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Junior Recital: Jamilah McLaren, flute, and Lauren Davis, mezzo-soprano

Department of Music, University of Richmond

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Department of Music

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Junior Recital

Jamilah McLaren, flute
Lauren Davis, mezzo-soprano

assisted by

Joanne Kong, piano

April 12, 2003, 5:00pm
Perkinson Recital Hall

Program

Per la gloria d'adorarvi 0:19

Comme raggio di sol 3:17(14)

Le Violette 5:34

Alma del core 7:29

Danza, danza fanciulla gentile 10:30

Lauren Davis, mezzo-soprano
Joanne Kong, piano

Nocturne 13:56

Piccolo Sonata 14:43
Giocoso

Jamilah McLaren, alto flute/piccolo
Joanne Kong, piano

Zigeunerlieder Op.103 26:22

Lauren Davis, mezzo-soprano
Joanne Kong, piano

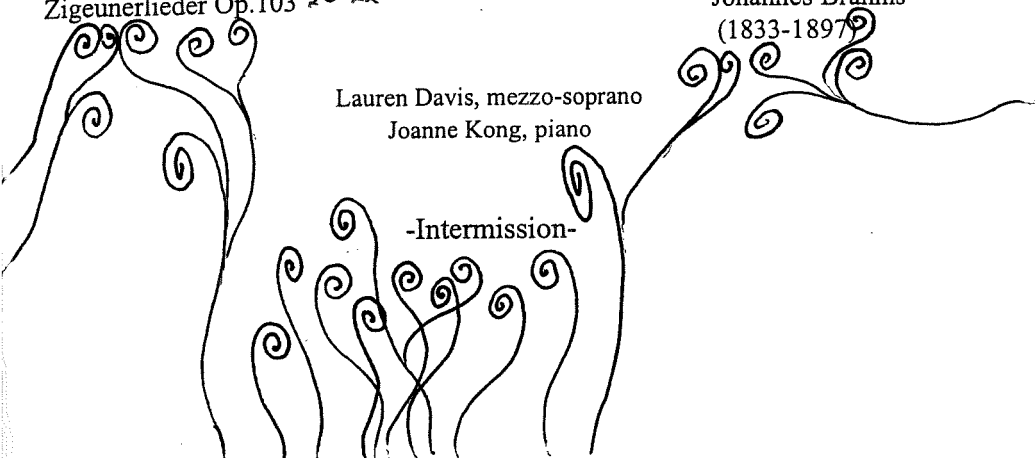
-Intermission-

G.B. Bononcini
(1672-1748)
Antonio Caldara
(1670-1736)
Alessandro Scarlatti
(1660-1725)
Antonio Caldara
(1670-1736)
Francesco Durante
(1684-1755)

13:10 - Jamie cracks
knuckles

Johan Kvandal
(1919-1999)
Robert Baksa
(b. 1938)

Johannes Brahms
(1833-1897)



Silent Noon 38:16
Hands, Eyes, Heart 41:36
The Sky above the Roof 42:59
Linden Lea 45:29

Ralph Vaughan Williams
(1872-1958)

48:02 - jamie claps
extra loud!

Joan Davis, mezzo-soprano
Joanne Kong, piano

Sonate pour Flute et Piano
Allegretto malinconico 50:30
Cantilena 55:34
Presto giocoso 59:23

Francis Poulenc
(1899-1963)

Jamilah McLaren, flute
Joanne Kong, piano

103:20 - jamie claps double time

Italian Arias and Cantatas

Per la gloria d'adorarvi *

G.B. Bononcini
(1672-1748)

The Italian Giovanni Bononcini, born in Modena and trained at the Accademia Filarmonica, came from a family of musical talent. His father was well known for his contribution to music theory. Bononcini was a highly regarded cellist and appreciated composer. Of his many works, the cantatas are known for their "beauty, harmony, artful study and fanciful invention." (Grove) *Per la gloria d'adorarvi* comes from his short opera *Griselda*. The piece is in strophic form, with a repetitive text, which was typical of Italian cantatas of the time. The story portrayed is one of unrequited love. Throughout the sweeping melodic line, there is also an urgent plea for the beloved to return his love.



Comme raggio di sol

Antonio Caldara
(1670-1736)

Little is known about the birth and death of Antonio Caldara, but his life as a prominent composer of his time will definitely never be forgotten. His oratorios and operas rivaled those of his contemporaries, and during his peak, he was the highest paid composer in Venice. However, he is most well noted for his many chamber works: 100 cantatas for solo voice and strings, some 50 for voice and continuo and another 30 for two voices and strings (occasionally augmented by oboes and horns).

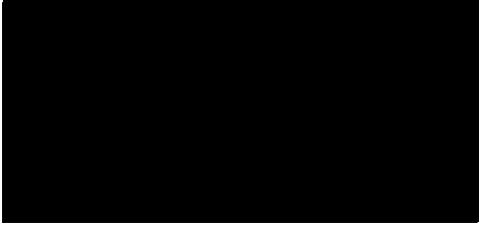
Very little background is known regarding *Comme raggio di sol*, but there is evidence that it was published during the 1800s. The text uses a sea metaphor to reveal the feelings of grief and torment that hide beneath a lovers smile and laughter. The solemnity of the chords and the slow pulling movement in the piano gives the piece the yearning quality if emotions wanting to be freed. The text ends with “So laughter, sometimes gay and peaceful with contentment, with joy a lip touches, while in its secret depths the heart wounds, anguishes, and tortures itself.”



Le Violette

Alessandro Scarlatti
(1660-1725)


Alessandro Scarlatti is considered one of the most prolific cantata composers to date. Born in Palermo, Italy, this talented son of the tenor Pietro Scarlata quickly entered the musical life of Rome. Of the over 600 cantatas he wrote, Scarlatti chose to focus the majority on solo voice. *Le Violette*, an aria from one of the cantatas, depicts a youth named Mario alone in a garden, thinking of his love for a woman who is nobly born. He is contemplating whether the violets have been put there as a message that he is aiming too high in his love. Like Bononcini's *Per la gloria*, this piece is in strophic form with a light yet contemplative melodic line.



Alma del core

Antonio Caldara
(1670-1736)


This song was written as part of Caldara's *Opera Pastorale* for the Imperial Court in Vienna in 1716. The mood of this piece is light hearted as Clizia sings about her undying love for Tirsi and the pleasure she receives from each of his kisses. The repetition of the text depicts the repeated confessions of love between the lovers. To end the piece, a simple ornamentation is added for a subtle change in the flow of the text and ends the piece with a flourish.



Danza, danza fanciulla gentile

Francesco Durante
(1684-1755)

Francesco Durante was one of the most highly respected Italian composers and teachers of the early to mid-18th century but is now mainly known through a few songs in Italian Aria collections. *Danza, danza* is one of his most popular works, and it demands a strong vocal range.



Nocturne op. 56

Johan Kvandal
(1919-1999)

Norwegian composer and organist Johan Kvandal was known for composing music dominated by the use of melodic and rhythmic elements of Norwegian folk music, but always thought in broader lines and large spans and forms. His tendencies to think in larger forms were enhanced during his studies in the 1950s, resulting in a free way of using tonal elements, form and polyphony of both French and German neo-classical movements. By the late 1960s and continuing throughout the rest of his life, the aforementioned styles melded together, creating “transformed” Norwegian folk music in his works. Kvandal combined his “transformed” folk music with experiments in serial techniques and freer forms but without conceding expressivity.

Written in 1980, Nocturne is the second of Kvandal’s only two alto flute pieces; the first was written in 1974. In this piece, Kvandal uses the alto flute to evoke the spirit of Norwegian folk music. Though the melodies may not be entirely Norwegian, this piece also exhibits the essence of Norwegian folk music by its rhythmic content. However, the harmonies between the piano and alto flute reflect a free-tonal musical language of what Kvandal called his modern tonality, which began in the late 1960’s and lasted through the last thirty years of his life.

Piccolo Sonata
Giocoso

Robert Baksa
(b. 1938)

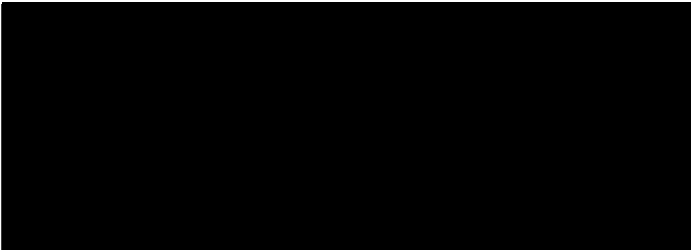
American born of Hungarian parentage, composer Robert Baksa is said to be one of America's most prolific composers. Having written over 500 pieces since his first efforts as a teenager, in the last thirty years Baksa has focused most of his time and energy on chamber pieces of all instrumental combinations and sonatas for almost every major instrument.

Since his earliest New York reviews, critics have noted Baksa's melodic gifts and the structural clarity and harmonic nature of his music; Baksa's Piccolo Sonata displays all of these characteristics. The piano and piccolo work together and trade melodic lines back and forth throughout this sonata, displaying Baksa's desire to highlight both instruments, instead of maintaining focus on only the solo piccolo. The third movement is light, airy and playful- a perfect combination for this small but punchy instrument.

Zigeunerlieder Op.103

Johannes Brahms
(1833-1897)

In the realm of vocal music, Brahms is known for his preoccupation with the spirit of folk music as the ideal of expression and during his lifetime creatively synthesized three centuries of folk and dance music. This *Zigeunerlieder* cycle was written during Brahms musical peak. The text is filled with romance and sweeping lines as well as quick, mischievous staccato lines. He also strives to reproduce the feel of Hungarian gypsy music by using the favorite Hungarian rhythm of 2/4 in all eight of the songs, imitating gypsy instruments such as the cymbal and dulcimer and the use of syncopation. In No. 8 of the *Zigeunerlieder*, the use of syncopation is seen in the accompaniment. In No. 4, the rolled chords may represent the gypsy dulcimer. These gypsy songs are full of controlled passion: fiery at one moment, calmed in the next.



Sonate pour flute et piano
Allegretto malincolico
Cantilena
Presto giocoso

Francis Poulenc
(1899-1963)

French composer and pianist Francis Poulenc was not particularly inventive texturally, rhythmically, or harmonically; but, for him the most important element of all was melody, and he found his way to a vast treasury of undiscovered tunes within an area that had, according to the most up-to-date musical maps, been surveyed, worked and exhausted. “I know perfectly well that I’m not one of those composers who have made harmonic innovations like Igor [Stravinsky], Ravel or Debussy, but I think there’s room for *new* music which doesn’t mind using other people’s chords. Wasn’t that the case with Mozart and Schubert?” (New Grove)

During the first half of his career the simplicity, directness and humor of his writing led many critics away from thinking of him as a serious composer. Prior to World War II, Poulenc began writing more serious music, and after the war it became apparent that the absence of complexity from his music in no way argued a corresponding absence of feeling or technique.

Dedicated to music patron Elizabeth Sprague Coolidge (1864-1953), Francis Poulenc's Sonata pour flute et piano (1957) was one of the last chamber pieces written by Poulenc. Towards the end of his life Poulenc admitted his dislike for writing chamber pieces for string instruments and instead wrote his last chamber pieces for woodwinds. The melodies in this piece are traded between piano and flute and often return in fragmented phrases or different keys. The use of melodies in these ways creates an interesting musical flow while maintaining musical continuity and fluidity.

Vaughan Williams Songs

Silent Noon
Hands, Eyes, Heart
The Sky above the Roof
Linden Lea

Ralph Vaughan Williams
(1872-1958)

Vaughan Williams started in rather humble beginnings, but is now known as the premier English composer in the world. It is said that his impact on grass-roots musical culture can be detected in the confluence of folk-like melody and modal harmony notable in the later music of the Beatles and subsequent progressive rock. His melodies are simple and sweet, and yet the messages within the text are very contemplative. *Linden Lea* in particular is one of his most popular songs.