



ARIZONA STATE UNIVERSITY

School of Music

GUEST ARTIST CONCERT SERIES

ENOCH ARDEN, OP. 38

Melodrama with Piano Accompaniment

Poetry by Tennyson

Music by Richard Strauss

performed by

DENNIS JACKSON, READER

MARY PENDLETON, PIANIST

KATZIN CONCERT HALL

Monday, April 6, 1998 • 7:30 p.m.

PROGRAM

Enoch Arden, Op. 38

Melodrama with Piano Accompaniment

Text by Alfred Lord Tennyson
1809-1892

Music by Richard Strauss
1864-1949

First Part

Prelude - Andante
Allegretto
Allegro appassionato
Annie's dream

Short Pause

Second Part

Prelude - Allegro moderato
Andante
Allegro agitato
Langsam

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Enoch Arden

Melodrama has come to mean a work with a sensational plot in which the emphasis is on extravagance of action and spectacle. *Enoch Arden* is not that kind of melodrama. It is a melodrama in the earliest and simplest sense of the word: a narrative spoken with musical accompaniment.

The long narrative poem that is the text of tonight's presentation was written by the most characteristic poet of Victorian England. Baron Tennyson, commonly called Alfred, Lord Tennyson, is one of the major poets in English literary history. The poet lived and wrote through the very heart of the Victorian Age, and his name is identified with that age as surely as the name of Queen Victoria herself.

Tennyson's most popular poetry was in harmony with the fashion of the age, which demanded a high moral content in its serious literature. In these poems, he demonstrates his almost uncanny ability to express, in memorable language, the thoughts, beliefs and sentiments of mid-19th century England.

Tennyson's popularity was great throughout his entire later career. *Enoch Arden*, written in 1864, represents the peak of this popularity, and it was translated no less than 24 times. The poem is saved from being maudlin and cloying by the artistry of its production. The three main characters are convincingly and consistently portrayed, and Tennyson displays his mastery of the possibilities of the English language for sheer musical and romantic appeal. Tennyson truly belongs to the distinguished roll of great English poets.

The musical score by Richard Strauss (1864-1949), which turns the work that you hear tonight into a melodrama, underlines Tennyson's text with grace and clarity. The three main characters of the poem are delineated by themes used throughout the work, while other motifs of mood and thought are juxtaposed inventively.

Enoch Arden was set by Strauss in 1897 during the same time he was writing his large orchestral tone poems, *Don Quixote* (1896-97) and *Ein Heldenleben* (1897-98). Strauss wrote *Enoch Arden* for, and dedicated it to, the actor, Ernst von Possar, and the two of them toured throughout Germany and Austria performing the work.

This evening's performance of *Enoch Arden* will be a little less than one hour long. In order to tell the tale smoothly, we shall take only a short pause between Parts 1 and 2.



Special thanks are due to Carole Simmons, for her help with costume and props, to Warren Hoffer for sundry program assistance, and the School of Music for sponsoring this performance.

About the Performers

Dennis Jackson, baritone, performs frequently throughout the United States and London in opera productions, orchestral concerts and vocal recitals. He has appeared with the Denver, Lincoln, and Pocatello Symphonies, the Greeley Philharmonic, the Flint Opera and Orchestra, the Colorado Springs Opera and Summer Opera Festival, and the Denver Opera. He has also sung with the Arvada Chamber Orchestra, and has performed recitals with Dalton Baldwin.

Jackson is currently Director of the Lyric Theatre Program at the University of Colorado at Boulder, where he has also served as chairman of the voice faculty and as a professor of voice in the College of Music. He has served as General Manager of Opera Southwest, in Albuquerque, and as guest stage director for *La Boheme* in Utah.

He received the Bachelor of Arts degree from Texas Wesleyan College and the Master of Music degree from the University of Wichita. In 1970 he received the Doctor of Musical Arts from the University of Michigan, where he studied with John McCollum, Pierre Bernac and Eugene Bossart.

Mary Pendleton has performed as soloist, chamber musician, accompanist and orchestral keyboardist across the United States, in Mexico and England. She made her solo debut at Wigmore Hall, London, in 1984, and has appeared as soloist with the Phoenix Symphony, and the Amarillo and Lubbock (TX) Symphonies. Since 1989 she has been keyboardist for the Phoenix Symphony Orchestra, and she is also principal keyboardist for the Sun Cities Symphony. She is a member of many chamber ensembles, including the Bel Canto Players. Her summer festival appearances have included the Sedona, New Hampshire and the Park City International chamber music festivals. She is a candidate for the Doctor of Musical Arts at ASU.