4-4-2002

Senior Recital: Michael Laroche, double bass

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: Michael Laroche, double bass" (2002). Music Department Concert Programs. 227.
https://scholarship.richmond.edu/all-music-programs/227

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.
University of Richmond
Department of Music

Senior Recital
Michael Laroche, double bass

assisted by

Joanne Kong, piano
Michael Hawkins, double bass
Mark Lomanno, piano
Tom Gardner, tenor saxophone
Howard Curtis, drums

Music Library
Univ of Richmond

April 4, 2002, 7:30 PM
Perkinson Recital Hall
Vocalise, op. 34, no. 14 00:38

Michael Laroche, double bass
Joanne Kong, piano

Sergei Rachmaninoff (1873-1943)
trans. Stuart Sankey

Sonata in G major
Andante
Allegro 6:40
Grave 8:24
Allegro 10:09

Michael Laroche, double bass
Joanne Kong, piano

Benedetto Marcello (1686-1739)
trans. Fred Zimmerman

Portrait of Tracy

Unaccompanied solo for bass guitar

Michael Laroche (b. 1979)

Après un Rêve 11:56

Michael Laroche, double bass
Joanne Kong, piano

Gabriel Fauré (1845-1924)
trans. Fred Zimmerman

Do Nothin’ Til You Hear From Me 23:20

Michael Laroche, double bass
Michael Hawkins, double bass

Duke Ellington (1899-1974)

Waves of Passion and Delight 31:05

Michael Laroche (b. 1979)

Brown’s New Blues 38:26

Michael Laroche, double bass
Mark Lomanno, piano
Howard Curtis, drums

Ray Brown (b. 1926)
Vocalise
Perhaps Rachmaninoff’s most recognizable composition, “Vocalise” was written sometime around 1915. Composed for Antonina Nezhdanova, a coloratura singer in Moscow, it has no words and was originally intended as a vocal exercise. It was first performed by Rachmaninoff and Nezhdanova, in January 1916. Though it was not the first wordless song in Russian music, it was the first to leave an impression on the public. The predominant feeling in the work is that of mourning and loss, possibly in reaction to the great war.

Sonata
The Baroque-era composer Benedetto Marcello worked most of his life in Venice. Like many Baroque Sonatas, this one is in four movements. The first is a very melodic Andante, followed by an Allegro. Listen for the playful interaction between the bass and piano in this second movement. The third movement, Grave, is in the key of the relative minor. The last movement is also Allegro, though faster than the second movement and very rhythmic.

Après un Rêve (After a Dream)
More than any other Fauré composition, “Après un Rêve” is a “singer’s song” because of its lush melodic line. First released in 1877, the composition has since been transcribed for any number of instruments, including strings, keyboard instruments, and orchestra. Based on the title, one would assume the piece is an attempt to simulate the few moments after waking, when what is reality and what is a dream is not clear.

Dreaming to thee my heart I surrender;
When I wake, wherefore dost thou ever vanish?
How radiant were thine eyes,
thy voice how tender!
Fair thou as skies,
whence the sunshine night doth banish.

Ah! never more shall a dream entice me,
Should I e’er in thy love again rejoice me!
Ah, never more shall dreams entice me,
Should I in thy love e’er again rejoice me!
Ah, never more shall a dream entice me,
Should I again in thy love rejoice me!

Be mine, be mine forever,
Return, ah love, unto thy lover!
(text by Romain Bussine; translation by Dr. Th. Baker)
Do Nothin’
One of Duke Ellington’s most famous compositions, “Do Nothin Til You Hear From Me” was partially derived from an earlier Ellington composition, “Concerto for Cootie.” It was originally released in 1943, with lyrics written by Bob Russell. The melody consists mainly of a repetitive chromatic line, giving the tune a very bluesy inflection.

Do nothin’ til you hear from me,
Pay no attention to what’s said,
Why people tear the seam of anyone’s dream,
is over my head.
Do nothin til you hear from me,
At least consider our romance,
If you should take the word of others you’ve heard,
I haven’t a chance.
True I’ve been seen with someone new,
But does that mean that I’m untrue?
When we’re apart the words in my heart
reveal how I feel about you.
Some kiss may cloud my memory,
And other arms may hold a thrill,
But please do nothin’ til you hear it from me,
And you never will.

Waves of Passion and Delight
The form of this tune is ABAC. The melody in the A section consists mainly of chord extensions beyond the 7th, and the harmony remains static. The B and C sections are similar, with the same chord changes in the B section (major key) repeating themselves in the C section in the parallel minor. The rhythmic sense of the A section is very different from the B and C sections, making it challenging for the performers.

Brown’s New Blues
There is no real melody to this tune, it is merely an open blues form. The open form is arguably one of the most important contributions that African culture has brought to American music. It gives performers the ability to express themselves individually, yet through a group dynamic. The open blues form is the mother of a great deal of 20th-century music, thus it is a fitting concert closer.

(Notes by Michael Laroche)