

4-3-2004

Senior Recital: Christy Balluff, soprano

Department of Music, University of Richmond

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Senior Recital

Christy Balluff, soprano

assisted by

Joanne Kong, piano

Gita Massey, harpsichord

Eva Chang, flute



APRIL 3, 2004, 2:00 PM
PERKINSON RECITAL HALL

Program

0:00
All'ombra di sospetto Antonio Vivaldi
(1678-1741)

~~13:00 - 13:05~~
~~13:05 - 13:10~~
~~13:10 - 13:15~~
Divided into 4 tracks, Recitative, Aria, Ret., Aria as requested

12:45

GRAND VOIX

by Christy

Wie Melodien zieht es mir - 13:07 Johannes Brahms
Der Gang zum Liebchen - 13:21 (1833-1897)
Ständchen - 16:51

- Intermission

19:40

El tra la la y el punteado 19:50 Enrique Granados
La Maja Dolorosa 21:06 (1867-1916)
Callejeo 23:17
Amor y Odio 24:14
El Majo Discreto 26:14

28:45

A Horse with Wings 28:55 Ricky Ian Gordon
To Be Somebody 31:24 (b. 1956)
Coyotes 33:21

All'ombra di sospetto

Antonio Vivaldi (1678-1741) was known to boast of his fame and well-known patrons as well as his fluency in composition. Indeed, he was the most influential Italian composer of his generation. Yet, during his lifetime, he was actually better known as a violinist than as a composer. A few decades after his death, he became virtually unknown until his works were revived by Bach scholarship as he was believed to be a composer that influenced Bach.

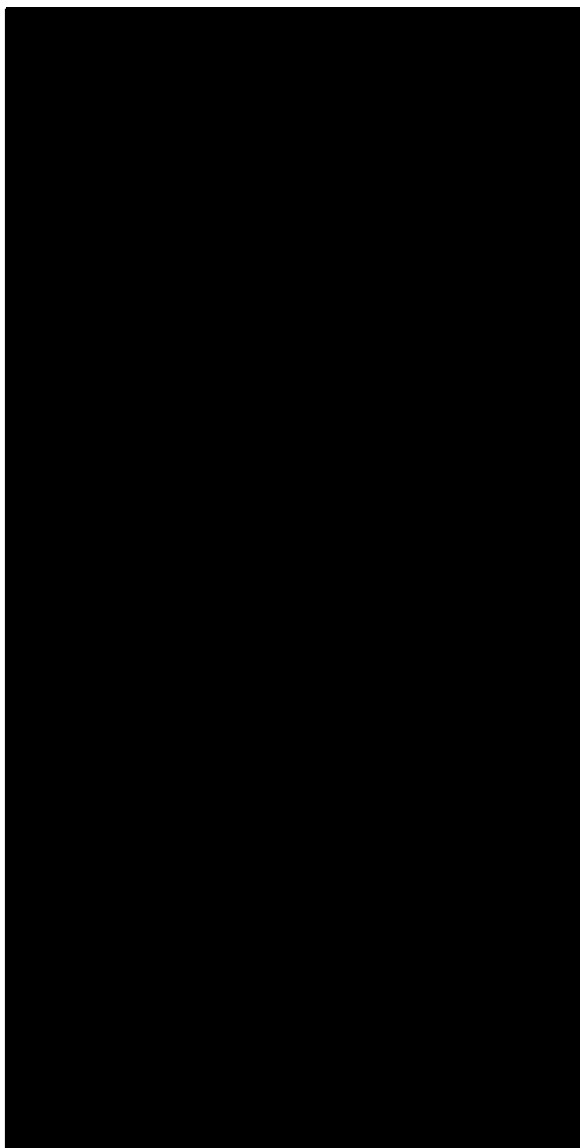
With the harpsichord providing accompaniment, the flute and voice in *All'ombra di sospetto* have a very clever duet. While there is much imitation, there is also a lot of lovely movement in parallel thirds. With such movement, flute and soprano voice was a good combination for Vivaldi to write for due to their similar register and tambour.

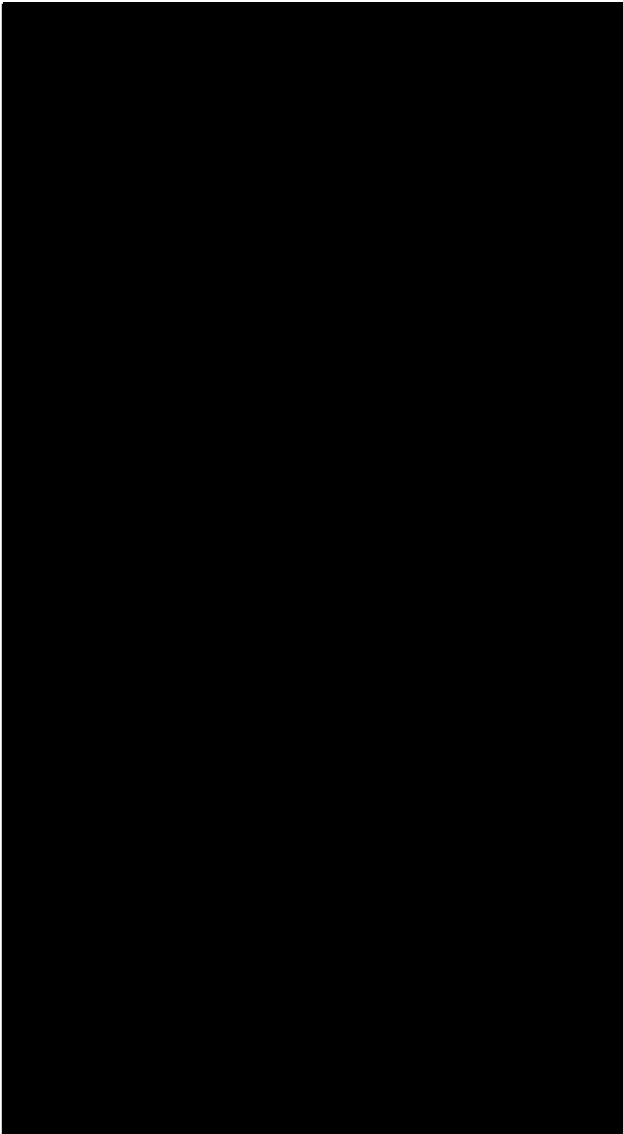
Brahms Lieder

Johannes Brahms (1833-1897) came from somewhat of a musical family. His father was a musician of modest talent that made a living primarily playing in dance halls and taverns, and his youngest brother was a music teacher. Brahms was given lessons on the piano, cello and horn. By age ten, he began to receive free piano and music theory instruction from one of Hamburg's leading teachers.

Brahms met many famous composers during his lifetime, including Wagner, Liszt and Schumann. Brahms and Schumann developed a close friendship, causing Brahms to go to the Schumann home to help Clara Schumann and her family after Robert's nervous breakdown and suicide attempt. He remained in the Schumann residence throughout Schumann's illness attending to business matters and running the household while Clara resumed her career as a concert pianist. Brahms developed romantic feelings for Clara despite their large age difference. After Schumann's death in 1856, Clara and Brahms took a trip together, after which they went their separate ways, remaining close friends.

In *Wie Melodien*, each verse begins with the same melody, but the middle section and end sections differ slightly and have different modulations. This piece is considered to be one of his most intimate and meditative works. In contrast, *Der Gang zum Liebchen* has somewhat of a dance like character and resembles Slavonic folk-music. *Ständchen* is a love song that simply states that the singer hopes his lover will have pleasant dreams and that he hopes to be in them. In all pieces, Brahms strikes a balance between voice and piano being intertwined and related, yet independent.





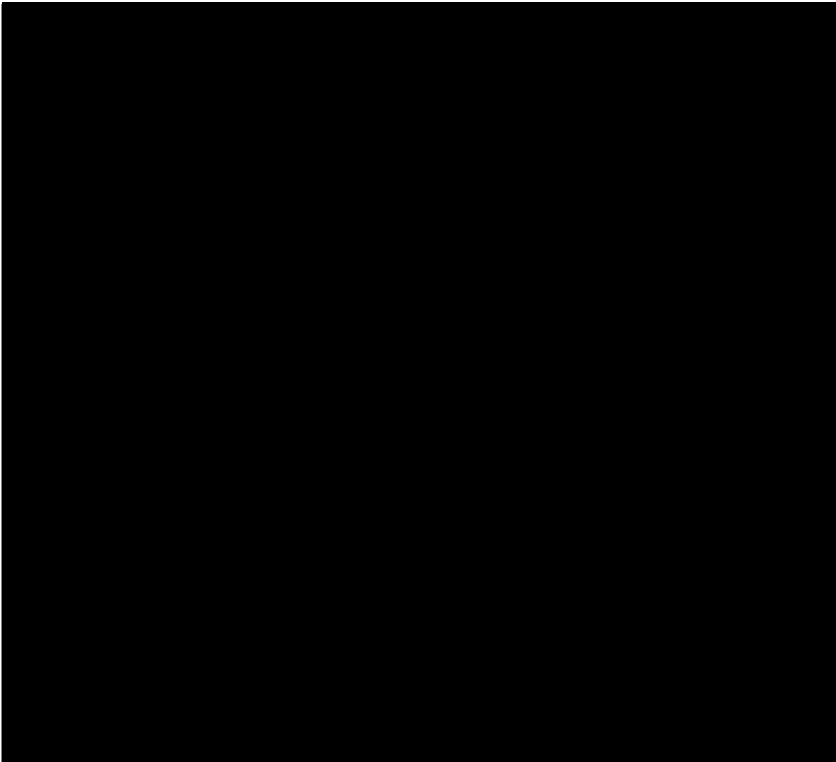
Granados' *Tonadillas*

A Catalan composer and pianist, Enrique Granados (1867-1916) enjoyed sizable fame in his native Barcelona, but was not as well-known in the rest of Spain. Few of his works were published or performed regularly during his lifetime. In terms of composition, Granados was primarily self-taught. By 1900 he had founded a classical con-

cert society and in 1901, he founded his music school, the Academia Granados.

Eventually, Granados performed alongside figures such as Saint-Saëns and Casals. In 1914, he was scheduled to open his opera *Goyesca* in Paris, but the premiere was postponed due to war. A year later, the New York Metropolitan Opera agreed to open it there and Granados became the first important Spanish composer to visit America. In sailing back home from America, his boat was struck by a torpedo, throwing many passengers into the water. Although Granados was among those picked up by a life raft, he returned to the water to attempt to save his wife. This effort was unsuccessful, and they both drowned.

The *Tonadillas* are considered by music scholars to be among Granados' greatest musical achievements. Their handling of the text, economy of piano accompaniments and infusions of Spanish themes is very clear and interesting to listen to.





Ricky Ian Gordon

Ricky Ian Gordon, an American composer, has written for the concert hall, opera, dance, theater and film. His pieces have been performed by vocalists such as Dawn Upshaw, Betty Buckley and Audra McDonald. Gordon grew up in Long Island, traveling every Saturday into New York City to listen to music at the Library of the Performing Arts. He attended Carnegie Mellon as a pianist before he realized that he really wanted to compose. Since beginning composing, he has written a lot about his own life and experiences. Being a passionate poetry reader, Gordon carefully selects all texts or writes his own lyrics.

Although these pieces are considered to be “art songs,” the musical theater influence can clearly be heard. Gordon’s rhythms and harmonies create music that is distinctly that of the twentieth century.