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Junior Recital: Lauren Bailey, soprano, and Thomas Gardner, saxophone

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

JUNIOR RECITAL

Lauren Bailey, soprano
Thomas Gardner, saxophone

Assisted by
Ray Del Savio, drums
Joanne Kong, piano
Mike Laroche, bass
Charlie Lintecum, guitar
Doris Wylee, piano

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Early Italian Songs
Se mai senti Leonardo Leo
(1694-1744)
Tanto sospirero Pietro Paolo Bencini
(1700-1755)
Danza, danza, fanciulla gentile Francesco Durante
(1684-1755)

Lauren Bailey, soprano
Joanne Kong, piano

Cello Suite No.1, BWV 1007 Johann Sebastian Bach
(1685-1750)
Courante
arr. by Trent Kynaston

Thomas Gardner, saxophone

Lute Songs John Dowland
(1563-1626)
Flow My Tears
Weep Ye No More, Sad Fountains
Come Again, Sweet Love

Lauren Bailey, soprano
Joanne Kong, piano

Vocalise, op.34, no.4 Sergei Rachmaninoff
(1873-1943)
arr. by Eugene Rousseau

Tom Gardner, saxophone
Doris Wylee, piano
Mélodies
Beau soir
Romance
Les Cloches
Chevaux de bois

Claude Debussy
(1862-1918)

Lauren Bailey, soprano
Joanne Kong, piano

SAXOPHONE SET
Thomas Gardner, saxophone
with
Lauren Bailey, vocals
Charlie Lintecum, guitar
Ray Del Savio, drums
Mike Laroche, bass

In a Sentimental Mood
Duke Ellington
(1899-1974)

Stolen Moments
Oliver Nelson
(1932-1975)

Lush Life
Billy Strayhorn
(1915-1967)

Confirmation
Charlie Parker
(1920-1955)

Donna Lee
Charlie Parker
(1920-1955)
Early Italian Songs

Leonardo Leo was one of the most technically accomplished among his Neapolitan contemporaries. His first works were extremely conservative, usually with simple continuo accompaniment, but he gradually began to favor more rich sonorities. "Se mai senti" is an aria from Leo's opera La Clemenza di Tito. Leo uses the major and minor modes to distinguish between happy and forlorn portions of the text, yet he keeps a constant theme throughout.

Pietro Paolo Bencini came from an Italian family of composers, and he surpassed his brothers in recognition. His music has a characteristic of having strong and sudden contrasts in volume, as is evident in "Tanto sospirero." The translation of the title of this piece is "E'er Will I Sigh," and this sighing is represented in the opening motive in the piano. The repeated neighboring notes, grouped in pairs by slurs, give the effect of sighing and are found in the accompaniment throughout the piece.
Francesco Durante originally composed “Danza, danza, fanciulla gentile” as an exercise piece for voice students; the song was written to be sung on syllable names or pure vowel sounds, and when sung this way the piece is called “Solfeggio.” More than one hundred years later a text was added to this piece by an anonymous author.

Courante

Bach composed his Six Suites for solo cello around 1720. It was during this time that he was serving as Kapellmeister of the Court Orchestra at Cöthen. This was an especially fruitful time for his instrumental music—at Cöthen he also composed the Brandenburg Concertos, English and French Suites, and the Chromatic Fantasia and Fugue. The traditional Baroque suite consists of four established dance forms (Allemande, Courante, Sarabande, and Gigue) plus homophonic dances (Minuet, Bourree, or Gavotte) and a Prelude. The Courante is an allegro dance in triple meter. It is based on two historic models, the Italian corrente, which featured fast running passages, and the French, played in 3/2 time and often more polyphonic. Bach freely transcribed many of his own works for other instruments, and it is not uncommon for wind instruments to play pieces originally written for strings. The difficulty in the saxophone transcriptions of these Suites lies in interpreting the double-stop passages and determining where to breathe in extended phrases designed for a stringed instrument.
Lute Songs
One of the greatest musicians of the Elizabethan period, John Dowland composed songs that include effortless vocal melodies in strophic settings. Dowland wrote during a time of musical transition, and although he greatly respected the tradition he was taught, his later music shows many new ideas that he embraced. Many of his songs began as solo lute pieces, and over time text was added to them. Songs of the Elizabethan period exemplify a direct connection between the text and music, with much word painting.

The tune for “Flow My Tears” (1600) was first written as the solo lute song, “Lachrimae,” one of Dowland’s most famous works. It is believed that words were later written to fit the beautiful melody. The idea of hell in this piece is depicted as a place of darkness and night, and is further expressed in a passage of descending notes at the end.

“Weep You No More, Sad Fountains” (1603) is different from Dowland’s other songs. As he grew and matured as a composer, Dowland freed himself from the practice of word painting, and instead uses the musical phrase to express the meaning of the words. The last section of this song is a sequence, moving down in fourths, until it finally rests on the third of the final chord, solidifying the final harmony. This falling sequential phrase gives the listener a sense of rest and peacefulness as expressed through the text.

The source of the text for “Come Again, Sweet Love” (1597) is arguable, as many musical experts say that Dowland himself is the author, while others claim it is anonymous. Either way, the music helps portray the text. In the refrain section of the song, the rising fourths in the voice and the decline back to the lower register express the text’s crescendo of excitement and then decay into despair.

Vocalise
Sergei Rachmaninoff often attempted to explore the full expressive possibilities of an instrument when he composed his music. Between 1910 and 1912 he wrote the 14 songs op. 34, and chose for his text poetry that was representative of Russian romanticism. Many of the songs he wrote specifically for certain famous Russian singers. The wordless Vocalise (no. 4) was written for the Russian singer Nezhdanova, and it displays the principal traits of op. 34 songs: simple vocal lines, sensitive accompaniment that harmonically shades certain notes and phrases, and an almost impressionist style.
Mélodies

In the nineteenth century, the genre of French mélodie was marked by a recognizable unification of poetic and musical ideas. However, at the turn of the century, the time of Claude Debussy, the mélodie had become less restricted and increasingly more uninhibited and personal. Debussy captured the lithe, musical nature of French poetry, which emanates from the French language in which individual words are not stressed, but are instead subsidiary to the phrase. His mélodies obtain the deepest collaboration between the poetic and musical ideas; they further explore the poetry to which they are set, realizing every hidden meaning and portraying the mood set in a manner that only music can communicate.

Debussy was only nineteen or twenty years old when he composed “Beau soir” (1882) to a poem by Paul Bourget. The introduction in the piano forewarns the listener of the ambivalent mood of the piece: as it shifts from major to minor in each measure, the disposition of the text to come is expressed, going from describing a beautiful evening to advising one to enjoy youth, for it fades quickly. Also, the piano accompaniment creates a flowing, wave-like feeling throughout, portraying the final lines of the poem, relating how we will depart just as the stream departs to the sea. Debussy further enhances the text by effectively placing the word tombeau (grave) with an augmented fifth harmony in the accompaniment, showing the magnitude and solemnity both of this word and of this seemingly simple poem.
As for Paul Bourget’s poem “Romance” (1891), the essence of the title is evident in this melodie. The opening phrase for the piano is found in fragments throughout the entire piece, as if recalling an ever-present mood which corresponds directly to the poem, speaking about the memory of a past love. The long, melodious line for both the voice and piano indicates the interpretation of this piece for both the singer and pianist; each are given room for great expression, correlating to the stirring text that is tenderly questioning where love has gone.

“Les Cloches” (1891), also composed to a text by Paul Bourget, is one of Debussy’s several attempts at depicting the scene and sounds of bells chiming. In this piece, the bell-like theme is found at the very start of the piece in the piano and is continued throughout: for instance, it is captured in the repeating triplet rhythm found in the voice. The melodic idea of the voice’s last line portrays the text; as the voice rests on a G natural for two measures before coming to the G-sharp, the poetic idea of the bells making the withered leaves of the past green again is expressed in the long tension before the resolution.
In the song, “Chevaux de bois” (1885), set to a poem by Paul Verlaine, the text paints a picture of the poet suffering from an aching head and stomach who is trying to get rid of his boredom by riding a merry-go-round. The opening trill by the piano sets the exciting start of the carousel, and the melody that is placed over it sounds almost like the old organ music on the carousel ride. The circular movement of the merry-go-round is mirrored in the harmonic and melodic lines. Debussy sets the first three successions of refrain and stanza to the same music, only in different keys. He changes to a darker tonality on the final stanza, reflecting the text. In this section, the tolling of death is surprising and is a sudden change in the mood of the poem. Verlaine does not support this sudden change by elaborating, but instead hurriedly goes back to the original refrain, and Debussy parallels this poetic change in the music. The composer bases his progressions in this piece on the chromatic scale, using chords that move upward and downward by half steps. These chords seem almost to move sideways unlike the conventional progressions, producing an almost dizzying effect, much like that of a merry-go-round. The use of the chromatic scale harmonically, melodically, and tonally, foretells the later, more mature practices that Debussy embraced, applying a single musical idea or concept to organize all of the components within his works.
Duke Ellington was famous not only for the quality of his compositions, but also for the ease with which he wrote them. Ellington wrote many of his landmark compositions in less than half an hour each, often while he was waiting for dinner, waiting to catch a train, or simply musing at the piano in his home or in a studio. He claimed to have written "In a Sentimental Mood" after a performance at a dance in Durham, North Carolina. Two young women were having an argument, and Ellington brought them over to the piano to try and patch up their differences, and somehow he ended up composing "In a Sentimental Mood" on the spot for the two of them.

As with most of his compositions, this piece displays Ellington’s ability to write beautiful popular tunes with an underlying complexity and sophistication untouchable by other popular songwriters and bandleaders of his time. The tune is written in the standard AABA form used in many jazz and popular compositions. Ellington works within this form, however, to create a piece unique to his style. The ambiguous tonality of the piece is established in the first notes, a pentatonic scale in F major that leads into a D minor chord. The A section suggests both D minor and F major tonalities before it modulates to D-flat major for the B section. After returning to the A section the piece ends on an F major seven chord, but the presence of both minor and major tonalities leave the piece open to either a light-hearted or a melancholy interpretation.
Stolen Moments

Oliver Nelson’s “Stolen Moments” was written in 1960 and recorded on the album The Blues and the Abstract Truth, which featured a combo of star soloists in the jazz world. The melody for “Stolen Moments” is based on a 16-bar blues form in C minor. There are two melodic themes, each eight measures long. The first theme is a simple arpeggiation of the tonic chord, followed the same motion in the subdominant chord. The second theme is a short blues riff repeated over ascending and descending chromatic harmonies. An open ended solo section over a 12-bar blues form in C minor follows the opening statement of the melody. After the solo section, the melody is restated, and the piece ends quietly with a five-measure coda section.

Lush Life

Billy Strayhorn worked as a composer and arranger for Duke Ellington for almost thirty years. The two men were so attuned to each other musically that it is now virtually impossible to gauge the precise extent of Strayhorn’s contribution to their collaborations. Strayhorn had received extensive musical training as a child, and when he joined forces with Ellington in 1938, his formal, classical training was a perfect match for Ellington’s expansive and creative approach to music. The two combined to write some of the most enduring and popular jazz works of the century; however, sometimes their collaboration overshadows Strayhorn’s own compositions.

His ballads, including “Lush Life,” are among the most harmonically and structurally sophisticated in jazz music. The first twenty-one measures of the piece, often played solo, act as an extended introduction. Strayhorn avoids conventional phrasing here, employing a seven-bar section followed by a fourteen-bar section. The piece is centered tonally around B-flat, but only employs a traditional II-V-I cadence twice in the piece—at the chorus 22 measures in, and in the last measure. The rest of the piece is extremely chromatic, giving the listener a sense of sustained melancholy throughout. Lyrics were later added to fit the mood of the piece, depicting a broken-hearted person attempting to forget his or her lost love by “living a lush life in some small dive.”

Confirmation

Charlie Parker’s “Confirmation” was probably written as early as 1946, although he did not record it in a studio until 1953—just two years before his premature death at age 34. “Confirmation” displays many of Parker’s trademark melodic techniques, including large intervallic leaps, triplets interspersed in eighth-note runs, and syncopations that give the melody
an up-tempo swing feeling. This tune is unique because it deviated from the standard patterns of chord changes used in jazz at the time. Instead of basing the melody on a set of chord changes, Parker’s melody in “Confirmation” dictates the harmonic structure. The piece is structured in the standard AABA form. The II7-V7 progression is very prominent, as the piece starts in F and then moves through a II7-V7 pattern through the circle of fifths back to F. Parker solos over two choruses of the chord changes, building his phrasing perfectly to a climax on the B section of his second chorus. The chord changes for “Confirmation” quickly became part of the standard repertoire for jazz musicians.

**Donna Lee**

“Donna Lee,” one of Charlie Parker’s quintessential bebop compositions, is literally a showcase for the musical innovations that Parker contributed to modern jazz. Based on the chord changes of the jazz standard “Indiana,” “Donna Lee” exhibits sophisticated melodic and harmonic characteristics. The melodic lines are long and flowing, consisting of eighth-note runs broken by triplets that rhythmically propel the melody forward. Parker’s advanced harmonic concept is very evident here, as the melody is comprised largely of upper harmonic tones, such as 7ths, 9ths, and flat 9ths. Parker’s treatment of tension and resolution was also unique for his time: In Donna Lee, he plays major sevenths against minor chords and flat ninths against dominant chords, and then manages to resolve these tensions beautifully into the chord tones of the next harmony.

Parker’s solo is a natural extension of the tune’s melody, and it serves as a textbook example of why he stands as one of the greatest improvisers of the 20th century. As logical as a Bach invention, his solo uses strands of the melody, altering them slightly each time with fresh ideas. Each phrase builds perfectly off the previous one, making his solo as much of an impressive a melody as the tune itself. It was often said by musicians that worked Parker that he never wrote any of his compositions down; he simply walked onto the bandstand or into a recording studio, and played his composition to his band, who would learn it by ear.

“Donna Lee” was recorded in 1947, shortly after Parker was released from a six-month stay in Camarillo State Mental Hospital in California, where he had been institutionalized for behavior that stemmed from his narcotics addiction. Completely clean and in the best physical shape of his adult life, Parker recorded a number of excellent original tunes. Miles Davis, who played trumpet on the recording date, later claimed that he actually wrote “Donna Lee,” and that it was wrongly credited to Parker when it was released. This is a tenuous claim, since the tune is so representative of Parker’s melodic and improvisational style.