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Thomas E. Long in a Senior Voice Recital

Thomas E. Long

Ouachita Baptist University

Thomas W. Bolton

Ouachita Baptist University

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OUACHITA BAPTIST
UNIVERSITY

Division of Fine Arts

presents in

Senior Recital

THOMAS E. LONG, Baritone

MITCHELL HALL AUDITORIUM

April 30, 1968

Eight O'Clock

PROGRAM

I

In Quiet Faithfulness J. S. Bach
from Schemelli's Gesangbuch (1685-1750)

The Passion According to St. Matthew J. S. Bach

Recit: At evening, hour of calm and rest
Aria: Make thee clean, my heart from sin

II

The Seasons Franz Joseph Haydn

Recit: At last the bounteous sun (1732-1809)
Aria: With joy the impatient husbandman

Faust Charles Gounod

Avant de quitter ces lieux (1818-1893)

III

Il Trovatore Giuseppe Verdi

Recit: Tutto'e deserto (1813-1901)
Aria: Il balen del suo sorriso

IV

Dichterliebe Robert Schumann

Im wunderschönen Monat Mai (1810-1856)

Aus meinen Tränen spriessen
Die Rose, die Lilie, die Taube
Wenn ich in deine Augen seh'
Ich will meine Seele tauchen
Im Rhein, im heiligen Strome
Ich grolle nicht
Und wussten's die Blumen
Das ist ein Flöten und Geigen
Hor' ich das Liedchen klingen
Die alten, bösen Lieder

V

Fog

Roy Harris
(1898-)

Silent Noon

R. Vaughn Williams
(1872-1958)

Thou Wilt Keep Him in Perfect Peace

Eric H. Thiman
(1900-)

This recital is presented as partial fulfillment of the requirements for the degree of Bachelor of Church Music.

Mr. Long is assisted by Mr. Thomas W. Bolton, and is a student of Dr. William L. Horton.

You are cordially invited to a reception in Flennikin Memorial Drawing Room immediately following the performance.

USHERS

Miss Kristiann Long
Master Timothy Long

PROGRAM NOTES

by

Thomas E. Long

I

These selections present excellent examples of the wide contrast of J.S. Bach's music; that is, the strophic hymn with traditional harmony to the complex construction of his larger works, such as the Passion.

Bach, stating his faith in God through music, gives an excellent opportunity for this performer to voice his testimony for the One to Whom his life is committed.

II

Franz Joseph Haydn, the master of the symphonic form, also excelled as a master in the composition of two notable oratorios. This selection, from The Seasons, is indicative of his understanding of the voice, and his charming wit is heard in the use of motifs lifted from other works composed by the incomparable "Papa Haydn."

In this Cavatina, from the opera Faust, young Valentine is leaving his home and sister Margarita to give himself in defense of his country, taking with him a good-luck charm given him by Margarita. However, in spite of the charm and the memory of his sister, he feels that his first call is that of the soldier, even to the point of giving his life for the defense of the country he loves and those comrades-in-arms.

III

As the Count di Luna and his followers come upon the scene of a convent, where the beloved of the Count abodes, a strange silence of the usual singing is present. But believing they are in safety, the plot is laid to remove all obstacles which might prevent the Count from wedding Leonora, even though she thought him to be dead.

His pleading and emphatic statement says "She is mine alone!", and sings of the storm of love within his heart, and that it can only be calmed by her standing by him.

IV

The cycle Dichterliebe, "Poet's Love", contains sixteen songs, and is a beautiful example of the ability of Robert Schumann to write for piano and voice. Although Schumann was primarily noted as a pianist, he has displayed here the subtleness of intertwining the melodic line between the voice and piano.

The poems by Heinrich Heine tell of the one who has given his whole heart to the one he loves. He loves her, even though he knows of her wickedness, and the shadows and the "snake that feeds" upon her heart. His emotions are so entwined with love and hurt, even though she has chosen another to wed.

The dreams, the songs, the memories are all placed in a large coffin, larger than "the tun at Heidelberg," which must be borne away to be lowered into the sea. "Do you know why the coffin so large and heavy must be? I also sunk my love and my pain therein."

V

In the contemporary works, one can see the ability of the composers to describe graphically through music the scenes which are demanding on the singer to capture in the same sense. One can almost feel the fog creeping in around him, and can sense the perfect tranquility of an English silent noon.

In the final selection, one can only know the perfect peace that is of God through personal experience, and is the testimony of the singer.