

4-5-1996

Student Recital: Keith Phares, baritone

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC CONCERT SERIES

Student Recital

Keith Phares, *baritone*

assisted by

Denise Roberts, *piano, harpsichord*
John Jorgensen, *cello*

April 5, 1996, 8:15 PM
Byrd and William Perkinson Recital Hall

PROGRAM

If Music be the Food of Love
I Attempt from Love's Sickness to Fly
Music for a While
I'll Sail upon the Dogstar

Henry Purcell
(1659-1695)

Purcell's songs, written for ballad operas and as incidental music for plays, make up the bulk of his compositional repertoire. Usually sung by supernatural or allegorical characters, they are perhaps the finest examples of word painting in the English language, or any other language for that matter. Since his death at age 36, he is considered by most to be the greatest composer England has ever produced.

Hai già vinta la causa!/Vedrò
mentr'io sospiro
from Act III, *Le Nozze di Figaro*

Wolfgang Amadeus Mozart
(1756-1791)

Finished in 1786, *Le Nozze di Figaro* was the first collaboration of Mozart with librettist Lorenzo da Ponte. The story was scandalous for its time, based on Beaumarchais' biting portrayal of pre-Revolution French royalty. In this recitative and aria, Count Almaviva has just learned of Susanna and Figaro's attempt to humiliate him. He reflects on his unrequited lust for Susanna, and proceeds to exact his revenge.

Die beiden Grenadiere
Erstes Grün

Robert Schumann
(1810-1856)

Feldeinsamkeit
Unüberwindlich

Johannes Brahms
(1833-1897)

Schumann was the first important composer to follow Schubert in the lieder genre. Schumann's style greatly contrasts with that of Schubert, the former being indisputably Romantic whereas the latter's works are still very much influenced by the Classical style. Schumann's early piano training has a heavy influence on his lieder, making his accompaniments generally more prominent than those of other composers of his generation.

Brahms was Schumann's successor and friend, who, ironically enough, owes most of his lieder's style to Schubert. Contrary to the complexity of his other works, his lieder and accompaniments are more simple, often using folksongs as their melodic foundation, with closed piano voicings, providing a darker sound. As you can hear in these two examples, his lieder are generally more serious in tone - one a reflection on death, the other reflection on alcoholism.

INTERMISSION

In the Alley
Slow March

Memories A and B

A. Very Pleasant

B. Rather Sad

Charles Ives
(1874-1954)

Ives, arguably the first important, distinctly American composer, wrote about 200 songs. He was a highly experimental composer with very few traditional influences. Unfortunately, none of his compositions received the recognition they deserved until about the 1930's, so Ives spent most of his life making a living (and a pretty lucrative one at that) working for his father's insurance company. These songs represent a highly accessible, highly tonal aspect of Ives' generally atonal, experimental repertoire. Incidentally, Ives hated "In the Alley." He would debate with himself, "...which is worse, the music or the words?"

Don Quichotte à Dulcinée

Chanson romanesque

Chanson épique

Chanson à boire

Maurice Ravel
(1875-1937)

A classicist-impressionist hybrid, Ravel's songs are heavily influenced by French and Spanish folk songs. This shouldn't be surprising, since he was born in the Basque region of France and his mother was part Spanish. Ravel was also influenced by jazz and thought Gershwin was a very important composer. Set to poems by Paul Morand, these three melodies depict three aspects of the legend of Don Quixote: the romantic, the spiritual, and the drunken. The songs were originally commissioned for a film starring Chaliapin, but became independent when the director decided to use the music of Jacques Ibert instead.

(program notes by Keith Phares)

Next:

Quartet-in-Residence:
The Shanghai Quartet
Richard Becker, piano
April 8, 9, 1996, 8:15 PM **
Byrd and William Perkinson Recital Hall

(**Concert is free, but, because of limited seating in Perkinson Recital Hall,
you must call 289-8277 for tickets.)



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