



DUKE MUSIC

**Thandolwethu Mamba, baritone**  
**David Heid, piano**

**October 1, 2022**

**7:30 pm**

**Baldwin Auditorium**

The Vagabond, from *Songs of Travel*

Ralph Vaughan Williams (1872-1958)

Lieder eines fahrenden Gesellen (Songs of a Wayfarer)

Gustav Mahler (1860-1911)

Wenn mein Schatz Hochzeit mach

Gieng heut' Morgen über's Feld

Ich hab' ein glühend Messer

Die zwei baluen Augen

When the Air Sings of Summer

Gian Carlo Menotti (1911-2007)

from *The Old Maid and the Thief*

Don Quichotte à Dulcinée

Maurice Ravel (1875-1937)

Chanson romanesque

Chanson épique

Chanson à boire

Love Song, from *Love Life*

Kurt Weill (1900-1950) & Alan Jay Lerner (1918-1986)

Some Enchanted Evening, from *South Pacific*

Oscar Hammerstein (1895-1960)

& Richard Rodgers (1902-1979)

Amor, vida de mi vida, from *Maravilla*

F. Moreno Torroba (1891-1982)

C'est Moi, from *Camelot*

Alan Jay Lerner and Frederick Loewe (1901-1988)

Stars, from *Les Misérables*

Claude-Michel Schönberg (b. 1944)

Where is the Life, from *Kiss me Kate*

Cole Porter (1891-1964)

## Notes on the Program by David Heid

This concert is focused on music that relates to travel and journey – both literally and figuratively. While preparing for tonight, I was contemplating all the reasons people travel. Sometimes it's about survival, such as escaping violence or searching for food and clean water. Life can require a move for a new job. And frequently in our culture, we travel for leisure. Even people who stay in one space for large portions of their lives undergo emotional, mental and spiritual journeys. This program touches on many of these aspects as viewed through the lens of composers from diverse perspectives of time and space.

***The Vagabond*** is the opening song in *Songs of Travel*, Ralph Vaughan Williams' song cycle of 9 songs. Written between 1901-1904 the songs were originally composed for voice and piano. Vaughan Williams later orchestrated some of them and his assistant Roy Douglas completed the orchestration. *The Vagabond* introduces us to the traveler in this cycle and we hear him marching through the countryside with the march-like drumming in the left hand of the piano part.

Like *Songs of Travel*, ***Songs of a Wayfarer*** by Gustav Mahler were originally written for voice and piano before being orchestrated for performance. The four songs take on a wanderer's grief at the loss of love. The first song is the initial pain of losing her to another. The second one is the cheeriest of the four as the wanderer enjoys the beauty of nature before realizing his own happiness can no longer blossom because his love is gone. The third compares the pain of his loss to having a blade piercing his heart. The final song employs music that we also hear in the First Symphony. In this final song of desolation, the wanderer says the eyes of his beloved have caused him so much grief that he can no longer stand to be there. He lays down under the Linden Tree (often a reference to Venus, the Goddess of Love and Fidelity), finding rest for the first time.

***The Old Maid and the Thief***, written by Gian Carlo Menotti, was commissioned by NBC for performance on the radio. This aria is sung by another wanderer, Bob, as he introduces himself by explaining his nomadic approach to life.

***Don Quichotte à Dulcinée*** is a song cycle by Maurice Ravel based on the story of *Don Quixote*. It was also first composed for voice and piano but later orchestrated. (An unintended but interesting coincidence it shares with the Vaughan Williams and Mahler on this program). The original Don Quixote novel by Cervantes is generally considered one of the greatest literary works of all time. The plot revolves around the adventures of a member of the lowest nobility, a *hidalgo* from La Mancha named Alonso Quijano, who reads so many romances that he either loses or pretends to have lost his mind in order to become a knight-errant (*caballero andante*) to revive chivalry and serve his nation, under the name *Don Quixote de la Mancha*. His is a story of travel and searching – both as he travels the land but also as he searches the reaches of his own mind.

The final set celebrates a collection of composers in selections from musical theater and *zarzuela*, a Spanish language musical form that alternates music and spoken dialogue. All the characters in this section round out our theme of journey. Some – such as the homeless man in ***Love Song***, travel literally. Others like Fred Graham/Petruccio travel literally but also seem to get around in other ways, as well.

In closing, I would be remiss in not pointing out the most obvious journey on display this evening. Thandolwethu Mamba graduated from Duke in the spring of 2020, at the height of the Covid pandemic. We were planning to do his senior recital together, but the dangers posed by the virus upended our project. In that time, he has gone on a journey of his own finishing graduate school and already making debuts with two major opera companies. His metaphorical journey as a musician has brought him home to Duke and I'm honored to share the stage with him many times in the coming season.

## Texts & Translations

### Wenn mein Schatz Hochzeit macht

Wenn mein Schatz Hochzeit macht,  
Fröhliche Hochzeit macht,  
Hab' ich meinen traurigen Tag!  
Geh' ich in mein Kämmerlein,  
Dunkles Kämmerlein!  
Weine! wein'! Um meinen Schatz,  
Um meinen lieben Schatz!

Blümlein blau! Blümlein blau!  
Verdorre nicht! Verdorre nicht!  
Vöglein süß! Vöglein süß!  
Du singst auf grüner Heide!  
„Ach, wie ist die Welt so schön!  
Ziküth! Ziküth!“

Singet nicht! Blühet nicht!  
Lenz ist ja vorbei!  
Alles Singen ist nun aus!  
Des Abends, wenn ich schlafen geh',  
Denk' ich an mein Leid!  
An mein Leide!

### Ging heut' Morgen über's Feld

Ging heut' morgen über's Feld,  
Tau noch auf den Gräsern hing;  
Sprach zu mir der lust'ge Fink:  
„Ei du! Gelt?  
Guten Morgen! Ei, Gelt? Du!  
Wird's nicht eine schöne Welt?  
Zink! Zink! Schön und flink!  
Wie mir doch die Welt gefällt!“

Auch die Glockenblum' am Feld  
Hat mir lustig, guter Ding',  
Mit den Glöckchen, klinge, kling,  
Ihren Morgengruß geschellt:  
„Wird's nicht eine schöne Welt?  
Kling! Kling! Schönes Ding!  
Wie mir doch die Welt gefällt!“

Und da fing im Sonnenschein  
Gleich die Welt zu funkeln an;  
Alles, alles, Ton und Farbe gewann!  
Im Sonnenschein!  
Blum' und Vogel, groß und klein!  
„Guten Tag! Guten Tag!  
Ist's nicht eine schöne Welt?  
Ei, du! Gelt? Schöne Welt!“

Nun fängt auch mein Glück wohl an?  
Nein! Nein! Das ich mein',  
Mir nimmer, nimmer blühen kann!

### When my love has her wedding-day

When my love has her wedding-day,  
Her joyous wedding-day,  
I have my day of mourning!  
I go into my little room,  
My dark little room!  
I weep, weep! For my love,  
My dearest love!

Blue little flower! Blue little flower!  
Do not wither, do not wither!  
Sweet little bird! Sweet little bird!  
Singing on the green heath!  
'Ah, how fair the world is!  
Jug-jug! Jug-jug!'

Do not sing! Do not bloom!  
For spring is over!  
All singing now is done!  
At night, when I go to rest,  
I think of my sorrow!  
My sorrow!

### I walked across the fields this morning

I walked across the fields this morning,  
Dew still hung on the grass,  
The merry finch said to me:  
'You there, hey –  
Good morning! Hey, you there!  
Isn't it a lovely world?  
Tweet! Tweet! Bright and sweet!  
O how I love the world!'

And the harebell at the field's edge,  
Merrily and in good spirits,  
Ding-ding with its tiny bell  
Rang out its morning greeting:  
'Isn't it a lovely world?  
Ding-ding! Beautiful thing!  
O how I love the world!'

And then in the gleaming sun  
The world at once began to sparkle;  
All things gained in tone and colour!  
In the sunshine!  
Flower and bird, great and small.  
'Good day! Good day!  
Isn't it a lovely world?  
Hey, you there?! A lovely world!'

Will my happiness now begin?  
No! No! The happiness I mean  
Can never bloom for me!

### **Ich hab' ein glühend Messer**

Ich hab' ein glühend Messer,  
Ein Messer in meiner Brust,  
O weh! O weh!  
Das schneid't so tief  
In jede Freud' und jede Lust,  
So tief! so tief!  
Es schneid't so weh und tief!  
Ach, was ist das für ein böser Gast!  
Nimmer hält er Ruh',  
Nimmer hält er Rast!  
Nicht bei Tag,  
Nicht bei Nacht, wenn ich schlief!  
O weh! O weh! O weh!

Wenn ich in dem Himmel seh',  
Seh' ich zwei blaue Augen steh'n!  
O weh! O weh!  
Wenn ich im gelben Felde geh',  
Seh' ich von fern das blonde Haar  
Im Winde wehn! O weh! O weh!  
Wenn ich aus dem Traum auffahr'  
Und höre klingen ihr silbern Lachen,  
O weh! O weh!  
Ich wollt', ich läg' auf der schwarzen Bahr',  
Kömt' nimmer die Augen aufmachen!

### **Die zwei blauen Augen von meinem Schatz**

Die zwei blauen Augen von meinem Schatz,  
Die haben mich in die weite Welt geschickt.  
Da mußst' ich Abschied nehmen  
Vom allerliebsten Platz!  
O Augen blau, warum habt ihr mich angeblickt?  
Nun hab' ich ewig Leid und Grämen!

Ich bin ausgegangen in stiller Nacht,  
Wohl über die dunkle Heide.  
Hat mir niemand Ade gesagt, Ade!  
Mein Gesell' war Lieb' und Leide!

Auf der Straße stand ein Lindenbaum,  
Da hab' ich zum ersten Mal im Schlaf geruht!  
Unter dem Lindenbaum,  
Der hat seine Blüten über mich geschneit,  
Da wußt' ich nicht, wie das Leben tut,  
War alles, alles wieder gut!  
Alles! Alles!  
Lieb und Leid, und Welt und Traum!

### **I've a gleaming knife**

I've a gleaming knife,  
A knife in my breast,  
Alas! Alas!  
It cuts so deep  
Into every joy and every bliss,  
So deep, so deep!  
It cuts so sharp and deep!  
Ah, what a cruel guest it is!  
Never at peace,  
Never at rest!  
Neither by day  
Nor by night, when I'd sleep!  
Alas! Alas! Alas!

When I look into the sky,  
I see two blue eyes!  
Alas! Alas!  
When I walk in the yellow field,  
I see from afar her golden hair  
Blowing in the wind! Alas! Alas!  
When I wake with a jolt from my dream  
And hear her silvery laugh,  
Alas! Alas!  
I wish I were lying on the black bier,  
And might never open my eyes again!

### **The two blue eyes of my love**

The two blue eyes of my love  
Have sent me into the wide world.  
I had to bid farewell  
To the place I loved most!  
O blue eyes, why did you look on me?  
Grief and sorrow shall now be mine forever!

I set out in the still night,  
Across the dark heath.  
No one bade me farewell, farewell!  
My companions were love and sorrow!

A lime tree stood by the roadside,  
Where I first found peace in sleep!  
Under the lime tree  
Which snowed its blossom on me,  
I was not aware of how life hurts,  
And all, all was well once more!  
All! All!  
Love and sorrow, and world and dream!

### Chanson romanesque

Si vous me disiez que la terre  
À tant tourner vous offensa,  
Je lui dépêcherais Pança:  
Vous la verriez fixe et se taire.  
Si vous me disiez que l'ennui  
Vous vient du ciel trop fleuri d'astres,  
Déchirant les divins cadastres,  
Je faucherais d'un coup la nuit.

Si vous me disiez que l'espace  
Ainsi vidé ne vous plaît point,  
Chevalier dieu, la lance au poing.  
J'étoilerais le vent qui passe.

Mais si vous disiez que mon sang  
Est plus à moi qu'à vous, ma Dame,  
Je blêmirais dessous le blâme  
Et je mourrais, vous bénissant.

Ô Dulcinée.

### Chanson épique

Bon Saint Michel qui me donnez loisir  
De voir ma Dame et de l'entendre,  
Bon Saint Michel qui me daignez choisir  
Pour lui complaire et la défendre,  
Bon Saint Michel veuillez descendre  
Avec Saint Georges sur l'autel  
De la Madone au bleu mantel.

D'un rayon du ciel bénissez ma lame  
Et son égale en pureté  
Et son égale en piété  
Comme en pudeur et chasteté:  
Ma Dame.

(Ô grands Saint Georges et Saint Michel)  
L'ange qui veille sur ma veille,  
Ma douce Dame si pareille  
À Vous, Madone au bleu mantel!  
Amen.

### Romantic song

Were you to tell that the earth  
Offended you with so much turning,  
I'd dispatch Panza to deal with it:  
You'd see it still and silenced.  
Were you to tell me that you are wearied  
By a sky too studded with stars -  
Tearing the divine order asunder,  
I'd scythe the night with a single blow.

Were you to tell me that space itself,  
Thus denuded was not to your taste -  
As a god-like knight, with lance in hand,  
I'd sow the fleeting wind with stars.

But were you to tell me that my blood  
Is more mine, my Lady, than your own,  
I'd pale at the admonishment  
And, blessing you, would die.

O Dulcinea.

### Epic Song

Good Saint Michael who gives me leave  
To behold and hear my Lady,  
Good Saint Michael who deigns to elect me  
To please her and defend her,  
Good Saint Michael, descend, I pray,  
With Saint George onto the altar  
Of the Madonna robed in blue.

With a heavenly beam bless my blade  
And its equal in purity  
And its equal in piety  
As in modesty and chastity:  
My Lady.

(O great Saint George and great Saint Michael)  
Bless the angel watching over my vigil,  
My sweet Lady, so like unto Thee,  
O Madonna robed in blue!  
Amen.

### Chanson à boire

Foin du bâtard, illustre Dame,  
Qui pour me perdre à vos doux yeux  
Dit que l'amour et le vin vieux  
Mettent en deuil mon coeur, mon âme!

Je bois  
À la joie!  
La joie est le seul but  
Où je vais droit... lorsque j'ai bu!

Foin du jaloux, brune maîtresse,  
Qui geint, qui pleure et fait serment  
D'être toujours ce pâle amant  
Qui met de l'eau dans son ivresse!

Je bois  
À la joie!  
La joie est le seul but  
Où je vais droit...  
Lorsque j'ai bu!

### Amor, vida de mi vida

Adiós dijiste; se va mi vida.  
Llorar quisiste por un amor  
que hay que olvidar.

Te vas riendo ¡y yo me muero!  
Mi dolor es saber que no puedes llorar.

Amor, vida de mi vida,  
¡qué triste es decirse adiós!  
Te llevas la juventud  
de este querer sin redención,  
amor que por el camino no puedes volver atrás.

Te ríes cuando sientes deseos de llorar.  
Y pensar que te amé con alma y vida,  
y hoy te quieres burlar de mi dolor.

Este amor que soñé no lo puedo callar.  
Fueron falsas palabras,  
mentiste mil veces tu amor, mujer.

Amor, vida de mi vida,  
¡qué triste es decirse adiós!  
Te llevas la juventud  
de este querer sin redención,  
amor que por el camino  
no puedes volver atrás.  
Te ríes cuando sientes deseos de llorar.  
¡Adiós mi bien! ¡Ah, adiós!

### Drinking song

A pox on the bastard, illustrious Lady,  
Who to discredit me in your sweet eyes,  
Says that love and old wine  
Are saddening my heart and soul!

I drink  
To joy!  
Joy is the only goal  
To which I go straight... when I'm... drunk!

A pox on the jealous wretch, O dusky mistress,  
Who whines and weeps and vows  
Always to be this lily-livered lover  
Who dilutes his drunkenness!

I drink  
To joy!  
Joy is the only goal  
To which I go straight...  
when I'm... drunk!

### Love, life of my life

Goodbye you said; there goes my life.  
You wanted to cry for a love  
that one must forget.

You go laughing and it kills me!  
My pain is to know that you cannot cry

My love, life of my life,  
how sad it is to tell you goodbye!  
You take the youth  
of this love without redemption,  
love, for the way you cannot go back.

You laugh when you feel the wish to cry.  
And to think I loved you with soul and life,  
and today you want to laugh at my pain.

Of this love that I dreamed, I cannot be silent.  
They were false words  
You lied a thousand times your love, woman!

My love, life of my life  
How sad it is to tell you goodbye  
You take the youth  
of this love without redemption  
love for the way  
you cannot go back  
You laugh when you feel the wish to cry.  
Goodbye my darling! Goodbye!

## About the Artists

**Thandolwethu Mamba** is a baritone with a “magnificent voice” and “artistry [that] is comparable to the best world-class singers many times his age” (*Classical Voice North Carolina*).

Born and raised in the small township of Msunduzi, Mbabane in the Kingdom of Eswatini, he came to the United States after having studied in Armenia for two years where he saw his first live opera. He received his Bachelor of Arts in Music from Duke University in 2020 where he studied with Susan Dunn and his Masters in Vocal Performance at the Frost School of Music in 2022 where he studied with Kim Josephson.

Thando, as he is commonly known, recently won the Heafner-Williams Voice Competition (2022) and was the winner of the Benton-Schmidt Competition and the Raleigh Symphony Orchestra Rising Stars Competition in 2020. The latter resulted in his first solo concert performance with orchestra in which he rendered a “deeply moving performance” of Mahler's *Lieder eines fahrenden Gesellen* (Songs of a Wayfarer).

His recent opera credits include his creation of the role of Don Calogero Sedàra in *The Leopard* by composer Michael Dellaira (2022), Signor Deluso in *Town Magistrate* with Florida Grand Opera (2021), and the title role in *Gianni Schicchi* with Si parla, si canta! in Verona and Miasino, Italy (2019).

Thando is currently in St Louis, Missouri with the Opera Theatre of Saint Louis for their Festival Season 2022. As a Gerdine Young Artist, he will be performing in multiple productions of *Carmen*, *The Magic Flute*, and *Harvey Milk* and feature as a soloist in two center-stage concerts.

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**David Heid** comes to North Carolina after a successful career in New York City as a vocal coach/accompanist. Among the many well-known singers he has performed with are Karen Beardsley, Mario Chang, Susan Dunn, Adria Firestone, Carolyn James and Christine Weidinger. Also an arranger and conductor, he made his Lincoln Center debut in Alice Tully Hall in 1994. In the summer of 1997, he was heard at both the Darling Harbor Convention Center and the historic Towne Hall in Sydney, Australia. His coaching clients include past Grammy and Tony Award winners.

David is currently on the faculty at Duke University where he is the Director of Duke Opera Theater as well as teaching piano and working with singers. He is in demand throughout the Raleigh/Durham/Chapel Hill area as a collaborative artist and has worked with many of the area's leading organizations including Durham Choral Society, NC Symphony, Raleigh Chamber Music Guild, Mallarme Chamber Players, The Chamber Orchestra of the Triangle, NC Opera, Theater in the Park, Thompson Theater Summerfest, Long Leaf Opera and Triangle Opera. He was previously on staff of the renowned Juilliard School in New York City.

Additionally, he has worked extensively in gospel music and recorded on a number of Christian labels. He has toured the U.S. and Canada with Jane Syftestad and directed The Voices of St. John's MCC - named in 1997 "The Best Gospel Choir in the Triangle." Their debut CD "Anywhere with Jesus " was nominated for a GLAMA award in the contemporary spiritual category.

## Upcoming Department of Music Events

*All events are free unless otherwise indicated.*

### Ciampi Quartet Downtown Classics

**Monday, October 3**

5:30 pm — Northstar Church of the Arts, 220 West Geer St., Durham

Fanny Hensel: String Quartet in E-Flat Major; Florence Price: String Quartet No. 2 in A Minor, selected mvts.

### Calichi Trio

Ieva Jokubaviciute, piano; Hsiao-mei Ku, violin; Caroline Stinson, cello

**Sunday, October 2**

3 pm — Baldwin Auditorium

Beethoven: Piano Trio in B-flat Major, Op. 97 ("Archduke" Trio); Dimitry Levkovich: Piano Trio

### Duke Wind Symphony: ELIXIR

Verena Mösenbichler-Bryant, director

**Thursday, October 6**

7:30 pm — Baldwin Auditorium

Works by Michael Markowski, Julie Giroux, Kevin Day, Steven Bryant, Eric Whitacre, Katahji Copley and Franz Lehár

### Duke Symphony Orchestra

featuring Eric Pritchard & Hsiao-Mei Ku, violinists

**Wednesday, October 12**

7:30 pm — Baldwin Auditorium

Harry Davidson, music director

WA Mozart: Symphony No. 31 in D Major, K. 297, "Paris"

JS Bach: Concerto for 2 Violins in D Minor, BWV 1043; Robert Schumann: Symphony No. 2 in C Major, Op. 61

### Duke Jazz Ensemble with Stefon Harris, percussion

John Brown, director; Evan Roberson, assoc. director

**Friday, October 14**

8 pm — Baldwin Auditorium

**\$10 general admission, students free. <https://tickets.duke.edu>**

### Duke Chorale, Duke Symphony Orchestra, Duke Wind Symphony

**Saturday, October 15**

7 pm — Duke Chapel

Showcase concert with three of Duke Music's largest ensembles.

**\$10 general admission, students free. <https://tickets.duke.edu>**

### Louise Toppin, soprano: *A Century of Black Song*

**Saturday, October 22**

8 pm — Nelson Music Room, East Duke Building

*Part of the Humanities Unbounded Lab, "Black Music and the Soul of America"*

### Duke Opera Theater

David Heid, director

**Saturday, November 12**

3 pm — Nelson Music Room, East Duke Building

***Opera Adjacent – It's better with a band!***

Concert performance of operetta & classic musical theater

with pianist Daniel Seyfried, joined by Anne Leyland, violin and Nathan Leyland, cello

### Ciampi Quartet, with Romie de Guise-Langlois, clarinet

**Saturday, November 12**

8 pm — Baldwin Auditorium

Anthony Kelley: Sidelines for String Quartet (2008)

Anna Weesner: The Eight Lost Songs of Orlando Underground for Clarinet Quintet (2019)

Florence Price: String Quartet No. 2 in A Minor (1935)

*Presented by Duke Performances*

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