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Senior Recital: McLean Turner, soprano

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

SENIOR RECITAL

McLean Turner, soprano

assisted by
Joanne Kong, harpsichord/piano
Eva Chang, flute
Robert Cole, harpsichord
Davis Massey, cello

MARCH 26, 2005, 5.00 PM
PERKINSON RECITAL HALL
PROGRAM

Ihr Völker, hört

Georg Philipp Telemann
(1681-1767)

Quatre melodies
I Incertitud
Rosa del camí
Neu
Cortina de fullatge

Frederic Mompou
(1893-1987)

INTERMISSION

Strike the Viol
I Attempt From Love’s Sickness to Fly
If Music Be the Food of Love
Since From My Dear
What Can We Poor Females Do

Henry Purcell
(1659-1695)

Die kleine Spinnerin
Zufriedenheit
Un moto di gioia

Wolfgang Amadeus Mozart
(1756-1791)
Having written over 3,000 works, Georg Philipp Telemann was the most prolific German composer of his time. Though during his lifetime he was celebrated by many eighteenth-century critics, today he is often overshadowed by his contemporaries Handel and Johann Sebastian Bach. Interestingly enough, Telemann was godfather and mentor to Carl Philipp Emmanuel Bach. Telemann did much to contribute to the shift from Baroque to Classical stylized music and helped to reinvent the idea of the professional musician. He held public concerts, published his own music ( engraving each piece by hand), and wrote music that could be performed by professional, amateur and student musicians.

*Ihr Völker, hört* was written in 1725-6 for Epiphany or ‘The Festival of the Arrival of the Three Kings.’ This cantata was probably composed as a post-sermon homily directed towards a church congregation in Hamburg where the composer was working at the time. The piece begins with a short recitative, followed by two arias separated by a longer recitative section. The lively flute part acts as a kind of fanfare for the ‘sermon’ and provides playful counterpoint that alternates between the voice and harpsichord. *Ihr Völker, hört* nicely exemplifies Telemann’s gift for “rich harmony, elegant counterpoint and idiomatic vocal and instrumental writing” (S. Zohn, Grove Dictionary of Music and Musicians).
Composer, pianist and teacher Frederic Mompou remains the figurehead of Catalan music even twenty-two years after his death. He was trained at the Barcelona Conservatory and soon after, moved to Paris where he kept a small circle of friends with the likes of fellow composer Poulenc and the artist Miró. Mompou was never formally trained in the art of counterpoint, but he used this limitation to create a personal style of composition which he termed “primitivista.” With hints of Debussy, Fauré, Poulenc and Satie, Mompou wrote in a seemingly ‘primitive’ or simplistic style. Coupled with unusual, exposed harmonies, “he created a small but highly personal body of work” (R. Paine, Grove).

There is some discrepancy as to when Quatre melodies was composed (most likely 1925) and even as to the order in which they are to be performed. Mompou wrote the Catalan text himself in the “pure poetry” style of the 1930s. The Catalan language, an apparent fusion of French and Spanish, is found in a large part of Spain (mainly Valencia and Catalonia) as well as parts of southern France and Andorra. This short song cycle uses images also found in his other pieces, that of night, nature, the uncertainties of life, and the idea of a path in life. The simplicity of the poetry in Quatre melodies, reflected by the minimalist accompaniment, is contrasted by his choice of harmonies and clustered chords.
Henry Purcell is one of the most prominent English composers of song and instrumental music. Purcell began his musical career as a young singer in the Chapel Royal and eventually went on to succeed John Blow as organist of Westminster Abbey (where he was later buried). As Purcell became more associated with the English court, his compositions begin to move from sacred to secular songs. Said to have had “a peculiar Genius to express the energy of English Words, whereby he mov’d the Passions of all his Auditors” (R. Peter, Grove), Purcell also carefully adapted rhythms and shapes of melodic lines to emphasize parts of the text.

This set of secular songs and airs is accompanied by harpsichord and the vocal line brings color, relatable text,
and rhythmic variety. *Strike the Viol* was originally composed in April of 1694 for countertenor as part of a larger collection, *Ode to the Birthday of Queen Mary II*, in April of 1694. Queen Mary II is referenced as the 'Patroness.' *I Attempt from Love's Sickness to Fly* is a soprano solo from Purcell's semi-opera *The Indian Queen*. He uses a French rondeau form (ABACA) in this dance-like piece where a woman confesses that she is in fact her "own fever and pain." The third song of the set is the first of three versions written by Purcell in 1692. The text by Colonel Henry Heveningham may seem familiar; it is paraphrased in the first line of William Shakespeare's *Twelfth Night*. *Since from My Dear* comes from another semi-opera, *The Prophetess or the History of Dioclesian*, which debuted in 1690. Here Purcell uses large descending intervals to emphasize certain words such as 'mourn' and 'die.' The last piece, *What Can We Poor Females Do*, is another example of a French rondeau, this time with a tongue-in-cheek text about being forced to deny or comply, resent or consent to the advances of men.

Although Wolfgang Amadeus Mozart is probably best known for his operas and symphonies, he also composed a sizeable collection of lieder. Surprisingly his most published genre, more than thirty lieder were printed during his lifetime. Despite his artistic reservations about the lieder in comparison with his other works, Mozart likely realized their popularity and sold the compositions to boost his often erratic income.

*Die kleine Spinnerin* is a charming strophic setting of a lively dialogue between 'Herr Fritz' and the narrator who staunchly refuses the advances of her flirting neighbor. She exclaims that she knows the wiles of the stronger sex, and she finds solace not with a man, but with her spinning wheel. The original version of *Zufriedenheit* composed for mandolin included a prelude and postlude that is missing from the piano arrangement. There are six stanzas by J.M. Miller praising the contentment that comes from the simple pleasures of the natural world, although only three are traditionally sung. The final selection, *Un moto di gioia*, was composed for both orchestra and piano as an alternate aria for the clever heroine, Susanna, in the second act of *Le
Nozze di Figaro. Mozart probably composed it around 1789 for the first revival of Figaro, although it was never included in the official catalogue of the opera.