

12-1-2007

Junior Recital: Katelin French, soprano

Department of Music, University of Richmond

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DEPARTMENT OF MUSIC

JUNIOR RECITAL
Katelin French
Soprano

Assisted by
Joanne Kong, piano
Mierka Ross, soprano
Heather Stebbins, cello

Saturday, December 1, 2007
5:30 p.m.
Perkinson Recital Hall



JUNIOR RECITAL
Katelin French, soprano

Program

She Never Told Her Love Franz Josef Haydn
Pleasing Pains (1732-1809)
Pastoral Song

Deutsche Volkslieder Johannes Brahms
Erlaude mir, feins Mädchen (1833-1897)
Feinsliebchen, du sollst mir nicht barfuß gehn
Dort in den Weiden steht ein Haus
Schwesterlein
Mein Müdel hat einen Rosenmund

~ *Intermission* ~

Songs of the Cotton Grass Hilary Tann
A Girl's Song to Her Mother (1947-)
Wings of the Grasses
Vale of Feathers

Nine + Nine Haiku * Stephen Addiss
Mierka Ross, soprano (1935-)
Heather Stebbins, cello

The Owl and the Pussy-Cat Igor Stravinsky
(1882-1971)

Tri Pessenki: Vospominanje mojega detstva
Sorochenka
Vorona
Chicher-Jacher

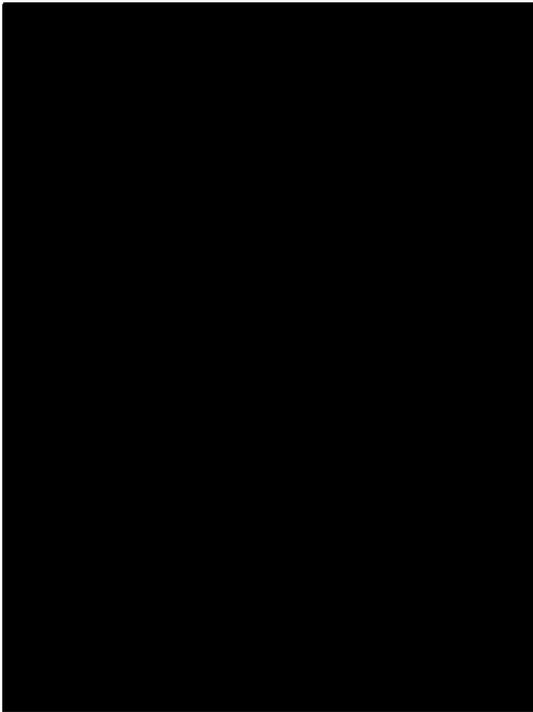
* *World Premiere*

Notes

Franz Josef Haydn (1732-1809)

Haydn, an extremely prominent composer of the Classical era, struggled in his free-lance endeavors in the first part of his career. He eventually received the patronage of the Esterházy family and worked for them until the patriarch, Nikolaus, died in 1790. Haydn, now free of his service as court music director, traveled to London twice before his return to the Esterházy family in 1795. It was during this time that Haydn wrote several English art songs.

Haydn set only one text by Shakespeare, but it resulted in a robust and emotional work representing the suppressed love of a woman powerless to reveal it. He takes his text from Act 2, Scene 4 of *Twelfth Night*, during which the protagonist Viola, disguised as a man, tells her own tale of love to the very person from whom she is hiding it. The other two canzonettas, *Pleasing Pains* and *Pastoral Song*, are typical of Haydn's late work, which are often characterized by lilting 6/8 meters and refined piano lines. These songs are delightful studies of the follies of love.

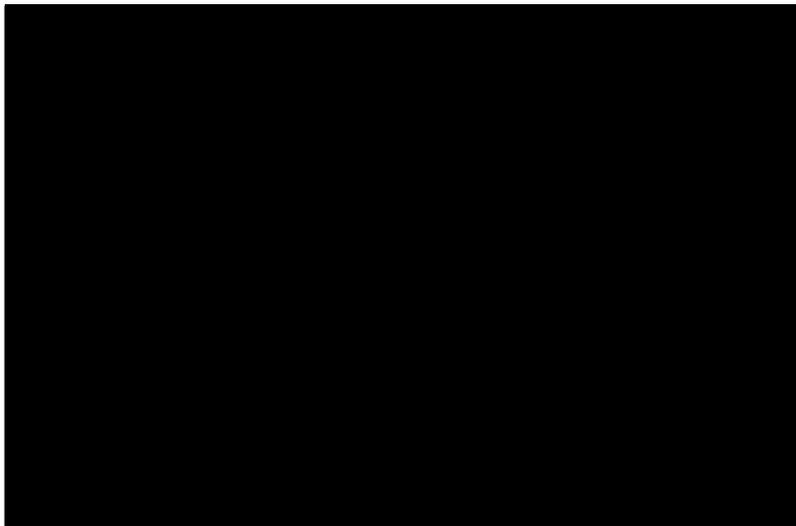


Deutsche Volkslieder

Johannes Brahms (1833-1897)

Brahms was a prolific composer of music for piano and voice, with an output of almost two hundred songs. Following the traditions established by Schubert, Brahms carefully constructed his pieces to be vehicles for expressive sound with beautiful melodies and supportive accompaniment. As seen in this program, most of his folk song settings were strophic, meaning they use the same melody for each strophe, or stanza, of poetry.

Brahms favored folk songs, and although the *Deutsche Volkslieder* are not actual folk songs, he composed them in that style. His songs are often identified as "volkstümlich," or idealizations of the spirit of folk music. Although Brahms stylized folk songs, he clung to their essence and lamented the great degrees to which Romantic music of the day was straying from this ideal. Again, as seen in this set, Brahms chose to reflect folk elements by eliminating piano introductions, beginning immediately with the voice. The score contains little rhythmic complexity and what does exist appears mostly in the piano line.



Songs of the Cotton Grass

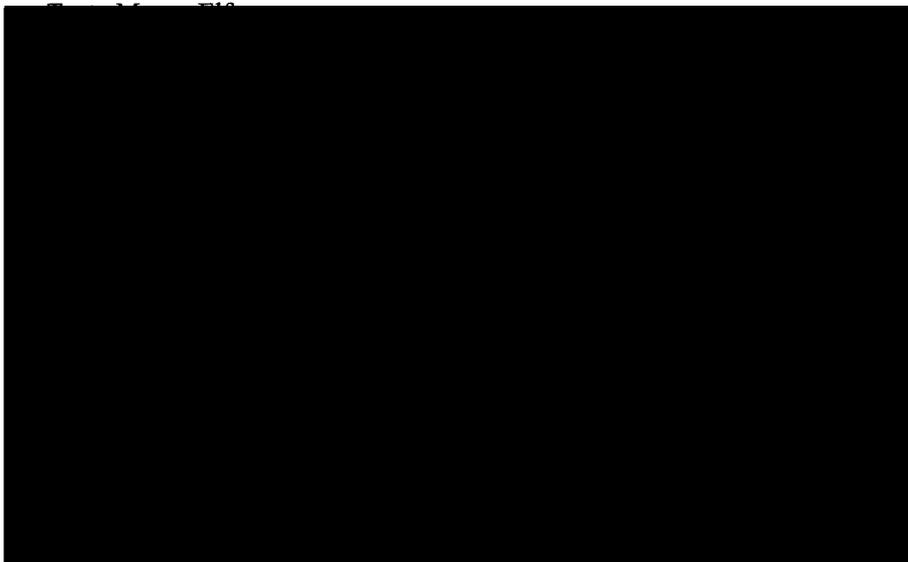
Hilary Tann (1947-)

Hilary Tann grew up in the coal-mining valleys of South Wales, whose picturesque landscapes inspired both her music and her love of nature. She also has an interest in the music of Japan and studies the shakuhachi, a Japanese bamboo flute. This influence is readily apparent in the cycle *Songs of the Cotton Grass*, originally written for oboe and soprano. The words, by Welsh poet Menna Elfyn, were written specifically for these pieces and are intended to reflect the "open, high moorland of South Wales."

The three movements being performed today are "reverse lullabies," where the voice of a child is comforting the mother. Each speaks through a different perspective, whether it is through the voice of a small child or through the eyes of a reflective adult. "A Girl's Song to Her Mother" was the first movement to be written and was first performed for Celtic Weekend as part of the Pan-American games in 1999. "Wings of the Grasses" was originally written in commemoration of the 21st anniversary of the Presteigne Festival of Wales, an annual music festival featuring St. Andrew's Church in Presteigne as a stunning central venue. From these two the rest of the cycle was formed. The final movement, "Vale of Feathers", captures the themes from previous movements to bring closure to the cycle in a reflective manner.

Tann current lives in the foothills of the Adirondack Mountains and teaches at Union College, NY.

Songs of the Cotton Grass



Nine + Nine Haiku

Stephen Addiss (1935-)

Last year, when Dr. Addiss offered to compose a piece for me, I jumped at the opportunity. My immense respect for him as a composer, artist, philosopher, and teacher was first sparked for me as a member of his Core class during my freshman year. Since then, I have had the pleasure of interacting with him and working with him on various occasions.

Dr. Addiss is the Tucker-Boatwright Professor in the Humanities-Art and Professor of Art History at the University of Richmond. His many talents cross disciplines and cultures with expertise in musical composition and performance, calligraphy, poetry, and he has studied with famed composer John Cage at The New School for Social Research. After receiving his undergraduate degree in musicology from Harvard University, he joined a folk music duo and toured Asia as a government-sponsored ambassador of cultural exchange. The duo 'Addiss and Crofut' became quite successful and toured for 17 years, recording solo albums as well as with Dave Brubeck and Pete Seeger. It was during this time that Addiss's interest in Asian musical and visual art was sparked. Upon his permanent return to the United States, he pursued a Ph.D. from the University of Michigan in musicology and art history with a strong interest in how the disciplines connect together. Since then, he has published over 35 books and has his artwork exhibited internationally. He recently curated an exhibition of Japanese calligraphy at the University of Richmond entitled "77 Dances" and included many other related events throughout its duration, including a lecture recital featuring Addiss's music performed by eighth blackbird.

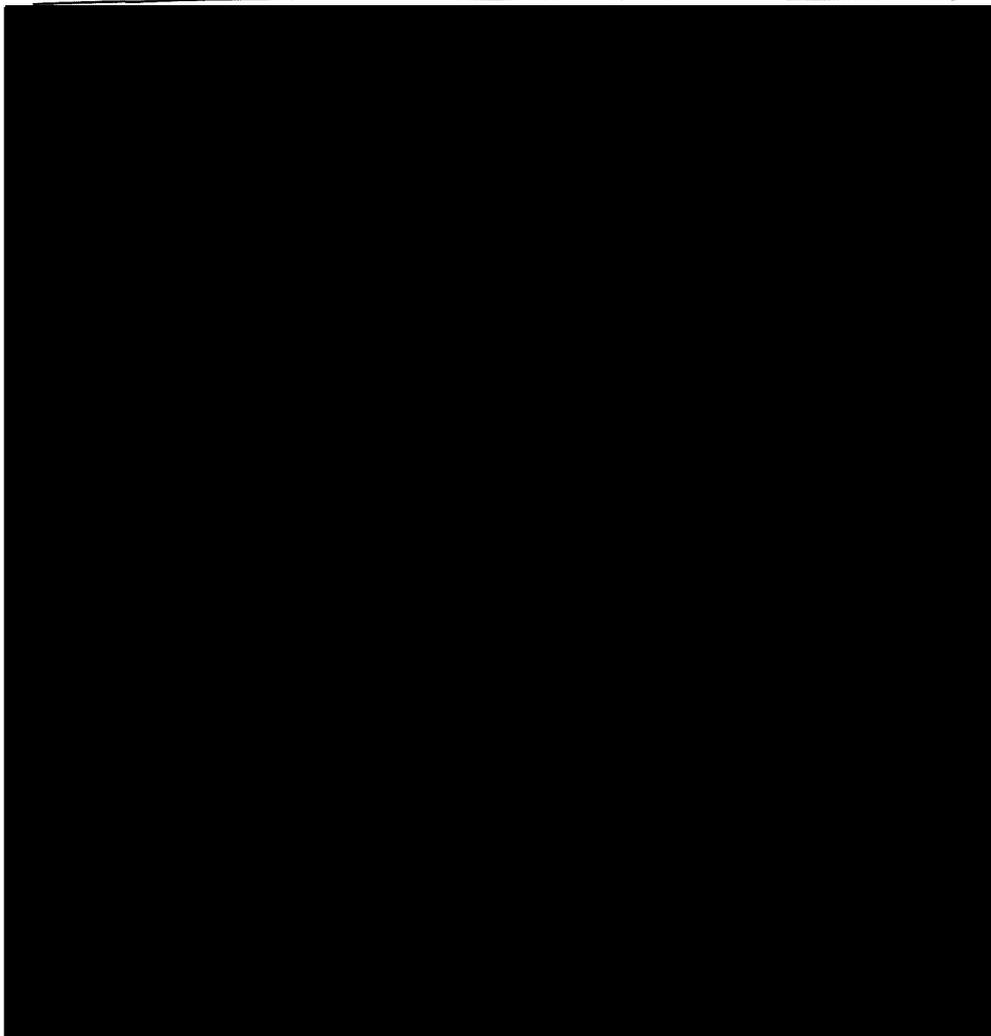
In his *Nine +Nine Haiku*, Addiss sets his own haiku, each chosen for the variety in their sounds and inherent rhythm. Each is featured as its own statement and then is woven together with the cello line. Traditional Japanese haiku are written in three lines with five syllables in the first and last lines and seven in the middle. With English syntax, this formant can be cumbersome and so Addiss chose to let go of these parameters, while maintaining the spirit of concise and natural expression in his poetry. Addiss instead places the syllabic elements in the cello line, which maintains the 5:7:5 pattern of note grouping.



Igor Stravinsky (1882-1971)

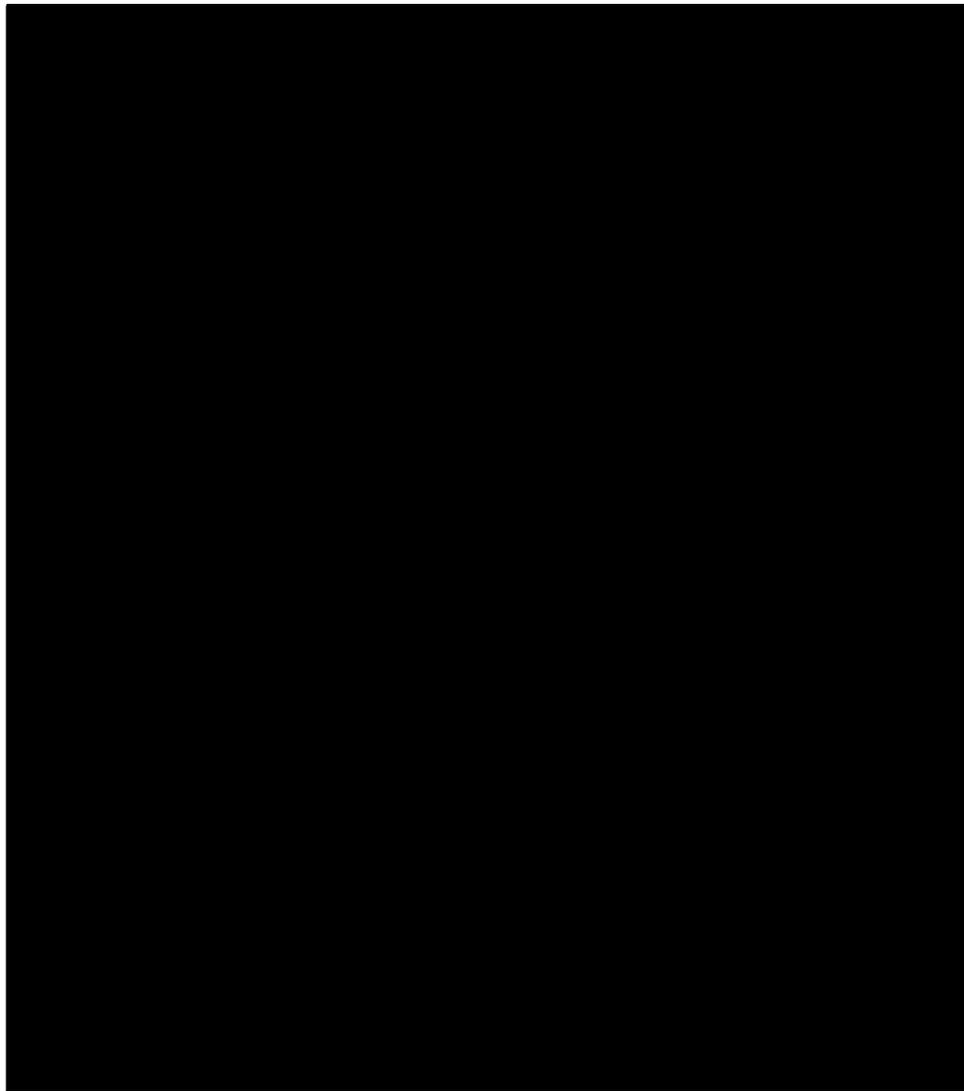
Stravinsky's compositions are some of the most influential of the 20th century. His compositional techniques were varied and revolutionary. However, he was slow to warm to the idea of serialism and the use of the 12-tone row. In fact, it was only after the death of Arnold Schoenberg, the engineer of dodecaphony, that Stravinsky was willing to explore it. This method of composition incorporates all twelve tones in Western music by arranging them in a set order, called a row, which is defined more by intervals than the pitches themselves and can be manipulated into many different forms of the original.

The Owl and the Pussy-Cat was Stravinsky's last complete composition and from it we find many examples of his careful use of dodecaphony. He states his prime row in the opening phrases of both the piano and soprano, and includes many seconds and thirds, which give the piece a gentle domestic feel. In *The Owl and the Pussy-Cat*, Stravinsky sets a nonsense poem by Edward Lear first published in 1871. This text employs the use of absurdity, in the same way as Lewis Carroll's *Jabberwocky*. Through the poem, Lear coins several new terms including "runcible" and "bong-tree." His use of anthropomorphized animals is ideal for this children's tale.



Tri Pesenki: Vospominanije mojega detstva

Of the many compositional styles that Stravinsky employed, one of the first was his use of Russian folk music. In *Tri Pesenki*, Stravinsky uses popular Russian texts, for which his use of text painting and polychordal dissonance are particularly prominent. Although the piece was originally written in 1906, it was expanded in 1929 and scored for voice with small orchestra with the intention of using it for a French film that was never released. Ironically, Stravinsky would later disavow the use of folk material in new composition as “a naïve and dangerous tendency.”



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Images:

Marco Graziosi Edward Lear Homepage. <http://www.nonsenselit.org/Lear/ns/pussy.html> 11/7/07



Many thanks to:

*Dr. Cable, Dr. Kong, Dr. Addiss and Dr. Troncale.
Your care and help is greatly appreciated.*

Psalm 62:5

For God alone, oh my soul, wait in silence
for my hope is from Him.

Fall 2007—Spring 2008
Department of Music Free Events
Camp Concert Hall, unless otherwise noted

Anne Guthmiller, *soprano*
Dmitri Shteinberg, *piano*
Sunday, September 16—3p

Geoffrey Haydon, *piano*
Wednesday, September 19—7:30p

Family Weekend Concert
Friday, September 28—7:30p

Paul Hanson, *piano*
Sunday, September 30—3:00p

David Esleck Trio
Wednesday, October 3—7:30p

Balinese Wayang Kulit (Shadow Theater)
Gusti Putu Sudarta, *Puppeteer*
Sunday, October 7—3:00p
Cousins Studio Theater (Modlin)

Third Practice
Electroacoustic Music Festival
Friday, October 19 through
Saturday, October 20

Duo Piano Recital
Doris Wylee-Becker, *piano*
Richard Becker, *piano*
Sunday, November 4—3:00p

University Choir and Schola Cantorum
Sunday, November 11—3:00p

University Wind Ensemble
Sunday, November 18—7:30p

UR Jazz Ensemble & Jazz Combo
Monday, November 19—7:30p

Bruce Stevens, *organ*
Monday, November 26—7:30p
Cannon Memorial Chapel

Barry Salwen, *piano*
Wednesday, November 28—7:30p

Cuba Documentary Premiere and UR Jazz
Combo: "Cuba: Rhythm in Motion"
Friday, November 30—7:30p

University Chamber Music Ensembles
Monday, December 3—7:30p

University Orchestra
Wednesday, December 5—7:30p

University Balinese Gamelan & Dance
Thursday, December 6—7:30p

Annual Christmas Candlelight Concert
Sunday, December 9: 5 & 8:00p
Cannon Memorial Chapel



Spring 2008

Jeffrey Riehl, *tenor*
Kenneth Merrill, *piano*
Assisted by Jennifer Cable, *soprano*
Monday, January 14—7:30p

Richard Becker, *piano*
Sunday, February 3—3:00p

An Evening of Music by Béla Bartók
Matt Albert, *violin*
Matthew Duvall, *percussion*
Jennifer Cable, *soprano*
Paul Hanson, *piano*
Joanne Kong, *piano*
Ray Breakall, *percussion*
Monday, February 4—7:30p

Jeremy McEntire, *flute*
Sunday, February 24—3:00p

eighth blackbird
"The Only Moving Thing"
Wednesday, March 26—7:30p

Jazz and Brazilian Combo Concert
Wednesday, April 2—7:30p

University Choir & Schola Cantorum
Sunday, April 6—3:00p

University Balinese Gamelan and
Dance
Monday, April 7—7:30p

University Orchestra
Wednesday, April 9—7:30p

UR Jazz Ensemble & Jazz Combo
Monday, April 14—7:30p

University Wind Ensemble
Wednesday, April 16—7:30p

University Chamber Music Ensembles
Monday, April 21—7:30p