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Elizabeth Morgan, piano

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UNIVERSITY OF RICHMOND
Department of Music
2023 – 2024 Concert Series

**Elizabeth Morgan,
piano**

**Sunday, February 25, 2024
3:00 PM
Perkinson Recital Hall**



music.richmond.edu

PROGRAM

<i>Le Sommeil de l'enfant</i> , op. 35 Berceuse	Teresa Carreño (1853–1917)
<i>Four Sketches</i> , op. 15 Dreaming	Amy Beach (1867–1944)
Piano Prelude No. 5	Ruth Crawford (1901 - 1953)
<i>Fantasia Nègre</i> No. 5	Florence Price (1887 - 1953)
<i>Troubled Water</i>	Margaret Bonds (1913 - 1972)
<i>Under the Blue Dome:</i> <i>An American Suite for Solo Piano</i> Grand-Daddy-Longlegs and the Mourning Dove	J. J. Hollingsworth (b. 1956)
<i>No Longer Very Clear</i> Holding a Daisy	Joan Tower (b. 1938)
<i>Microphages</i> 1. Mirror 2. Knight 3. Steam 4. Coiled 5. Tantrum 6. Stomp 7. Madrigal 8. Twelve 9. Rasch 10. Monody	Alex Temple (b. 1983)

11. Iron
12. Slam
13. Eyeroll
14. White

The Currents

Sarah Kirkland Snider
(b. 1973)

*This performance is supported in part by the
University of Richmond's Department of American Studies.*

Praised by the *Baltimore Sun* for her “achingly sweet touch at the keyboard,” pianist and musicologist **Elizabeth Morgan** brings history and performance alive in her recitals, writing, and teaching. A native of Oakland, California, she received her undergraduate and master’s degrees in piano performance at The Juilliard School before completing a PhD in music history and a DMA in piano performance as a Dean’s Fellow at the University of California, Los Angeles.

Dr. Morgan has performed as soloist in many major American venues, frequently giving lecture-recitals where she introduces musical works with commentary from the keyboard. She is best known for a lecture-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. Dr. Morgan has been invited to give recitals and lecture-recitals at countless American universities, including Vassar College; the Cincinnati-College Conservatory of Music; Lawrence University; the University of Nevada; Saint Anselm College; the University of Richmond; the University of Delaware; Franklin and Marshall College; Fordham University; West Chester University; Penn State; and the University of California, Santa Cruz, among other venues. She has appeared as soloist with orchestras on both coasts, most recently with the Seattle Symphony (*Carnival of the Animals*, 2019) and the Pennsylvania Chamber Orchestra (Beethoven Triple Concerto, 2022), and she has performed with the Mark Morris Dance Company, the Rosie Herrera Dance Theatre, and at numerous chamber music festivals. Her performances have been featured on National Public Television, National German Radio, and on local radio stations throughout the United States.

Dr. 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, and on issues related to gender. Her work has been published in *19th-century Music*, the *Journal of the Society for American Music*, *Nineteenth-Century Music Review*, and in collections published by Routledge and Ashgate. She frequently gives pre-concert talks for the Philadelphia Chamber Music Society.

Dr. Morgan is an Associate Professor of Music at Saint Joseph’s University in Philadelphia. She lives outside of the city with her husband, an intellectual property attorney, and their two sons, Thomas and Graham.