

4-3-2009

## Senior Recital: Kathleen Callahan, soprano

Department of Music, University of Richmond

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**THE UNIVERSITY OF RICHMOND**  
**DEPARTMENT OF MUSIC**

Senior Recital

**Kathleen Callahan**

*Soprano*

Assisted by:

Dr. Joanne Kong, *piano*

Matt Jordan, *trumpet*

Heather Stebbins, *cello*

**Friday, April 3, 2009**

**7:30 p.m.**

**Perkinson Recital Hall**



**Kathleen Callahan, soprano**  
**SENIOR RECITAL**

*Program*

**All'armi, pensieri**

Alessandro Melani  
(1639-1703)

*Pausa*

**Tonadillas**

*La maja de Goya*  
*El tra la la y el punteado*  
*Callejeo*  
*El majo discreto*

Enrique Granados  
(1867-1916)

**Cuatro Madrigales Amatorios**

*¿Con qué la lavaré?*  
*Vos me matásteis*  
*¿De dónde venís, amore?*  
*De los álamos vengo, madre*

Joaquin Rodrigo  
(1901-1999)

**Five Shakespeare Songs, Op. 23**

*Fear no more the heat o' the sun*  
*Under the greenwood tree*  
*It was a lover and his lass*  
*Take, o take those lips away*  
*Hey, ho, the wind and the rain*

Roger Quilter  
(1877-1953)

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# Program Notes

## *All'armi, pensieri*

Alessandro Melani (1639-1703)

Alessandro Melani, from Pistoia, Italy, was the youngest of seven sons from a musical family where many of the brothers, Alessandro not included, were castrati. He is considered a predecessor and strong influence for Alessandro Scarlatti, and is credited with reviving Roman opera during the Baroque period. This particular cantata includes trumpet, requiring the soprano to project and match the vocal qualities of the instrument. It also requires a *basso continuo*, here played by harpsichord and cello, as typical of the Baroque cantata.

## *Tonadillas*

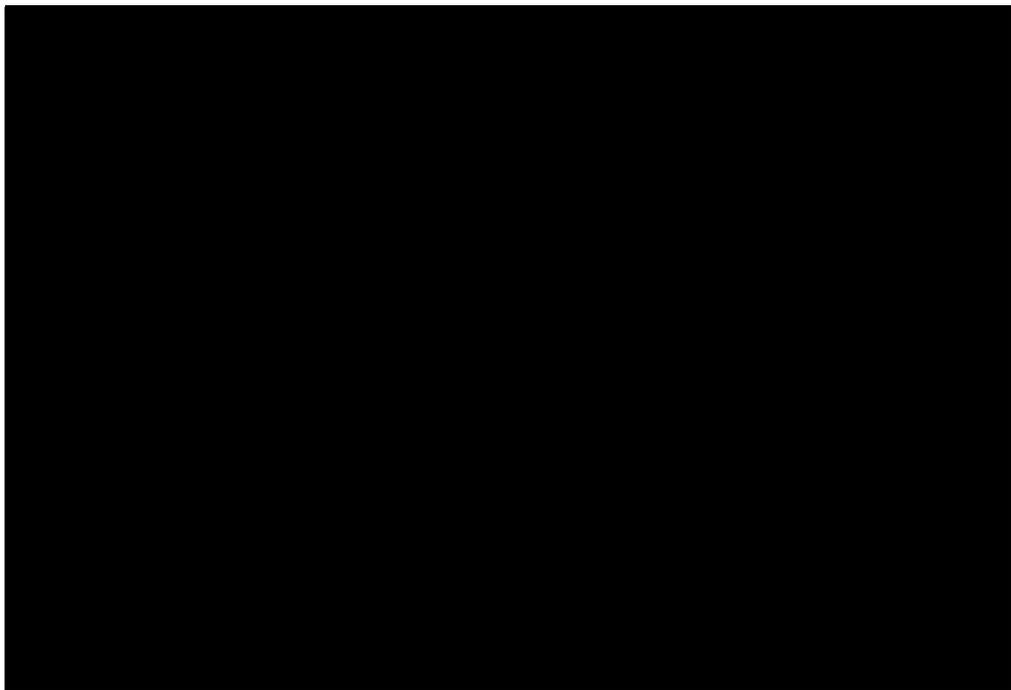
Enrique Granados (1867-1916)

Enrique Granados was born in Lleida, Catalonia, Spain and studied in both Barcelona and Paris. Many of his compositions, including one of the *Tonadillas*, were based on an artist, Francisco José de Goya, who painted two portraits of a particular woman, or “maja,” whose real identity is still unknown. Granados wrote the *Tonadillas*, meaning solo songs in Spanish, in the early twentieth century for voice and piano, although they are often performed with guitar. These four come from a larger collection totaling eleven. Granados’ death was tragically premature when he drowned trying to save his wife who had fallen in the water after the boat they were sailing on was torpedoed.

## *Cuatro Madrigales Amatorios*

Joaquin Rodrigo (1901-1999)

Joaquin Rodrigo, in addition to being a composer of classical guitar music, was a virtuosic pianist, something not surprising after hearing his compositions. He is still considered one of the quintessential composers of classical Spanish music, despite losing his sight almost completely at age three. In fact, he wrote many of his compositions in Braille, studying both this and composition from an early age. Born in Sagunto, Valencia, Rodrigo spent most of his time studying music in Paris. He wrote these madrigals in 1947, and when they premiered in 1948 in Madrid he played the piano himself and accompanied three different sopranos on these beautiful little songs.



## *Five Shakespeare Songs, Op 23*

Roger Quilter (1877-1953)

Unlike most composers, composition did not come naturally to the English-born Quilter; he had to diligently spend time with each piece. His efforts produced an array of light and graceful music classified in the "art song" category. Because of his light orchestral works and English songs, Quilter quickly gained fame in his homeland. His favorite poet was Shakespeare and accordingly he set many of his poems to music with exquisite flare and precision. Quilter's style of composition is considered decidedly English as is his character; he was a shy man who rarely saw his own pieces performed in public.

### *Fear no more the heat o' the sun*

Fear no more the heat o' the sun,  
Nor the furious winter's rages;  
Thou thy worldly task hast done,  
Home art gone, and ta'en thy wages;  
Golden lads and girls all must,  
As chimney-sweepers, come to dust.

Fear no more the frown o' the great;  
Thou art past the tyrant's stroke:  
Care no more to clothe and eat;  
To thee the reed is as the oak:  
The sceptre, learning, physic, must  
All follow this, and come to dust.

Fear no more the lightning-flash,  
Nor the all-dreaded thunder-stone;  
Fear not slander, censure rash;  
Thou hast finished joy and moan;  
All lovers young, all lovers must  
Consign to thee, and come to dust.

No exorciser harm thee!  
Nor no witchcraft charm thee!  
Ghost unlaid forbear thee!  
Nothing ill come near thee!  
Quiet consummation have;  
And renownéd be thy grave!

### *Under the greenwood tree*

Under the greenwood tree  
Who loves to lie with me,  
And turn his merry note  
Unto the sweet bird's throat,  
Come hither, come hither, come hither:  
Here shall he see  
No enemy  
But winter and rough weather.

Who doth ambition shun,  
And loves to live i' the sun,  
Seeking the food he eats,  
And pleas'd with what he gets,  
Come hither, come hither, come hither:  
Here shall he see  
No enemy  
But winter and rough weather.

### *It was a lover and his lass*

It was a lover and his lass,  
With a hey, and a ho, and a hey nonino  
That o'er the green cornfield did pass.  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

Between the acres of the rye,  
With a hey, and a ho, and a hey nonino,  
These pretty country folks would lie,  
In the spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

This carol they began that hour,  
With a hey, and a ho, and a hey nonino,  
How that a life was but a flower  
In spring time, the only pretty ring time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.

And therefore take the present time  
With a hey, and a ho, and a hey nonino,  
For love is crownéd with the prime  
In the spring time, the only pretty ring  
time,  
When birds do sing, hey ding a ding a ding;  
Sweet lovers love the spring.