

2-17-2002

Senior Recital: Lauren Bailey, soprano

Department of Music, University of Richmond

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



Part of the [Music Performance Commons](#)

Recommended Citation

Department of Music, University of Richmond, "Senior Recital: Lauren Bailey, soprano" (2002). *Music Department Concert Programs*. 230.

<https://scholarship.richmond.edu/all-music-programs/230>

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.

MXX 020217P

UNIVERSITY OF RICHMOND LIBRARIES



3 3082 00873 8113

UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC



SENIOR RECITAL

Lauren Bailey, *soprano*

assisted by

Joanne Kong, *harpsichord and piano*

MUSIC LIBRARY
UNIV OF RICHMOND



FEBRUARY 17, 2002 3:00 PM
PERKINSON RECITAL HALL

· · · PROGRAM · · ·

Henry Purcell (1659-1695)

We sing to Him (from Harmonia Sacra)
Strike the Viol
Music for a While (from Oedipus)
Come all ye Songsters (from The Fairy Queen)

Franz Schubert (1779-1828)

Lachen und Weinen, D. 777
Nacht und Träume, D. 827b
Auf dem Wasser zu singen, D. 774
Frühlingsglaube, D. 686c

Fernando J. Obradors (1897-1945)

La mi sola, Laureda
Al Amor
¿Corazón, porqué pasáis . . .
El majo celoso
Con amores, la mi madre
Del cabello, más sutil
Chiquitita la novia

Henry Purcell

Henry Purcell was a composer of many genres. While the vast majority of his works are in staged music, he also has works in many other areas of music, including chamber, sacred, and secular. There are many stylistic features that are distinctive to Purcell, including his use of ground bass, a technique that repeats a multi-bar passage as its accompaniment. In this set of four of his songs, many genres are combined, while three of them show Purcell's mastering of the ground bass practice.

The first song of the set, which does not make use of the ground bass, is "We sing to Him," one of Purcell's sacred works from the *Harmonia Sacra*. The realized accompaniment to this piece involves octave playing in the bass with much stepwise motion. Although this piece does not utilize the ground bass, the chromatic movements and intensity that they induce link it to the other three pieces. "Strike the Viol" incorporates the ground bass from the start. In this case, this technique shows Purcell's control of context and form. The third piece to include ground bass is "Music for a While." The repeating bass seems beguilingly simple, yet the implementation exposes expressive imagination and ingenious technique. The leaps in the bass of sixths and sevenths procure a feeling of longing and anguish, in addition to the continual ascending pattern. The voice sings the first three notes that the ground bass uses, but elongates the rhythms, and the tension between the voice and bass increases the piece's intensity. "Come all ye Songsters," contains a ground bass in the air section. The use of this creates intensity in the song as it modulates to different keys.

Franz Schubert

Many scholars struggle with placing the music of Schubert in a musical history category. Charles Rosen has written about these attempts at assigning Schubert as a Classical, postClassical, or Romantic composer: he "stands as an example of the resistance of the material of history to the most necessary generalization, and as a reminder of the irreducibly personal facts that underlie the history of style." This complexity might possibly be one of the reasons that Schubert's music is so long-lived and appealing.

Without doubt, his perfection of the German Lieder secured his place in history. About 630 of his songs still survive today. While many other Lieder composers were successful in their works, Schubert's songs are most exemplary due to their memorable melodies and the expressive way of depicting the images and meaning of the text. Schubert's songs relay an emotional experience to the listener; the melody is always related to the words, and the poetic elements seem to be the source of his musical creations.

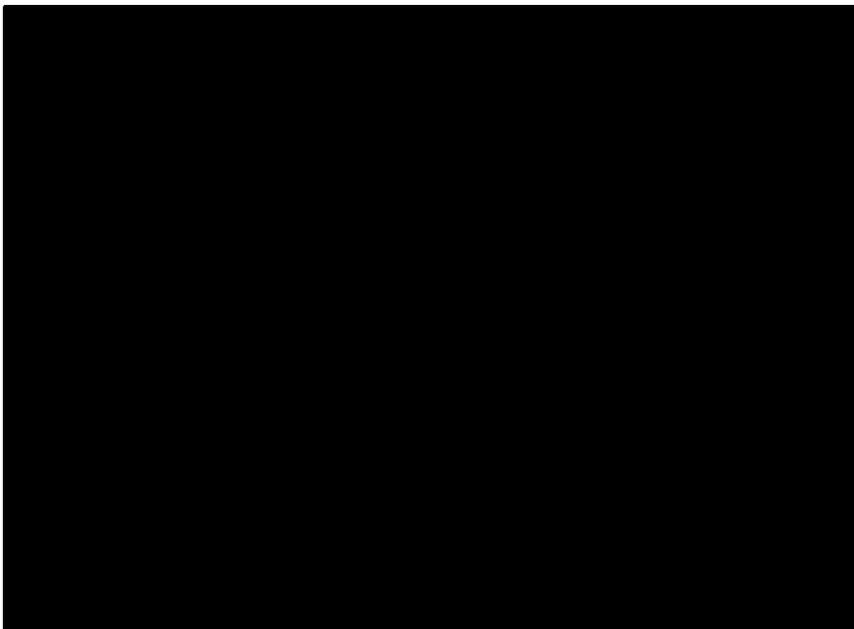
"Lachen und Weinen" is a seemingly lighthearted piece that expresses the ambiguity of adolescent love. The major and minor sections of the piece accurately depict the "crying and laughing" sections of the poem. The piano opening and interlude express a carefree emotion that is known as well by a young person in love, and Schubert relays this masterfully.



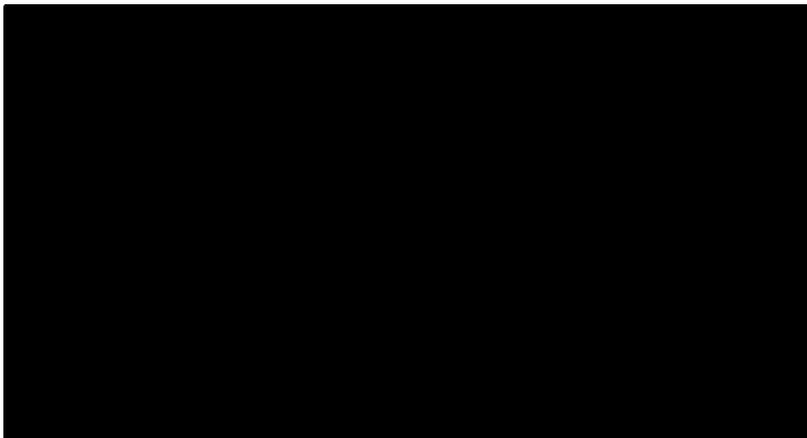
"Nacht und Träume" is the one of the most Romantic songs composed by Schubert. Dealing with the quintessential Romantic topic, *Heilige Nacht* (Holy Night), Schubert's music provides a picture for all to see of this image. The long, slow, legato line for the singer exemplifies the stillness and placidity of night, against the fast moving, yet static sixteenth notes of the piano.



Friedrich Leopold Graf zu Stolberg provided Schubert with many poems that led to beautiful, well-known pieces. "Auf Dem Wasser zu Singen," is a descriptive poem about the elapsing of time; it presented Schubert with many images in which he is able to depict vivid representations through his music. This piece is in a perfect strophic form, giving Schubert the ability to portray the continual wave and water feeling in the accompaniment. Schubert's switch to major in the last line of each verse provides the listener with a sense of pleasure, adding anticipation to what is otherwise a harmonically static composition.



“Frühlingsglaube” is one of Schubert’s most famous songs, for both its music and its words. The reality of nature is beautifully described in Uhland’s poem and Schubert’s accompaniment exemplifies this in an expressive way: there are conflicting rhythms in the piano part, representing the richness of nature and life in one rhythm, and the diligence of human life in the other. When combined, although contrasting in meter, they form a beautiful sound and mesh together perfectly.



Fernando J. Obradors

At the start of the twentieth century, Spain produced a number of composers with the interest to create nationalistic music filled with Spanish characteristics such as dance rhythms, lush harmonies, and soulful melodies. One of those composers was Fernando J. Obradors, a composer whose music is most popular in the United States. To many musicologists, Obradors must rate as a minor musician, since he does not appear in major musical reference books. Yet, Obradors is deserving of fame, as his songs for voice are more than mere arrangements of popular Spanish folksongs; all of his works exemplify his neoclassical style and envelop the Spanish character.

This set of seven songs contains various styles and characteristics, showing Obradors’ versatility. The first song is set to a poem by Juan Ponce, and the opening unaccompanied section illustrates the text as it shows that Laureola is the only one in the world. The rest of the songs in this collection are set to poems of Cristobal de Castillejo. “Al Amor” is actually simply his translation of a Catullus poem into Spanish. Throughout the set, quintessential Spanish characteristics are found in the definitive melodies, distinctive harmonic progressions, and vibrant dance rhythms.

2001-02 Modlin Center Events

Call 289-8980 for ticket information

Alon Goldstein, piano
Wednesday, February 20, 2002, 7:30 pm
Camp Concert Hall, Booker Hall of Music

The brilliant Israeli pianist and student of Leon Fleisher, Alon Goldstein is one of the most respected young pianists on the international scene. His virtuosity, his special musical sensitivity and his engaging stage manner have made him stand out from the many young pianists today, with enthusiastically received concerts in North America and Europe.

Late 4 Breakfast
Mike Davison, director
Saturday, February 23, 2002, 7:30 pm
Alice Jepson Theatre

Department of Music faculty member and trumpeter Dr. Mike Davison will reunite former University of Richmond students and faculty members for a Late 4 Breakfast reunion concert. Late 4 Breakfast will be performing Davison's original works with Dave Boggs on bass, Jocko MacNelly on guitar, Brian Jones on drums, Daniel Clark on keyboards and Rob Holmes on saxophone. The University Dancers will join Late 4 Breakfast with some exciting and on-the-edge dance improvisations.

Turtle Island String Quartet with Paquito D'Rivera, saxophone
Wednesday, February 27, 2002, 7:30 pm
Camp Concert Hall, Booker Hall of Music

Its name derived from creation mythology found in Native American folklore, the Turtle Island String Quartet, since its inception in 1986, has been a singular force in the creation of bold new trends in chamber music for strings. By Turtle Island's fusing of the classical quartet esthetic with 20th century American popular styles, and by devising a performance practice that honors both, the state of the art has inevitably been redefined.

Jennifer Cable, soprano, and Jeffrey Riehl, tenor, with Kenneth Merrill, piano
Monday, March 11, 2002, 7:30 pm
Camp Concert Hall, Booker Hall of Music

University of Richmond music faculty members Dr. Jennifer Cable and Dr. Jeffrey Riehl present a concert of solos and duets with guest pianist Kenneth Merrill. Cable will perform works by Ravel, and Riehl will perform Robert Schumann's *Liederkreis*, Op.39. Together they will perform selected duets from the 17th and 18th centuries.