

3-29-2003

Senior Recital: Laura Ahlstrom, piano

Department of Music, University of Richmond

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SENIOR RECITAL

Laura Ahlstrom, piano
in a program of Chamber Music

assisted by

- Sarah Rogevich, soprano
- Nicole Casey, violin
- Naomi Wightman, violin
- Nina Bhattacharyya, viola
- Emily Riggs, soprano
- Chrissy Hohl, clarinet
- Tara Arness, flute
- Eva Chang, flute



MARCH 29, 7:00 PM
PERKINSON RECITAL HALL

*Following the concert,
you are invited to a reception in Apartment 2102.*

... PROGRAM ...

0:40	Sebben, crudele	Antonio Caldara (1670-1736)
3:30	Che fiero costume	Giovanni Legrenzi (1626-1690)
5:45	Pur dicesti, o bocca bella	Antonio Lotti (1667-1740)
10:50	Le violette	Alessandro Scarlatti (1660-1725)

Sarah Rogevich, soprano
Laura Ahlstrom, piano

	Divertimento in C	Joseph Haydn (1732 - 1809)
15:15	I. Allegro	
20:00	II. Menuet and Trio	
23:00	III. Allegro	

Laura Ahlstrom, piano
Nicole Casey, violin
Naomi Wightman, violin
Nina Bhattacharyya, viola

... INTERMISSION ...

	Six German Songs, op. 103	Louis Spohr (1784 - 1859)
27:15	4. Wiegenlied	
30:45	5. Das heimliche Lied	
34:50	6. Wach auf	

Emily Riggs, soprano
Laura Ahlstrom, piano
Chrissy Hohl, clarinet

	Three Dances for Two Flutes	Gary Schocker (b. 1959)
39:50	I. Easy Going	
42:05	II. Moody	
47:30	III. Coffee Nerves	

Tara Arness, flute
Eva Chang, flute
Laura Ahlstrom, piano

ITALIAN SONGS

Sebben, crudele

Although, cruel one, you make me languish,
Always faithful, I want to love you.
With the length of my servitude
I will know how to wear down your pride.

Che fiero costume

What a fierce custom Cupid has,
Who, by using punishment,
makes himself adored!
Yet in my ardor, the treacherous god
made me worship a lovely face.

What a cruel fate, that a blind child, scarcely weaned,
Should make himself esteemed!
But this tyrant, with barbarous deception, entering through my eyes
Made me sigh.

Pur dicesti, o bocca bella

O beautiful mouth, you said that sweet and dear word, "yes"
Which makes all my pleasure
For the honor of his reputation,
Love opened you with a kiss, sweet fountain of pleasure.

Le violette

Dewy, fragrant graceful violets,
you stand there modestly.
Half hidden among the leaves,
you rebuke my desires
which are too ambitious.

(translations by S. Rogevich)

HAYDN, Divertimento in C

A divertimento (literally, an amusement) is a work designed primarily to be pleasing to the ear and to serve as background music for a social gathering. It normally features a solo instrument with several accompanying instruments. The divertimento usually comprises three movements: in this case, Allegro-Minuet-Allegro, with the first movement following a rudimentary sonata form. This particular piece was originally written for two violins, two horns, a bass instrument and keyboard.

(note by N. Casey)

SPOHR, Six German Songs

Louis Spohr, a 19th-century German composer, violinist, and conductor, wrote more than ninety solo songs. The strength of these compositions lies in their poetic moods. The moods of the three selections are reflected in their titles: “Cradle Song,” “The Secret Song,” and “Awaken.”

The variety of forms Spohr used for his songs extends from the simple strophic *Lied* to the *durchkomponiert* (through-composed) ballad. To enrich this genre, Spohr occasionally employed an obbligato instrument like the clarinet—as in this set—or four-hand piano accompaniment.

(note by L. Ahlstrom)

Wiegenlied (Cradle Song)

One thing all things sweet must do,
Fall asleep, and so must you!
Soft spring breezes barely sigh,
Hush my darling baby, Hush-a hush-a-bye!

Little eyes be closing now
Like two buds upon a bough,
When the sun peeps through the pane,
Let them open like the flowers once again!

The I'll see those flow'rs of the blue
Smiling back and kiss them too,
I'll forget in mother's bliss,
Spring is out of doors when here I have this!

Das heimliche Lied (The Secret Song)

There are the secret sorrows of which we say no word,
Of those so deeply buried the world has never heard.
And there's a secret longing that shuns the searching light:
Of tears it may have brought us the stranger has no sight.
Sometimes when sinking gently into a world within,
We catch a glimpse in starlight of peace we long to win,
Where, then, with barriers broken, the soul may Heav'n rebuild,
And thanks will come from lips that hope and joy again have filled.

Wach auf (Awaken)

Why linger so long to bewail the past?
Love's still awake and will always last!
Hear how it echoes in all live things
With birds fond greetings the forest rings,
The buds break stiff from the tree-hole now
And life springs free from the twig and bough.
Now dance the bubbles in woodland springs,
The brook light-heartedly leaps and sings;
The sky embraces the ocean rim,
Their blues commingle in radiance dim;
All form and sound, every thing alive
Love sweeps along in an endless drive!
Why stay so long to bewail the past?
Love's still awake and will always last,
Awake and will always last!

Three Dances for Two Flutes

Flutist-composer Gary Schocker wrote *Three Dances for Two Flutes* in 1993, which won the National Flute Association's award for newly published works. The three Latin-influenced dances are based on themes from Richard Strauss' *Til Eulenspiegel* and *Salome*, and Beethoven's *Leonore Overture*. Extremely fun to perform, the three short dances involve jazzy syncopations, flutter tonguing, and even some vocalizing.

(note by E. Chang and T. Arness)