

Ouachita Baptist University

Scholarly Commons @ Ouachita

Faculty Performances

Faculty Publications

2-20-1964

William Lamar Horton in a Faculty Recital

William Lamar Horton

Ouachita Baptist University

Follow this and additional works at: https://scholarlycommons.obu.edu/fac_perform



Part of the [Music Education Commons](#), and the [Music Performance Commons](#)

Recommended Citation

Horton, William Lamar, "William Lamar Horton in a Faculty Recital" (1964). *Faculty Performances*. 141.
https://scholarlycommons.obu.edu/fac_perform/141

This Program is brought to you for free and open access by the Faculty Publications at Scholarly Commons @ Ouachita. It has been accepted for inclusion in Faculty Performances by an authorized administrator of Scholarly Commons @ Ouachita. For more information, please contact mortensona@obu.edu.

Quachita Baptist College

ARKADELPHIA, ARKANSAS

Division Of Fine Arts

FACULTY RECITAL

WILLIAM LAMAR HORTON, Baritone

Bill Trantham, Pianist

MITCHELL HALL

February 20, 1964

8:00 P.M.

P R O G R A M

I

Solo Cantata 56 J. S. Bach (1685-1750)

“Ich will den Kreuzstab gerne tragen”

The audience is requested to join in singing the final chorale.

II

Vier ernste Gesänge Johannes Brahms (1833-1897)

Den es gehet dem Menschen

Ich wande mich

O Tod, wie bitter

Wenn ich mit Menschen

III

Dover Beach Samuel Barber (1910-)

IV

Avant de quitter ces lieux Charles Gounod (1818-1893)

from FAUST

Votre toast, je peux vous le rendre

Georges Bizet (1838-1875)

from CARMEN

V

La Procession Cesar Franck (1822-1890)

Les gars qui vont a la fete Francis Poulenc (1899-)

from CHANSONS VILLAGEOISES

Danse Macabre Camille Saint-Saens (1835-1921)

PROGRAM NOTES

Solo Cantata No. 56 J. S. Bach

Of his two solo cantatas for bass voice, Bach's lofty heights are achieved to the fullest in this cantata, composed for the nineteenth Sunday after Trinity. The first aria, "I with my cross-staff gladly wander," from which the entire work takes its name, evidences the fact that Bach conceived the human voice as being capable of performing in a manner comparable to that of a stringed instrument, with seemingly unending phrases and difficult intervallic relationships, both of which are among the foremost characteristics of his vocal music. Bach's supreme faith in Deity is splendidly portrayed in the text of the first aria, in which he proclaims that his cross-staff comes from God, and will lead him to His promised land, where all sorrow and pain will be buried forever, and God shall wipe away all tears. The text of the latter portion of the first aria is obviously based on the seventh chapter of the Book of Revelation. In contrast, the second aria is a joyful and moving setting in which triumph is claimed by sinful man, and death is trampled beneath man in his acknowledging of his strength in the Lord. A solemn chorale closes the work with a plea for death to come quickly and end all sorrows. In accordance with the practice in the day of Bach, the audience is invited to join in singing the final chorale.

Vier ernste Gesänge Johannes Brahms

The "Four Serious Songs" are the last vocal compositions by Brahms, written during impending death in 1897. These four songs represent the greatest heights Brahms ever reached in vocal literature. The texts are taken from Ecclesiastes, Ecclesiasticus, and I Corinthians. The characteristic wide intervals and lush chromatic harmonies which flavored Brahms' music are heard even in these final compositions.

1. One thing befalleth the beasts
2. So I returned and considered oppressions
3. O death, how bitter art thou
4. Though I speak with tongues of men and angels

Dover Beach Samuel Barber

A high degree of expressiveness and lyricism makes "Dover Beach" one of the foremost works of Samuel Barber, the Pennsylvania born composer who wrote this remarkable composition when he was only twenty-one years of age. This poem of Matthew Arnold was originally scored for string quartet. The poet, reminiscing at Dover Beach in England, recalls the better times of the past, and of the former peaceful days at Dover Beach. ". . . but now the world hath really neither joy, nor love, nor light, nor certitude, nor peace, nor help for pain, swept with confused alarms of struggle and flight, where ignorant armies clash by night."

Les gars qui vont a la fete Francis Poulenc

This delightful song comes from a cycle of songs entitled "Village Songs." It relates the amusing story of a group of young men who, in an evening of frivolity, sample the night life of France. This "tongue-in-cheek" music is among the finest writing of Poulenc, the brilliant French composer whose style shows the influence of Maurice Ravel.

Danse Macabre Camille Saint-Saens

It is interesting to note that "Danse Macabre" was originally a song, having been transcribed and consequently best known as an orchestral composition. The tempo of this work demands an accomplished pianist, and the singer is at no loss for words.