



# OTTAWA CHAMBERFEST

Emily D'Angelo & Sophia Muñoz in Recital

Thursday, August 1, 2024 7:00 PM

## PROGRAMME

<b>Ha kimegyek arr' a magos tetőre, Op. 47, No. 5</b> <i>(If I Go Up to the High Mountains)</i>	<b>Béla Bartók (1881 – 1945)</b>
<b>Fekete fod, Op. 47, No. 1</b> <i>(Black Is the Earth)</i>	<b>B. Bartók</b>
<b>Buciumeana, Op. 68, No. 4</b> <i>(Dance of Buchum)</i>	<b>B. Bartók</b>
<b>Esti Dal</b> <i>(Evening Song)</i>	<b>Zoltán Kodály (1882 – 1967)</b>
<b>Morning Star</b>	<b>W. C. Handy (1873 – 1958)</b>
<b>Night Drive / The Desert, from</b> <i>Grounded</i>	<b>Jeanine Tesori (b. 1961)</b>
<b>Moon Change, from</b> <i>Caroline, or Change</i>	<b>J. Tesori</b>
<b>Wild Mountain Thyme</b>	<b>Francis McPeake (1885 – 1971)/ Robert Tannahill (1774 – 1810)</b>
<b>The Last Rose of Summer</b>	<b>Benjamin Britten (1913 – 1976)</b>
<b>The Cloths of Heaven</b>	<b>Rebecca Clarke (1886 – 1979)</b>
<b>Take me to a green isle</b>	<b>Walter MacNutt (1910 – 1996)</b>
<b>Of that so sweet imprisonment</b>	<b>Samuel Barber (1910 – 1981)</b>
<b>Down by the Salley Gardens</b>	<b>R. Clarke</b>
<b>The Brewer</b>	<b>Ralph Vaughan Williams (1872 – 1958)</b>



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## Intermission

<b>Starke Einbildungskraft</b>	<b>Gustav Mahler (1860 – 1911)</b>
<b>Laue Sommernacht</b>	<b>Alma Mahler (1879 – 1964)</b>
<b>Die stille Stadt</b>	<b>A. Mahler</b>
<b>Waldseligkeit</b>	<b>A. Mahler</b>
<b>In meines Vaters Garten</b>	<b>A. Mahler</b>
<b>Bei dir ist es traut</b>	<b>A. Mahler</b>
<b>Liebesbriefchen</b>	<b>Erich Korngold (1897 – 1957)</b>
<b>Wenn je ein Schönes mir zu bilden glückte</b>	<b>Viktor Ullmann (1898 – 1944)</b>

**Emily D'Angelo** mezzo-soprano

**Sophia Muñoz** piano

What connects Bartok, Vaughan Williams, and W.C. Handy?

**“All the blues that I’ve written are either historic or folklore or folk song.” –W. C. Handy**

Toronto-born and multi-award-winning mezzo-soprano Emily D'Angelo makes her Chamberfest debut with sought-after pianist Sophia Muñoz to present a unique and transcendent programme that features some of the most individual and impactful compositional voices found in the canon – composers deeply connected to the folk music tradition in Europe and North America across the 20th century.

Beginning with Bartok and Kodaly’s famous folkloric collections, and D'Angelo weaves this kind of cultural conservation into the later context of composers greatly impacted by the Second World War. D'Angelo then follows the fallout of the upheaval caused by the War through the British Isles, all the way to America, where many displaced European composers found refuge. Listeners will be transported through the turbulent landscape of the 20th century and invited to consider the rich cultural interactions that have both preserved and innovated our musical canon today.