

Homage to the Lute and Lyre

- I. The Lyre's Liar
- II. The Lute's Not Mute
- III. Lyre and Lute

Darby A. Shaw
(b. 1945)

Vocal Example of group of songs by one composer (quotes on song titles)

"My Bonnie Lies Over the Ocean" Jezebel Cheese
"My Bernard Ran Away from His Bonnie" (1799 – 1897)
"Brie or Gouda: Always a Hard Choice"

Example of selected movements from a larger work (instrumental) (no italics for generic works; italics for programmatic titles)

From Concerto in Q-sharp minor, Op. 4450 Jebediah Malvern
II. Andante (1888 – 1974)
IV. Extra fasto

From *Homage to the Lute and Lyre*

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Vocal Example of group of songs by several composers

"Per la Gloria" Composer 1
(dates)
"Song 2" Composer 2
(dates)
"Song 3" Composer 3
(dates)

Vocal Example of more than one aria from an opera or oratorio

From *Messiah* (italics of large work; quotes around individual arias) Georg Frideric Händel
"Rejoice greatly, O daughter of Zion" (1685 – 1759)
"How beautiful are the feet of them" (NOTE: capitalize first words, proper nouns)

Vocal Example of one aria from an opera or oratorio

"Voi che sapete" from *Le Nozze di Figaro* Wolfgang Amadeus Mozart
(1756 – 1791)

Vocal Example of one aria from a musical (quote title and capitalize all/most words)

"Not While I'm Around" from *Sweeney Todd* Stephen Sondheim
(b. 1930)

Vocal Example of two or more songs from a musical

From *The Sound of Music* Richard Rodgers
"How Do You Solve a Problem Like Maria?" (1902 – 1979)
"Edelweiss" Oscar Hammerstein II
"You are 16 going on 17" (1895 – 1960)

If you have an intermission, centered and bold between those parts of your program:

INTERMISSION

Final notes:

Guests are invited to a reception in the Johnson Band Center immediately following the recital.

Examples of **program notes** follow from John Mooney. In general, give the context of the piece's original composition (year composed and for whom/why). Provide interesting features about the piece and its movement(s), giving the listener one or two things to listen for. If it is a premiere then put the date of the piece's composition date above in the program. If you include artists who performed the piece in your program notes (notable concert artists), you must provide their dates. Include your name at the end, and if you do find research, cite it internally only: "This set of Poulenc songs were initially conceived to be performed by women (Deeter, 2017)." Note the way references to named movements are handled: italicize Italian tempo markings. All other questions, check with your chair/studio teacher.

Some other tips:

- Major and Minor are always capitalized: D major and B Minor (no hyphen). Only use a hyphen with keys that are followed by sharp or flat, and do not capitalize "flat" or "sharp" (see below)
- B-flat Major NOT B-Flat Major or B flat/B Flat
- C-sharp Minor NOT C-Sharp Minor or C sharp minor
- See the Chicago Style Manual for more information or ask your studio teacher

Program Notes

Seven Variations on “Bei Männern, welche Liebe fühlen”

In 1801, Ludwig van Beethoven composed a remarkable piece for cello and piano in E-flat major, entitled *Bei Männern Variations*. The melodies of Bei Männern were from the opera *The Magic Flute*, composed by Wolfgang Amadeus Mozart (1756 – 1791). Beethoven dedicated the work to Count Johann von Brown-Camus (1767 – 1827), described by the composer as “the first patron of my muse.” The variations are classified as works without opus numbers, WoO (Werke ohne Opus), with the theme and seven variations reflecting the duet of Pamina and Papageno from the first act of Mozart’s opera. The dialogue of the duet is represented by the interchange between piano and cello. Beethoven’s close attention to structural clarity and texture propels Mozart’s theme to a new level in that each of the seven variations are unique and can be distinguished from each other. While Variation 4 is striking, being composed in the key of E-flat Minor, Variation 6 presents a lyrical *Adagio*. The final variation being so joyous, distinguishes “Bei Männern” as a masterpiece essential to cello performance repertoire.

Chant du Ménéstrel, Op. 71

Russian Composer Alexander Glazunov was born in St. Petersburg where he began piano studies at age nine. It was not long before he starting composing music, and at age 14, Glazunov began musical studies with Rimsky-Korsakov. As Glazunov composed symphonies, ballets, string quartets, and sonatas, his reputation as a highly regarded composer reached worldwide status. His composition, *Chant du Ménéstrel*, (song of the Minnesingers), Op. 71 (1901) was dedicated to Alexander Wierzbilowicz (1850 – 1911), solo cellist to the Tsar and a Professor at the St. Petersburg Conservatory. The Minnesingers were 12th and 13th century German poet-musicians who roved the countryside singing of courtly love, much like the French Troubadours. Written in 1901, the highly Romantic *Chant du Ménéstrel* begins with a very slow tempo in the key of F-sharp Minor. As the composition transitions to the key of D Major, the tempo increases before returning to the original key and slower tempo marking the work’s conclusion.

Sonata in B-flat Major for Cello and Piano, Op. 45, No. 1

Felix Mendelssohn composed the Sonata in B-flat Major for Cello and Piano Op. 45, No. 1 in 1838, while serving as musical director the Leipzig Gewandhaus Orchestra. Although this sonata is rarely performed, it is considered a masterwork for cello, and was composed for Mendelssohn’s brother, Paul, who in addition to being a banker, played cello. The sonata consists of three movements where the cello and piano are an exquisite team presenting the transformative blithe spirit of Mendelssohn. From the beautiful cello melodies, to the piano having the melody while the cello does the accompaniment, the first movement concludes in jubilation. The slower second movement, in G Minor, is a theme and variations movement, where the cello interjects some pizzicato along with a quiet conclusion. The finale, *Allegro assai*, is in rondo form with lots of joyful interaction between the cello and piano. Usually rondo movements conclude loudly, but not this one. It finishes in a quieter, contented mood, returning to parts of the theme found in the first movement, but in a lighter, more jovial tone.

Program Notes by John Mooney