caldara (1670-1736), arise out of the Italian Baroque tradition in which music-making was highly prized and funded by many of the royal courts. ‘Alma del Core’ and ‘Sebben, Crudele’ are anthems of admiration and fidelity. ‘Come Raggio di Sol’ explores ‘a ray of sunlight on a calm sea wherein lies a hidden tempest’ as a metaphor for a peaceful demeanor which conceals a myriad of darker emotions.

French Chanson
These three songs are drawn together by their themes of evening and night. ‘Soir’ by Gabriel Fauré (1845-1924) and Claude Debussy’s (1862-1918) ‘Nuit D’Etoiles’ paint magical night scenes that set the stage for sentiment. ‘Oh, Quand Je Dors’ by Franz Liszt (1811-1886) recounts a visit to a lover’s bedside as they sleep. It references the Italian scholar and poet Petrarch. After having given up his vocation as a priest, the sight of a woman named Laura in the church of Sainte-Claire d’Avignon awoke in Petrarch a lasting passion. Laura was forever unattainable to him and inspired many of his poems.

St. Matthew Passion BWV 244
This sacred oratorio was written in 1727 for solo voices, double choir and double orchestra. The libretto, written by Christian Friedrich Henrici, is derived from chapters 26 and 27 of the Gospel of Matthew. It is widely regarded as one of the masterpieces of classical sacred music.

Porgi, Amor
This aria, from Mozart’s opera Le Nozze di Figaro, finds the Countess alone in her boudoir, lamenting her husband’s infidelity.

Canciones Clasicas Españolas
Fernando Obradors (1897-1945) served as conductor of the Gran Canaria Philharmonic Orchestra and taught at Las Palmas Conservatory. Between 1921 and 1941 he wrote four volumes of arranged classic Spanish poetry.