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Thomas Wayne Bolton in a Voice Recital

Thomas Wayne Bolton
Ouachita Baptist University

Glenda Plummer
Ouachita Baptist University

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Ouachita Baptist University

Division of Fine Arts

presents

Thomas Wayne Bolton

Tenor

Pupil of David Scott

in

Recital

assisted by

Glenda Plummer, pianist

April 21, 1967

Calvary Baptist

7:30 p.m.

Church

PROGRAM

I

- Deh piu a me non v'ascondete *Bononcini*
- Strike the Viol *Purcell*
- Hark, How All Things in One Sound Rejoice *Purcell*
- The Creation *Haydn*
- Recit. And God Created Man
Aria. In native worth and honor clad

II

- Lieder eines fahrenden Gesellen *Mahler*

I. Wenn mein Schatz Hochzeit macht

My dear love weds today. All will be merry there, but my heart is filled with despair.

II. Ging heut Morgen uber's Feld

Dewdrops hung on grass and tree, as at dawn I took my way. The merry finch sang to me, and echoes answered far away.

III. Ich hab' ein gluhend Messer

There is a glowing dagger within my breast. Oh pain! Oh grief! In every joy and every bliss, so deep I feel the dagger's kiss.

IV. Die zwei blauen Augen

Though you are near, I know that you can ne'er be mine, for I must say farewell.

III

Chantons la Gloire ----- *Campra*
O sing the glory of the Lord, for He will reign over all.

Romance ----- *Debussy*
O fragrant spirit of heavenly lays, which I inhaled 'mid
garden ways of the dear soul.

La Cloche ----- *Saint-Saens*
Lone in the darkling tower with summit crenelate, whence
thy deep voice descends o'er the roofs which vibrate, Oh!
bell hung far above, a soul is near to thee, who doth often
itself give a sad solemn cry, and doth mourn in its love as
thou dost in the sky!

IV

Una furtiva lagrima (*L'Elisir d'amore*) ----- *Donizetti*
On her fair cheek a tear I see, as if at heart she envied me
my gay companion's joy. Why do I look further? 'Tis so!
She loves me, I know it!

V

Hermit Songs ----- *Samuel Barber* ✓

V. The Crucifixion

VI. Sea-Snatch

VIII. The Monk and His Cat

X. The Desire for Hermitage

The "Hermit Songs" are settings of anonymous Irish texts of the eighth to thirteenth centuries written by monks and scholars often on the margins of manuscripts they were copying or illuminating—perhaps not always meant to be seen by their Father superiors.

There will be a reception immediately following in the fellowship hall.