

Pacific Lutheran University
College of Professional Studies / Department of Music present

SENIOR RECITAL

Spencer Lang, *tenor*

Karen Ganz, *piano*
Kathryn Habedank, *harpsichord*
Stacy Wittstock and Faith Ockwell, *violin*
Celeste Godin, *viola*
Kate Haughey, *cello*
Jodie Rottle, *flute*

Saturday, May 15, 2010 at 5:30pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Program

OrphéeLouis-Nicolas Clérambault (1676-1749)

Récitatif
Air tendre et piqué
Air gai
Récitatif
Air fort et fort tendre
Mineur fort lentement
Air tendre
Air gai

Liederkreis, op. 39Robert Schumann (1810-1856)

1. *In der Fremde*
2. *Intermezzo*
3. *Waldesgespräch*
4. *Die Stille*
5. *Mondnacht*
6. *Schöne Fremde*
7. *Auf einer Burg*
8. *In der Fremde*
9. *Wehmut*
10. *Zwielicht*
11. *Im Walde*
12. *Frühlingsnacht*

On Wenlock Edge Ralph Vaughan Williams (1872-1958)

1. *On Wenlock Edge*
2. *From Far, From Eve and Morning*
3. *Is My Team Ploughing?*
4. *Oh When I Was in Love With You*
5. *Bredon Hill*
6. *Clun*

This recital is presented by Mr. Lang in partial fulfillment of the requirements for the degree of Bachelor of Music in Vocal Performance. Mr. Lang is a student of Dr. James Brown.

Program Notes

Nicolas-Louis Clérambault's *Orphée* was published in 1710, along with five other works in his first publication of cantatas. The *cantate française* style in which the piece is written came about as a combination of Italian and French styles. Many Italians criticized the French for being too timid in their writing; not challenging the rules, taking risks, being bold. In a response to this, Clérambault wrote some particularly dissonant and grinding passages. One of the most prominent of these is in the *Mineur fort lentement*, when Orpheus says “repair the caprice of a frightful fate, give me back my fair Eurydice,” pleading with Pluto to return his love to him. Like many cantatas of the Baroque period, this cantata is based on Greek mythology. The tale of Orpheus travelling to the underworld to reclaim Eurydice from Pluto is one of the most famous myths of all, and is told by the singer in a narrative fashion typical of the French cantata. In *Orphée*, the singer assumes the roles of the narrator, Orpheus, Pluto, and a sort of “Greek Chorus.”

Robert Schumann wrote his *Liederkreis, Op. 39* in 1840, commonly referred to as his “liederjahr”, or “year of song.” He wrote roughly one hundred seventy songs that year, including some of his other famous works such as *Dichterliebe*, and *Frauenliebe und leben*. Set on a collection of texts by the famous German poet Josef Karl Benedikt von Eichendorff, *Liederkreis* isn’t so much a running narrative like the one in the *Dichterliebe*, but a loose assortment of works with similar themes. All of the songs are connected by themes of nature, and the symbolism, imagery, and language throughout make this strikingly clear. The cycle was not originally set in the song order that is presented in this recital; in fact, Schumann wrote them in a completely different order. However, after coming to the conclusion that the original order presented a rather negative and pessimistic view of love and marriage, Schumann, and his wife Clara, rearranged the pieces and ended on a more uplifting note.

Ralph Vaughan Williams wrote *On Wenlock Edge* in 1909, after studying for approximately three months with Ravel in Paris. While the work doesn't evoke any overtly French imagery, one can hear how Ravel and Vaughan Williams' styles came together and meshed to create this highly unique piece. Originally composed for Tenor, Piano, and String Quartet, Vaughan Williams fully orchestrated *On Wenlock Edge* in the early 1920's, premiering it in 1924. The piece is written on poems from A.E. Housman's *A Shropshire Lad*, which Housman published – at his own expense – in 1896. The collection of poems was first met with tepid reception, but became more widely appreciated after the Second Boer War in South Africa. Housman's nostalgic description of rural life and depiction of the deaths of young men struck a chord with many readers, and its popularity increased again during World War I. *On Wenlock Edge* is a selection of six of the sixty-three poems in the cycle.



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