

PROGRAM NOTES, cont'd

The fourth set of songs is comprised of songs 4, 5, 6, and 8 from *Clairières de la ciel*, a song cycle. Lili Boulanger, the sister of the famous composition teacher Nadia Boulanger, only lived to the age of 24 before dying of what we now know as Crohn's Disease. She composed the cycle in 1913, shortly after becoming the first woman ever to receive the Prix de Rome, a major composition competition. *Clairières* demonstrates her preference for colorful harmonies, Symbolist poetry, melodic motives, and key relationships.

Charles Griffes composed settings of Oscar Wilde poems, called *Four Impressions*, over the years between 1912 and 1916. The third song performed, "La mer," is a revised, unpublished setting that Griffes wrote after the original songs were rejected for publication. While the other three songs underwent revisions, Griffes rewrote the third song entirely. Griffes retained the French titles for the songs that Wilde used for the poems. The set reflects Griffes's most Impressionistic style: parallel chords, whole-tone scales, ostinato figures, and polytonal harmonies. The poetry is also Impressionistic; each poem relates a scene and a mood, like a snapshot of a single moment in time. Recurring themes in the poetry are expressed musically as well, drawing the four songs together in multiple ways.

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UNIVERSITY OF OREGON
SCHOOL OF MUSIC AND DANCE

Beall Concert Hall
8:00 p.m.

Friday Evening
February 17, 2012

DOCTORAL RECITAL

HEATHER HOLMQUEST, soprano

assisted by

Evan C. Paul, piano

This recital is presented in partial fulfillment of the requirements for the Doctor of Philosophy in Music Theory with a Supporting Area in Vocal Performance

Heather Holmquest is a student of Eric Mentzel

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PROGRAM

Det første møde
Min lille fugl
Solveig's Sang
En svane

Edvard Grieg
(1843-1907)

5 Elizabethan Songs

Orpheus
Tears
Under the Greenwood Tree
Sleep
Spring

Ivor Gurney
(1890-1937)

Süße, süße Sommernacht
Gute Nacht
Auf die Nacht
Die Morgenstern

Alexander Zemlinsky
(1871-1942)

INTERMISSION

from **Clarières de la Ciel**
Un poète disait
Au pied de mon lit
Si tout ceci
Vous m'avez regarder

Lili Boulanger
(1893-1918)

Four Impressions

Le jardin
Impression du matin
La mer
Le reveillon

Charles Griffes
(1884-1920)

PROGRAM NOTES

The first set of songs, by Edvard Grieg, is taken from different song compilations composed throughout his life. The first is “Det første møde,” taken from 4 Songs from the Fisher Maiden, op. 21, no. 1, published in 1873. The second, “Min lille Fugl,” is one of Grieg's many songs with piano that went without opus number. It was written in 1895. The third song, “Solveigs sang,” is selected from Grieg's most famous works: two suites comprised of music extracted from *Peer Gynt*, op. 23. Originally composed as incidental music for Ibsen's play of the same name, *Peer Gynt* is known to many for a number of works contained within the suites that he arranged years later, including “In the Hall of the Mountain King” and “Morning Mood.” “Solveigs sang” is from the second suite, op. 55, no. 4, published in 1891. The final song in the set is entitled “En svane,” from *6 Songs*, op. 25, no. 2, composed in 1876.

Five Elizabethan Songs, one of Ivor Gurney's most well-known works, was composed in 1913. Gurney studied at the Royal College of Music to study composition under C. F. Stanford before joining the military and serving in France during WWI. Upon his return, a number of his compositions were published, including these songs in 1920. Gurney was also a gifted poet, though he is better known today as a composer of songs filled with sensitive text-setting and lush accompaniments. All but one of these songs, “Tears,” were orchestrated after Gurney's death by Gerald Finzi, who worked to preserve Gurney's manuscripts and prepare many of his songs for publication.

Alexander Zemlinsky is a lesser-known Austrian composer who deserves more attention than he had received in his lifetime. Surrounded by other composers such as Schoenberg, Mahler, and Brahms, one might understand how Zemlinsky was outshined by his fellow composers. However, Zemlinsky has an intense emotional quality to his music that sets him apart from his contemporaries. The four songs in this set are selected from a posthumous publication of songs, edited by Antony Beaumont. “Süße, süße Sommernacht” was written in 1896, “Gute Nacht” in 1890, “Auf die Nacht” in 1892, and “Der Morgenstern” in 1891.