

**SMS Lunchtime Recital Series
Trinity Term 2013**

Week 1, Friday 26th April, 1:15pm, Somerville Chapel

Aimee Taylor (flute), Lucy Nolan (harp)

Works by Johann Sebastian Bach and Henk Badings

Week 2, Friday 3rd May, 1:15pm, Somerville Chapel

Daniel Wyman (baritone), Robert Smith (piano)

Songs/Arias by Mozart, Wolf, Debussy, Korngold and Vaughan Williams

Week 3, Thursday 9th May, 8pm, Somerville Chapel

Emily Winkler (soprano), Luke Faulkner (piano)

Week 3, Friday 10th May, 1:15pm, Somerville Chapel

James Soper (saxophone), Orly Watson (piano)

Week 4, Friday 17th May, 1:15pm, Somerville Chapel

Oxford Guitar Ensemble

Works by Purcell, Brouwer and Villa-Lobos

Week 5, Friday 24th May, 1:15pm, Somerville Chapel

Luke Faulkner (piano)

Works by Rachmaninov, Chopin and Godowsky

Week 6, Friday 31st May, 1:15pm, Somerville Chapel

Douglas Knight (clarinet)

Week 7, Friday 7th June, 1:15pm, Somerville Chapel

Lucy Nolan (harp)

Week 8, Friday 14th June, 1:15pm, Somerville Chapel

Glenn Wong (countertenor), Orly Watson (piano)

Admission is free. There will be a retiring collection in aid of Somerville Choir's next CD recording project.

SMS Recitals Coordinator: Stefan Schwarz (New College)

Somerville Music Society

Website: www.somervillemusicsociety.com

Facebook Page: www.facebook.com/somervillemusicsociety

YouTube Channel: www.youtube.com/user/somervillemusicoc



Somerville Music Society

Lunchtime Recital Series, 3 May 2013



Daniel Wyman, baritone

Robert Smith, piano

Wolfgang Amadeus Mozart (1756-1791)

Deh vieni alla finestra
(from *Don Giovanni*)

Leporello, Don Giovanni's wing-man, is posing as Giovanni and leads a mistress, Elvira, into the street leaving the real Giovanni (a womaniser by nature) to serenade her maid who sits at the window.

Felix Mendelssohn Bartholdy (1809-1847)

Auf Flügeln des Gesanges
(from *Sechs Gesänge*, op. 34)

A poem by Heinrich Heine, one of Germany's most important poets. Mendelssohn sets it to music as the second of his *Six songs for voice and piano*. I like to believe that Mendelssohn was not naive in his setting of this text (as Richard Stokes would have it), and it is indeed a love story of a man with honest and genuine desires for his potential partner. It is however true that Heine was a cynic of love as he tended to fail miserably in that department. "Heine's irony - the condescending diminutive ('Herzliebchen')" (R. Stokes).

Hugo Wolf (1860-1903)

Gebet

The poet Eduard Mörike and Hugo Wolf both had an individual artistic output that cannot be matched in quantity or quality by many in Germany or indeed the world. Mörike's works were perceived as being "naive romantic" whilst he was alive and for years after. It is now thought that instead of a poet of idylls he was actually a poet avoiding the emotional outbursts and sex-driven topics that drove the poets of the day. *Gebet* starts with the simple faith that both happiness and sorrow come from the Lord. He does however ask that he could have a middle ground and send neither too much happiness nor sadness. This poem would have struck a particular chord with Wolf as he led a very emotionally bi-polar life. Wolf was a composer who didn't simply write an accompaniment for the words but set out to write music which would assimilate and embody the text. Debussy was his French counterpart. His muso-poetical (a phrase coined by Wolf) settings were both mature and faithful to the text.

Claude Debussy (1862-1918)

La mer est plus belle

Debussy and Paul Verlaine are another powerful duo for European song writing. Debussy starts the poem with a sense of ebb and flow in the accompaniment, which is the sea at rest moving quickly into the wrath of the sea shown by the quick harmonic rhythm and large contour painted by the vocal line.

Erich Wolfgang Korngold (1897-1957)

Mein Sehnen, mein Wähnen (Tanzlied)
(from *Die tote Stadt*)

After the young, beautiful dancer Marietta has made a toast with the rest of her troupe, she asks Fritz to sing a song. He sings a yearning dance song that looks into his past.

Ralph Vaughan Williams (1872-1958)

Love bade me welcome
(from *Five Mystical Songs*)

From his cycle *Five Mystical Songs* come this beautiful setting of George Herbert's religious poem. Herbert was a priest himself and often expressed his religious beliefs in his poetry. In this song he names God Love, as it is the gospel writings also. The man deems himself not worthy of entering Heaven, but Love continues to forgive and takes blame for the man's wrongdoing, giving him no reason not to enter.

(Programme Notes: Daniel Wyman)

Daniel Wyman, baritone

Born in Northampton, Daniel started singing from the age of 8. He is now in his second year at Birmingham conservatoire studying under Henry Herford.

Singing for 11 years he was Head Chorister and then Choral Scholar at All Saints' Church Northampton. Since leaving his post at All Saints' he has been asked back as a soloist. Most recently as the baritone soloist for Puccini's *Messa di Gloria*. He has also sang as bass soloist in Monteverdi's *Vespers* for Geoff Weaver and the Wolverhampton Chamber Choir.

Since undertaking his studies at music college, Daniel has received coaching from Helen Yorke, Andrew King, Simon Nicholls and Robert Markham. He has regular tutelage from Julian Pike (Head of Vocal Studies). Daniel is a member of the Conservatoire Chamber Choir, Camerata and Chorus performing various works from Bach's B Minor Mass to in-house student compositions, largely under the direction of Paul Spicer and Jeffrey Skidmore. Highlights of his studies include singing in Puccini's *Gianni Schicci* from *Il trittico*.

Daniel has kindly been invited to sing with the Choir of Somerville College, Oxford, on three tours to Germany, Italy and Lancashire.

Robert Smith, piano

Currently Somerville's Junior Organ Scholar, Robert began his musical life aged 5 when he began learning the piano, achieving Grade 8 Distinction aged 13. Thereupon he also took up the organ under the tutelage of Henry Fairs at the Birmingham Conservatoire, where he remained for five years. During this time he performed regularly and participated in several masterclasses, notably at Lincoln's Inn and at St Chad's Cathedral, as well as accompanying several vocal groups associated with the Birmingham Conservatoire. He also played regularly for his parish Church in Bournville, Birmingham.

Upon reaching Oxford he now receives lessons from William Whitehead, recently accomplishing his ARCO diploma, for which he was rewarded with a prize. Robert also maintains his piano studies with Margaret Newman, achieving a DipABRSM aged 16, winning numerous prizes in music competitions, both for his solo playing and as part of a piano trio.

Website: www.robert-smith.org.uk