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# MASTERS SPECIAL PROJECT RECITAL PROGRAMME

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Jacob Crabtree - Tenor



This recital is part of the special project for my research Masters in performance. Therefore, it will follow the same points and exhibit the same techniques that I will be exploring in more detail within my lecture recital. For my special project I have been researching and comparing the differences and similarities in both the classical and jazz vocal techniques. As a result, this recital will be split in to two halves. Within the first half I will be accompanied by John Keys on the piano and will be focussing on mainly classical vocal technique, looking at popular works in Italian, German, English and French, all of which contain varied styles and techniques. Within the second half of the recital, I will be accompanied by a small band consisting of Marcus Cutler-Corker on piano, Simon Paterson on double bass and Ed Jennings on drum kit. I will be focussing on jazz vocal technique through the performance of various popular standards and songs, showing some of the many different styles of jazz harmony and rhythm.

### **Ich grolle nicht – Robert Schumann (1810 -1856)**

Schumann, born in Germany, is considered one of the most influential composers of the romantic period and a great contributor to the art of lieder, German song. Composed in 1840, This is the 7<sup>th</sup> of sixteen songs from Schumann's most popular song-cycle *DichterLiebe*. Despite the words, written by Heinrich Heine, talking of not holding a grudge against a partner that has left, Schumann's accompaniment suggests otherwise in this somewhat intense and powerful lied.

### **An die Musik – Franz Schubert (1797-1828)**

This Lied is a hymn to the art of music and is perhaps one of Schubert's best-known songs due to its beautiful melody and harmony. The lyrics for the song come from a poem written by Franz von Schober and talk of the gratitude and love for music. Schubert was an Austrian born composer and despite dying at the young age of 31, is today ranked as one of the most successful classical composers of his time with an extensive collection of compositions including over 600 songs.

### **O del mio dolce ardor - Christoph Willibald Von Gluck (1714-1787)**

Despite being born in Bavaria, which is today part of Germany, Gluck was an influential writer of French and Italian opera, spending most of his composing life in Vienna. This aria was written in 1770 for the opera *Paride ed Elena* (Paris and Helena) which closely follows the story of Homers Iliad and the battle of Troy. The words to this aria, written by Raniero de' Calzabigi, place us in Sparta. We hear Paris telling us of his joy after having been awarded the Queen of Sparta's hand, Helena (the face that sailed a thousand ships), after telling the Goddess Aphrodite that she was the most beautiful of the Goddesses.

### **Danza fanciulla gentile - Francesco Durante (1684 -1755)**

Although there is little known about this song, it can be found in the repertoires of many classically trained tenors and sopranos, including that of Luciano Pavarotti and Frederica Von Stade. This short tune was originally written as a solfeggio, a wordless vocal exercise, by

Durante who was well-known as a singing teacher. However, in the 19<sup>th</sup> Century words were added to the melody, along with an exciting piano accompaniment to create the song we hear today. The song is an invite to come and join the dance.

### **Après un Rêve – Gabriel Fauré (1845-1924)**

First published in 1878, 'Après un rêve' is the first of Fauré's *Trois Melodies* and is perhaps one of his most popular vocal pieces. The song's title translates to 'After a Dream' and the lyrics, adapted by Romain Bussine, talk of a dream world in which the singer is flying with a loved one before being awaked and pleading to return the romantic fantasy. French born Gabriel Fauré was a highly influential composer of his time composing major works such as *Pavane* and his *Requiem*, with his music remaining popular to this day. His beautiful accompaniment and melody paired with the lyrics paint the stunning image of a dream world.

### **A Chloris - Reynaldo Hahn (1873 – 1947)**

Venezuelan born, Reynaldo Hahn studied at the Paris Conservatoire under the likes of Gounod, Saint-Saëns and Massenet but deterred from the French impressionistic style of composition that was prevalent at the time. Instead, Hahn focussed more on his own style of composition, writing over 100 songs, many of which can be described as a pastiche, a work that imitates that of another. 'A Chloris' is one of Hahn's best known works due to its pretty melodic line and accompaniment that strongly resembles that of Bach's *Air on the G-string*. The lyrics come from a poem about the love for a girl named Chloris by Théophile de Viau.

### **Whither Must I Wander – Ralph Vaughan Williams (1872-1958)**

Vaughan Williams is perhaps one of Britain's most popular classical composers today, with notable works such as his *Fantasia on a Theme by Thomas Tallis* written in 1910 and his *The Lark Ascending* from 1914 as well as many of his songs, including *Whither Must I Wander*, being constantly performed across the country. His music bears strong influences from folk songs and the 19<sup>th</sup> century German style, both of which helped to provide the vast range of moods and styles of music that so famously known. 'Whither Must I Wander' is the 7<sup>th</sup> of his *9 Songs of Travel*. Completed in 1904, this was Williams' first real venture into the world of song writing and exhibits his strong folk-inspired compositional style. In this piece in particular, his melodies explore Scottish folksongs with the somewhat pentatonic melody and drone like accompaniment. All of the songs take the words of Robert Louis Stevenson's poetry and this particular one tells the tale of a traveller who looks dearly upon his past ventures, although saddened by the fact he is unable to return to them.

### **Weep You No More – Roger Quilter (1877 – 1953)**

The words to this song originate from an unknown Elizabethan poet and gained popularity in the 20<sup>th</sup> century when John Dowland, the English composer, discovered it as a composition. Due to the poet remaining unknown, there is little information about the poem's intentions and origins, but it is evident that this is a sad song with an uplifting message towards the end. Traditionally, it would have been sung and played on the lute

within the Elizabethan courts. This song is the first of Quilter's *Seven Elizabethan Lyrics*, perhaps his best-known collection of songs. Quilter was a British composer who's perhaps best known for his plethora of English art songs, many of which are still performed today, due to their beautiful melodies and great choice of text, often taken from the words of Shakespeare. Although this is an exemption in terms of lyrics, this song still rightly bears its place within the English art song canon.

### **Love's Philosophy - Roger Quilter (1877 – 1953)**

As the field of English art song is so prevalent with the name of Quilter, I thought I may perform two of his songs, however this piece shows a different compositional style from the composer. First published in 1905, 'Love's Philosophy' is one of Quilter's most well-known and popular songs due to its lively and snappy piano accompaniment and well-structured melody. The beautiful words are from a poem by Percy Shelley, and they tell of the simplicity of unity within nature but struggle for human affection.

### **Summertime – George Gershwin (1898-1937)**

Written in 1934, "Summertime" features in George Gershwin's infamous *Porgy and Bess*, a dramatic folk opera from 1935 with lyrics written by DuBose Heyward, the author of the book of which the opera is based. The aria is used several times throughout the opera and has become one of the most influential songs to date, let alone within the opera itself. The reason for its popularity is perhaps due to its modernisation as a jazz standard. Not long after its first performance as an operatic aria, jazz musicians swiftly approached the song in their own way and turned it into one of the most recorded jazz songs of all time, with the likes of Billie Holiday, Sam Cooke and a playful duet between Ella Fitzgerald and Louis Armstrong all taking the song and making it their own. Although this song is usually sung by a soprano, "Summertime" is in my opinion the most prolific example of operatic and jazz singing crossing over and so I will be performing this song twice, once in the operatic style which it was originally written and then as the popular jazz standard.

**Here marks the end of the first half of my recital.**

### **Night in Tunisia – Dizzy Gillespie (1917-1993)**

First recorded in 1944, "Night in Tunisia", formerly known as "Interlude", is a jazz standard written by the virtuosic trumpeter Dizzy Gillespie. Although the piece was originally written as an instrumental solo, words were later added to the tune to turn it into a form of a vocalese. The lyrics, written by Frank Paperelli, along with the Afro-Cuban melodic and rhythmic features work well together to paint the picture of an evening in the Tunisian deserts. The piece has gone on to expose the talents of Dizzy Gillespie as both a composer and soloist and as a vocalese, leaves room for much improvisation and artistic freedom.

### **On the Sunny Side of the Street – Jimmy McHugh (1894-1969)**

This song was originally written for the Broadway musical *Lew Leslie's International Revue* in 1930 and has since been a favourite amongst jazz musicians due to its vibrant, playful tune and lyrics. The words were written by Dorothy Fields and describe the depression felt after the Wall Street Crash which had happened the previous year, but also to not care and live your life to the full. Since its composition, this song has become a staple in the jazz repertoire and has been recorded by countless musicians, with perhaps some of the best-known versions by Louis Armstrong and Frank Sinatra.

### **One Note Samba - Antônio Carlos Jobim (1927-1994)**

'One Note Samba' also known as 'Samba de uma Nota Só' was written by Brazilian composer Jobim and was first recorded in 1960. This is a popular bossa nova, with English lyrics put to the tune by Jon Hendricks. The song gets its title from the description of the melodic line which in the verse only uses the root and fourth of the key before moving into a far more scalar patterned melody in the chorus.

### **Nature Boy – eden ahbez (1908-1995)**

This Nat King Cole classic was first recorded in 1948 and reached top of the charts, selling over a million copies, and aided the start of Cole's solo career. The song was written by ahbez as a tribute to Bill Pester, a pioneer of the 'Hippie' lifestyle, and the lyrics link to the 'hippie' group which ahbez was a member of, the 'Nature Boys'. The song went on to be a popular jazz standard and was also recorded by the likes of Frank Sinatra and Sara Vaughan, as well as being recently popularised as one of the predominant songs in Luhrmann's motion picture *Moulin Rouge*. This song has been rearranged and reorchestrated many times, yet I have taken most inspiration from Kurt Elling's recording from 1997 where he takes inspiration from the original jazz chart and then repeats it in a bossa nova style.

### **If I Ruled the World - Leslie Bricusse (1931-2021) and Cyril Ornadel (1924-2011)**

This song first featured in Bricusse and Ornadel's 1963 West End musical *Pickwick* which was based off Charles Dickens' *The Pickwick Papers*. The song talks of a man's wish for a better world and how he would run it if he were in charge. Despite knowing the flaws of the real world, he enjoys the fantasy he creates within his mind. "If I Ruled the World" went on to win the Ivor Novello Award for best song in 1963 and ever since, countless musicians have come to cover it including Tony Bennet, James Brown, Stevie Wonder and Jamie Cullum.

**Thank you for coming to my recital!**