BALL STATE UNIVERSITY
SCHOOL OF MUSIC

presents

DAVID GRESHAM
tenor

in

SENIOR HONORS RECITAL

assisted by

Victor Dyni, piano

UNIVERSITY HALL
Saturday, April 25, 1981
5:30 P.M.
PROGRAM

Five Mystical Songs
1. Easter
2. I Got Me Flowers

Di Schöne Müllerin
1. Das Wandern
4. Danksgung an den Bach
7. Ungeduld

Il mio tesoro from Don Giovanni

TOTAL ECLIPSE from Samson
Then Shall The Righteous Shine Forth from Elijah
Thou Shalt Break Them from Messiah

Now Sleeps The Crimson Petal
O Mistress Mine
Do Not Go My Love
Miranda

Una furtiva lagrima from L'elisir d'amore
La donna è mobile from Rigoletto

Ralph Vaughan Williams (1872-1958)
Franz Schubert (1797-1828)
Wolfgang Amadeus Mozart (1756-1791)

Georg Friedrich Händel (1685-1759)
Felix Mendelssohn (1809-1847)
Georg Friedrich Händel
Roger Quilter (1877-1953)
Roger Quilter
Richard Hageman (1882-1966)
Richard Hageman
Gaetano Donizetti (1797-1848)
Giuseppe Verdi (1813-1901)

David Gresham is a student of Patricia Thomas-Scheuer.

This recital is presented in partial fulfillment of the requirements for the degree Bachelor of Music and of the Honors Program at Ball State University.
**COMPOSER NOTES**

**Ralph Vaughan Williams**

Born and raised in England, Ralph Vaughan Williams was educated at Carterhouse, Cambridge, and the Royal College of Music. Early in his career he became interested in the collection and revival of folksong. He soon found that traditional melodies went well with his own compositional style, and the English folksong was a strong influence in his music. Vaughan Williams achieved a uniquely-personal style in his work and was capable of a wide range of expression. He disliked insincerity in music, and his own compositions are examples of uncompromising honesty. His works include symphonies, choral works, operas, chamber music, and many songs.

The *Five Mystical Songs*, with texts by George Herbert, were originally written for chorus, orchestra and baritone solo. Today, however, they are often performed as individual pieces by solo voice and piano.

**Franz Peter Schubert**

Schubert was born in Vienna and learned to play the violin, piano, and organ at an early age. In 1808 he became a chorister at the Imperial Chapel in Vienna, and later studied at the Royal City College. Schubert composed his first song at the age of 14, and by the age of 16 was composing a great amount of music with incredible speed. This prodigious outpouring of music was to continue until his death. Schubert composed in all idioms of the romantic period. His works include symphonies, piano sonatas, chamber works, masses, and over 600 songs.

Schubert, though he was one of the most recognized composers of his time, was never able to make profitable arrangements with his publishers, and, as a result, was often short of cash. Illness plagued him throughout his career, but he never stopped composing. Schubert set to music the poetry of Goethe, and he also set the poetry of his personal friends such as Mayrhofer, Müller, and many others.

*Die Schöne Müllerin (The Beautiful Miller’s Daughter)* is a cycle of 20 songs set to the poetry of Wilhelm Müller. The cycle tells of a young man and his unsuccessful attempt to gain the love of the miller’s beautiful young daughter.

**Wolfgang Amadeus Mozart**

Wolfgang Amadeus Mozart was born in Salzburg, the son of Johann Georg Mozart. Wolfgang and his sister, Maria Anna, were both child prodigies, and the elder Mozart, a composer and violinist, taught and arranged tours for his talented young children. Wolfgang began composing at the age of 5, and by the age of 10 had completed his first three symphonies and some 30 other works. On his European tours Mozart was introduced to the works of C.P.E. Bach, Händel, Haydn, Gluck and many others. Mozart was no doubt influenced by the works of these composers and was able to incorporate their techniques into his own personal style. Mozart was a master of the classical style in all forms of the period. His works include symphonies, sonatas, quartets, concertos and operas.

The opera *Don Giovanni* was first performed at Prague in 1787. The libretto is by Lorenzo da Ponti and tells a story based on the medieval legend of Don Juan. In the opera, Don Giovanni has killed the father of Donna Anna, and in the aria *Il mio tesoro* Don Ottavio, the lover of Donna Anna, declares he will avenge the wrongs done to his beloved.

**Georg Friedrich Händel**

Händel (anglicized to George Frideric Handel) was born at Halle in Saxony where, as a child, he studied music in grammar school. In 1702 he entered the University of Halle and became cathedral organist there. A year later Händel left Halle and went to study opera in Hamburg. After working with the Hamburg opera for three years, Händel travelled throughout Italy and became associated with the leading musicians of Rome, Florence, Naples and Venice. He met the leading Italian composers of the day, including Corelli and Alessandro Scarlatti. At the age of 25 Händel left Italy to become Music Director at the Electoral Court of Hanover.

In 1712 Händel wished to go to London and was granted a leave of absence from the Court of Hanover, provided he returned in a reasonable amount of time. Händel had still not returned to Hanover two years later when the Elector became King George I of England, and the truant composer was reluctant to present himself at court. Before long, however, Händel was restored to
favor and enjoyed the patronage of the royal family for the rest of his London career. For nearly 20 years Handel composed opera for the London stage. After a time, however, the London public grew tired of Italian opera, and during the 1830's Handel turned to writing oratorios which were sung in English. The Messiah was first performed in Dublin in 1742, and Samson was premiered in London later the same year.

**Felix Mendelssohn**

Felix Mendelssohn was born in Hamburg and as a boy demonstrated talent as a composer, conductor and pianist. In 1817 he was sent to Berlin to study composition with Carl Friedrich Zelter. During his life Mendelssohn held positions as Music Director in Düsseldorf and as conductor of the Gewandhaus orchestra in Leipzig. With Schumann and others he helped found the Leipzig Conservatorium. It was Mendelssohn who was greatly responsible for the revival of J.S. Bach's music by giving a performance of the St. Matthew Passion in 1829. Mendelssohn was a well-rounded composer whose works include symphonies, choral works, stage music, chamber music, songs and piano and organ music. Mendelssohn's music was popular in his time and the oratorio Elijah was no exception. Elijah was first performed at Birmingham in 1846 and was well-received by the English people.

**Roger Quilter**

Born in England, Quilter was educated at Eaton and later studied composition at Frankfurt. Quilter first received recognition in 1900 when a set of his songs entitled Songs of the Sea was performed at Crystal Palace. Before long several touring recitalists had songs of Quilter in their repertoires. Quilter was fond of setting the words of Shakespeare and other Elizabethan poets. His songs are very well written for the voice and display an amazing sensitivity in his style. O Mistress Mine is from his set of Three Shakespeare Songs, Opus 6, and Now Sleeps the Crimson Petal is an individual song set to the poetry of Lord Tennyson.

**Richard Hageman**

Richard Hageman was an American composer and conductor of Dutch birth. He studied with his father at the Amsterdam New Music Institute and later at the Brussels Conservatory. He conducted at the Netherlands opera company before coming to the United States, and in America he held positions as conductor of the Metropolitan Opera (1908-1922), Chicago Civic Opera (1922) and the Los Angeles Grand Opera (1923). He later became head of the opera department at the Curtis Institute of Music, and often worked for Paramount Studios, Hollywood. His works include an opera, orchestral pieces, film music and many art songs of which Do Not Go My Love and Miranda are fine examples.

**Gaetano Donizetti**

A native Italian, Donizetti studied at Bergamo and Bologna. He composed in many forms, including symphony, oratorio, chamber music and church music. However, Donizetti is primarily remembered as a composer of opera, a prolific writer who composed over 70 operas during his career. Donizetti relied on the taste and judgment of the Italian people in his music. His operas were well-received during his lifetime and are a reflection of life in Italy during early 19th Century. As often happens with works popular in their day, few of Donizetti's operas have survived the judgment of history. However, some have withstood the test of time, and L'elisir d'amore is one of them. It is one of Donizetti's finest comic operas, and the aria Una furtiva lagrima is one of the best in the tenor repertoire.

**Giuseppe Verdi**

Like Donizetti, Verdi is primarily remembered as a composer of opera. Verdi followed Donizetti in a long tradition of Italian opera composers. Verdi's style matured as his career progressed, and his work is considered to be the consummation of traditional Italian opera. Rigoletto was first performed at Venice in 1851. There are many things which make Rigoletto a masterpiece: the famous quartet, the aria Caro Nome, the impressive storm music of the third act, and the unifying recurrence of the great tenor aria La donna è mobile.