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An evening of Brahms Song, February 10, 1992

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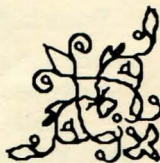
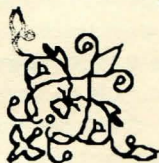
FACULTY RECITAL

AN EVENING OF BRAHMS SONG

Augusto Paglialunga, *tenor*

John Crotty, *piano*

John Daverio, *narrator*



February 10, 1992
Monday, 8:00 p.m.

Tsai Performance Center
685 Commonwealth Avenue





PROGRAM

Romanzen aus L. Tiecks Magelone, Op. 23


Johannes Brahms
(1833-1897)

Keinen hat es noch gereut
Traun! Bogen und Pfeil
Sind es Schmerzen
Liebe kam aus fernen Landen
So willst du des Armen
Wie soll ich die Freuden
War es dir, dem diese Lippen bebten
Wir müssen uns trennen

—*Intermission*—

Ruhe, Süßliebchen
Verzweiflung
Wie schnell verschwindet
Muß es eine Trennung geben
Sulima
Wie froh und frisch
Treue Liebe dauert lange






Biographies

Internationally acclaimed tenor **Augusto Paglialunga** creates a richness in musical and dramatic expression in every role he interprets. A scholarship student at the New England Conservatory, where he earned the Master of Music degree, he received a grant from the Frank Huntington Beebe Fund for studies abroad and built a repertoire of heroic and *bel canto* protagonists on European opera stages. Mr. Paglialunga has some forty-three leading roles to his credit, including Radames in *Aida*, Manrico in *Trovatore*, Caluf in *Turandot*, Des Grieux in *Manon Lescaut*, Bacchus in *Ariadne auf Naxos*, Apollo in *Daphne*, Florestan in *Fidelio*, and Laca in *Jenufa*. He was recently called to cover for Placido Domingo in *Otello* with the Houston Grand Opera. His future engagements include Don Jose in *Carmen* with the Hawaii Opera Theatre in Honolulu. In addition to Mr. Paglialunga's extensive performing career, he is also a Professor and artist-in-residence at West Virginia University in Morgantown, West Virginia.

John Crotty is an assistant Professor of Music Theory at West Virginia University, whose faculty he joined in 1986. He has held previous faculty appointments at Florida A & M University (1974-77) and Boston University (1980-83), and he has also served on the administrative staff of the Longy School of Music (1983-86). He received his Bachelor and Master of Music degrees from the University of Michigan and a Ph.D. from the Eastman School of Music and the University of Rochester. Dr. Crotty divides his professional activities among three areas. His scholarly interests range from the relationships between pitch and texture in the music of Beethoven, to the influence of Wagner's musical language on twentieth-century composers. As a composer, he recently received a commission from the West Virginia Music Teachers Association to complete *Les Valses demi-souvenues*, a work for two pianos which took second place in the national competition sponsored by MTNA. As a performer, Dr. Crotty has focused his attention on vocal accompanying.

John Daverio, Associate Professor and Chairman of the Musicology Department here at Boston University, has provided the connecting narrative that you will hear in this evening's performance. The lyrics which Brahms so eloquently set to music were originally interspersed as reflective commentaries in a *novella* ("The Wondrous Love Story of the Beautiful Magelone and Count Peter of Provence") by the early nineteenth-century poet, dramatist and critic, Ludwig Tieck. Without some sense of the tale that these lyrics were intended to embellish, it is almost impossible to get a sense for the narrative elements that motivated Brahms's settings. Although the





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composer may not have approved (his biographer Kalbeck reported that Brahms was even ambivalent about having all the songs done as a cycle), tonight's performers feel that your appreciation for these too-little-heard songs will be enhanced by having some idea of the world of Romanticism from which they emanated.

