

4-12-2014

Senior Recital: Will Buckley, baritone and piano

Department of Music, University of Richmond

Follow this and additional works at: <http://scholarship.richmond.edu/all-music-programs>



Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "Senior Recital: Will Buckley, baritone and piano" (2014). *Music Department Concert Programs*. 68.

<http://scholarship.richmond.edu/all-music-programs/68>

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.

MYX140412P

UNIVERSITY OF RICHMOND LIBRARIES



3 3082 01164 3656

UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents in Concert

Will Buckley
Baritone and piano

Senior Recital

Saturday, April 12, 2014
5:00 pm
Perkinson Recital Hall



PROGRAM

Five Mystical Songs
The Call

Ralph Vaughan Williams
(1872-1958)

Six Songs from 'A Shropshire Lad'
Loveliest of Trees

George Butterworth
(1885-1916)

Three Shakespeare Songs, Op. 6
Blow, Blow, thou Winter Wind

Roger Quilter
(1877-1953)

Will Buckley, *baritone*
Carl Lingerfelt, *piano*

Toccatà

Aram Khachaturian
(1903-1978)

The Well-Tempered Clavier, book 1
Prelude and Fugue No. 8 in E-flat Minor/ D-sharp Minor

Johann Sebastian Bach
(1685-1750)

Liebestraum No. 3 in A-flat Major

Franz Liszt
(1811-1886)

Nocturne in B-flat Minor, Op. 9, No. 1

Frédéric Chopin
(1810-1849)

Etude in E major, Op. 10, No. 3

Chopin

Colors

George Winston
b. 1949

Will Buckley, *piano*



Please silence cell phones, digital watches, and paging devices before the concert.

PROGRAM NOTES

The Call – Ralph Vaughan Williams

Ralph Vaughan Williams was an English composer of choral music, symphonic music, opera, and works in several other genres, most of which were published during the first half of the twentieth century. Much of his vocal music has found a permanent place among the great English songs of the time period. "The Call" comes from *Five Mystical Songs*, a setting of four poems by seventeenth-century English poet George Herbert that were originally published in a larger collection entitled *The Temple: Sacred Poems and Private Ejaculations*. "The Call," which is the fourth of the *Five Mystical Songs*, is the only one that does not include a choral accompaniment in addition to the baritone solo.

Loveliest of Trees – George Butterworth

George Butterworth was another composer of English origin who lived and worked in the beginning of the twentieth century. One of his best known works is his collection of eleven song settings of A.E. Housman's poems from *A Shropshire Lad*. "Loveliest of Trees" is the first song in this set, which was completed less than five years prior to Butterworth's death while serving in World War I. Much of Housman's original text focuses on the themes of mortality and making the most of life, which appealed to many composers around this time, when so many young people were going to war and not coming back. "Loveliest of Trees," in its text and musical setting, is a great example of appreciating all the good things in life before they disappear. The middle section stands out as a sudden realization of the shortness of life. This awareness can cause one to stop dead in his tracks, as the music seems to represent in the sudden quieting of the accompaniment and the dramatic and foreboding setting of the text.

Blow, Blow, Thou Winter Wind – Roger Quilter

Roger Quilter was a contemporary of Butterworth and Vaughan Williams. Quilter was best known for his songs, though he did write some orchestral and piano music. His interest in setting older texts to music distinguishes him from many other English song composers of the same era. "Blow, Blow, Thou Winter Wind" is from a set of three songs adapted from Shakespeare. Its text is taken from the comedy *As You Like It*, though the other two songs in Quilter's set draw texts from *Twelfth Night*.

Toccatà – Aram Khachaturian

Aram Khachaturian is often considered, along with Sergei Prokofiev and Dmitri Shostakovich, one of the most important and influential Soviet composers. Khachaturian was Armenian but moved to Moscow early in his life and became very involved with Soviet culture. The Toccata dates from the 1930s, when he studied at the Moscow Conservatory. It was composed as a part of a three-movement suite for solo piano, but this movement became so popular among pianists that it is now almost exclusively performed by itself.

Prelude in E-flat Minor, Fugue in D-sharp Minor – J.S. Bach

The Well-Tempered Clavier is a collection of preludes and fugues in each key, designed to show the versatility of the well-tempered tuning system, which allowed keyboard instruments to be played in every key with a similar quality of intonation. This prelude and fugue constitute the eighth pair in Book One of *The Well-Tempered Clavier*, which Bach compiled in 1722. A few of the pieces in *The Well-Tempered Clavier* have been traced to Bach's earlier compositions, which indicates that he recycled some of his music in this collection. In fact, the E-flat Minor Prelude can be found in a 1720 collection Bach wrote for and with his son, Wilhelm Friedemann. The fugue, however, is not found in the 1720 collection, which suggests that this prelude and fugue were not originally conceived as a pair.

Liebstraum No. 3 – Franz Liszt

This piece is one of Franz Liszt's best known compositions for solo piano. He composed it in 1850 as the last in a set of three pieces based on poems by Ludwig Uhland and Ferdinand Freiligrath. This third part of the *Liebsträume* (translation: "dreams of love") set is based on Freiligrath's poem, "O lieb, so lang du lieben kannst," which translates to "O love, so long as you can love." The three pieces in the set, which was also published in a version for voice and piano, refer to three different types of love, respectively: religious love, erotic love, and unconditional love.

Nocturne in B-flat Minor, Op. 9, No. 1 – Frédéric Chopin

Frédéric Chopin, though not the first to compose a nocturne, was likely the most celebrated composer of this genre. This Nocturne in B-flat Minor was his first, published in 1833 along with two others in opus 9. Like many of his nocturnes, it features a flowing, singing melody line with arpeggiated accompaniment in the left hand. Chopin includes several asymmetrical rhythmic groupings in the melody, such as seven or eleven eighth notes in the space usually taken up by six. This can be challenging for the player but it also creates a very free-flowing line, paralleling the harmonic freedom with which Chopin writes.

Etude in E major, Op. 10, No. 3 – Frédéric Chopin

Chopin originally conceived his Etudes mainly as technical exercises. However, due to the beautiful and evocative nature of much of his writing, many have become important parts of the standard concert repertoire. The Etude in E major differs from many of Chopin's other etudes in its slow tempo and the memorable melody of the first section. Chopin considered this melody to be the best he ever wrote. According to biographer Frederick Niecks, upon hearing a pupil play this piece, Chopin exclaimed, "O, my fatherland!" As a Polish-born composer who lived in Paris for much of his adult life, Chopin showed many signs of nationalism in his compositions, especially in his mazurkas and polonaises, two forms native to Poland. It is certainly a possibility that, in writing this etude, Chopin had in mind a particular feeling of nostalgia for his homeland.


Colors – George Winston

George Winston is a contemporary American pianist whose musical career began around 1980, when he released his first album, *Autumn*, on the Windham Hill record label. Although Winston plays in a variety of styles, from stride piano to New Orleans R&B, the style for which he is best known is an expressively melodic and visually evocative type of music. Some describe it as "rural folk piano," while others label it as "new age," consistent with the Windham Hill label. When Winston talks about his music, he stresses the importance of imagery in his writing. He finds great inspiration in the changing of seasons and various types of landscapes and topographies. "Colors," which is from *Autumn*, is harmonically simple and yet still seems to be one of Winston's most evocative pieces.

Acknowledgements

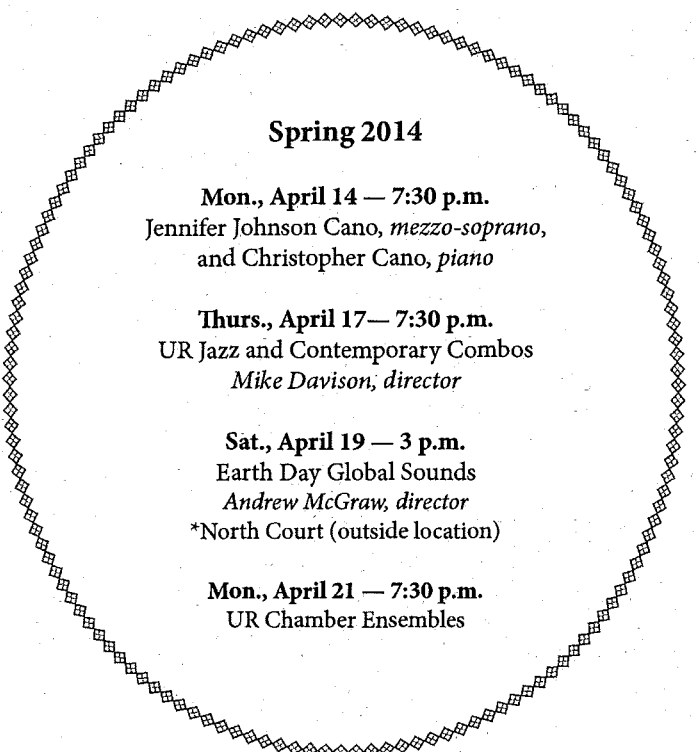
I feel grateful for every person who has supported my music over the years. I would not be able to name all of you. It means a great deal to me that each one of you has come to this recital today to support me; thank you so much! This day would not be possible without my many teachers, including Michael Bower, Richard Becker, Anna Kijanowska, and David Esleck. My family has been so loving and supportive throughout my entire life and I am so thankful that they could be here today. Finally, I would be nothing without God.





THE 2013-2014 DEPARTMENT OF MUSIC CONCERT SERIES

FREE—No Ticket Required— CAMP CONCERT HALL *unless noted otherwise



Spring 2014

Mon., April 14 — 7:30 p.m.

Jennifer Johnson Cano, *mezzo-soprano*,
and Christopher Cano, *piano*

Thurs., April 17— 7:30 p.m.

UR Jazz and Contemporary Combos
Mike Davison, director

Sat., April 19 — 3 p.m.

Earth Day Global Sounds
Andrew McGraw, director
*North Court (outside location)

Mon., April 21 — 7:30 p.m.

UR Chamber Ensembles



