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### Elizabeth Morgan Piano Lecture-Recital: Professional Women Writers and Musicians in Late Georgian-Era England

Department of Music, University of Richmond

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DEPARTMENT OF MUSIC



FREE

Concert Series  
FALL 2014

MUSIC

*Presents in Concert*

**Elizabeth Morgan**

**Piano Lecture-Recital:**

**Professional Women Writers and Musicians  
in Late Georgian-Era England**

*Monday, October 6, 2014*

*7:00 p.m.*

*Perkinson Recital Hall*

**MUSIC.RICHMOND.EDU**

# PROGRAM

Variations on "My Love is But a Lassie Yet"

Thomas Powell  
(1776-ca.1836)

Piano Sonata in F Major, Op. 4, No. 1

I. *Andante cantabile e sostenuto*

II. *Spiritoso*

Maria Hester Park  
(1760-1813)

Piano Sonata in C Major, Hob. XVI/50

I. *Allegro*

II. *Adagio*

III. *Allegro molto*

Franz Joseph Haydn  
(1732-1809)

Divertimento in F Major

Jane Mary Guest  
(ca. 1762-1846)

*Please silence cell phones, digital watches, and paging devices before the concert.*

## Elizabeth Morgan, Pianist

Praised by the *Baltimore Sun* for her “achingly sweet touch at the keyboard,” American pianist and musicologist Elizabeth Morgan brings history and performance alive in her conversational recitals, writing, lectures and teaching. A native of San Francisco, she received her undergraduate and master’s degrees in piano performance at The Juilliard School, before completing a PhD in music history as a Dean’s Fellow at the University of California, Los Angeles. Currently Assistant Professor of Music History and Piano Performance at Saint Joseph’s University in Philadelphia, she maintains a busy performance schedule.



Ms. Morgan frequently gives conversational recitals, where she introduces musical works with commentary from the keyboard, often crafting programs around a single theme or idea. She is best known for a conversational recital program of musical works related to Jane Austen, which she has performed throughout the United States and at venues around England, including the Jane Austen Memorial Archive and the Cobbe Collection.

Ms. Morgan has performed as soloist in many major American venues. Highlights include performances in Alice Tully Hall, Merkin Hall, Society Hall, the Kosciuszko Foundation (New York), The New York Public Library for the Performing Arts, Herbst Theatre (San Francisco), and the Clark Library (Los Angeles). She has been invited to give lectures and recitals at Vassar College, Lawrence University, the University of Nevada, Penn State, Neue Galerie, and the University of California, Santa Cruz. Ms. Morgan has appeared

*Continued ...*

as soloist with orchestras on both coasts and has performed with the Mark Morris Dance Company. She has performed at festivals including Tanglewood, where she spent two summers as a Tanglewood Music Center fellow; Amelia Island Chamber Music Festival; Festival of the Hamptons; Pianofest; Aspen Music Festival; and Bowdoin International Music Festival. She has performed on National Public Television, where she was profiled as part of an *American Masters* documentary; on National German Radio; and on local radio stations throughout the United States.

Ms. Morgan's research and writing focus on music of the late eighteenth and early nineteenth centuries, particularly works for the keyboard and for small ensembles. She is especially interested in embodiment, virtuosity, music and gender, and performance studies. Her research has been recognized with numerous awards, including an ACLS New Faculty Fellowship at Columbia University, sponsored by the Mellon Foundation; the Mary Wollstonecraft Dissertation Award from the UCLA Center for the Study of Women; and a Clark Library Dissertation Year Fellowship from the UCLA Center for Seventeenth- and Eighteenth-Century Studies. Her writing has been published in the journal *19th-Century Music* and by Ashgate.



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