

A NOTE FROM THE ARCHIVE by Brad Snelling

Although tonight is Lynn Harrell's first appearance for Matinee Musicale, the cellist has notable connections to our series. As a young artist, Mr. Harrell attended the master classes of the legendary cellists Pablo Casals and Gregor Piatigorsky who played recitals for Matinee Musicale in 1918 and 1933. More importantly, Mr. Harrell's father, the baritone Mack Harrell, gave an October 5, 1948 recital which opened our 49th season.

Mack Harrell was born in Celeste, Texas in 1909. After studying violin at Oklahoma City University, he prepared as a singer at the Curtis Institute (Philadelphia) and Juilliard (New York). Mack was the winner of the Metropolitan Opera Auditions in 1938, and served on the company's roster from 1939 to 1958. At the time of his Duluth recital, Mack was on the music faculty at Juilliard. His son Lynn, born in 1944, would have been four years old.

Both Duluth newspapers offered glowing reviews of Harrell's recital at the Pilgrim Congregational Church. The *Duluth News Tribune* remarked on the "sheer charm and emotion and magic" of Harrell's lieder singing. The *Duluth Herald* described a program which was "big, varied and marked by a musicianship of unquestioned mastery. He [Harrell] has an excellent baritone voice, easy, resonant, and is highly skilled in the art of making friends." Harrell's pianist in Duluth was George Reeves who had performed the year before in a Matinee Musicale recital with the American mezzo soprano, Jennie Tourel.



Mack Harrell

BARITONE

October 5

His twelfth year before the American public finds him among the handful of truly great singers in the world today. One of the most versatile members of the Metropolitan, Chicago and San Francisco Opera companies, he has proved to be that rarest of operatic artists—one equally at home on the recital stage. Definitely he has joined the sell-out class.

—From Matinee Musicale 1948-49 season brochure

The late author Nicolas Slonimsky once praised Harrell for the "remarkable lyrical beauty" of his voice. Harrell's outstanding recordings with conductors such as Bruno Walter and Erich Leinsdorf remain in print and confirm Slonimsky's assessment.

177th ARTIST RECITAL
Matinee Musicale

FORTY-NINTH SEASON

1948 - 1949

Duluth, Minnesota

PRESIDENT'S DAY

TUESDAY, OCTOBER 5, 1948, 8:15 P. M.

PILGRIM CONGREGATIONAL CHURCH

MACK HARRELL

(Baritone)

GEORGE REEVES at the Piano

Program

I

If Music Be the Food of Love, Play On . . . *John Charles Clifton*
 I'll Sail Upon the Dogstar *Henry Purcell*
 She Never Told Her Love *Joseph Haydn*
 Papageno's Song from "The Magic Flute" *Mozart*

II

Five Romances from Tieck's "Die Schöne Magelone" . . . *Brahms*

Wie soll ich die Freude, die Wonne denn tragen.

How shall I the joy, the rapture then bear? That under the pound-
 ing of my heart my soul not perish. And when the hours of love are
 flown, to what purpose the desires, in sad waste still a joyless life
 to pursue, when no longer on the shore more blossoms bloom?

War es dir, dem diese Lippen bebten:

Was it for thee those lips were trembling, for thee that proffered
 sweet kiss? Bestows an earthly life such bliss?

Wir müssen uns trennen.

We must part, beloved lute. It is time to seek the distant, hoped-for
 goal. I go forth to the strife, and when I have the prize, then I fly
 home.

Ruhe, Sussliebchen, im Schatten.

Rest, sweet love, in the shadow of the green, dusky night. The grass
 murmurs in the meadow, the shade fans and cools you, and true love
 watches.

So tonet denn, schaumende Wellen.

So sound then, turbulent waves, and roar around me here! Let ill
 luck loudly round me bellow, let furious become the ruthless sea!

INTERMISSION

III

Don Quichotte à Dulcinée *Ravel*

Chanson romanesque:

If ever for rest you are yearning, I'll hush the winds and seas, my love.

Chanson épique:

Saint Michael, come, my lady bring to me, unto my soul her presence
 leading. Let me be her champion, with knightly grace her fame de-
 fending.

Chanson à boire:

Who wants a maiden who mopes all day long (Not I, I'm thinking).
 Silent and pale never a song; frowning to see her lover drinking.
 Drink then, drink to joy.

IV

Recitative and Aria: Cortigiani, vil razza dannata

From "Rigoletto" *Verdi*

Rigoletto discovers that the Duke has abducted his daughter, Gilda, and
 that she is with him. In his attempt to rescue her, his path is blocked
 by the courtiers of the Duke who mock and ridicule his grief. In his wrath,
 he curses them as minions, panderers, thieves, who have sold his daughter
 for a price, and fiercely demands that they forthwith open the door or
 feel a desperate father's vengeance.

V

"Four Gambling Songs" *John Jacob Niles*

Gambler's Song of the Big Sandy River
 Gambler, Don't You Lost Your Place
 The Gambler's Lament
 The Rovin' Gambler

NOTE: The Reel-foot folk tunes, on which "Four Gambling Songs" are
 based, are known to date back to the 1840's or 50's. Reel-foot is a
 great inland sea or lake in Kentucky, near the Mississippi River,
 formed by an earthquake centuries ago. It is one of the world's best
 fishing grounds. The surrounding country abounds in characters
 who might have walked in from the pages of folklore.

Morning Section Meeting, Tuesday, October 12, 10:15 A. M.

Y. W. C. A. Auditorium.

Ladies are requested to kindly remove their hats.