

Pacific Lutheran University
School of Arts and Communication / Department of Music present

SENIOR RECITAL

Brent Johnson, *baritone*

Amy Boers, *piano*
Robin Wessel, *flute*

Friday, April 30, 2021 at 8pm
Lagerquist Concert Hall, Mary Baker Russell Music Center

Program

Sonata No. 3, op. 46.....Dmitri Kabalevsky (1904-1987)

Allegro con moto
Andante cantabile
Allegro giocoso

Ricercar in C minor.....Johann Pachelbel (1653-1706)

Ich ruf zu dir, Herr Jesu Christ.....J. S. Bach (1685-1750)

Ein Feste Burg.....Martin Luther (1483-1546)
arr. W. B. Olds

Ich habe genug, BWV 82.....J. S. Bach

Intermission

Let Us Garlands Bring.....Gerald Finzi (1901-1956)

1. *Come away, come away, death*
2. *Who is Silvia?*
3. *Fear no more the heat o' the sun*
4. *O Mistress Mine*
5. *It was a lover and his lass*

Don Quichotte à Dulcinée.....Maurice Ravel (1875-1937)

1. *Chanson romanesque*
2. *Chanson épique*
3. *Chanson à boire*

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

Program Notes

Dmitri Kabalevsky finished *Sonata No. 3* in 1945, nearing the end of World War II. His inspiration for the sonata reflects two themes, youth and war. Each movement exhibits Kabalevsky's style of jauntiness, with 'youth' conquering the perils of combat in the end.

William Benjamin Olds arranged and composed an arrangement of *Ein Feste Burg* (A mighty fortress is our God) for double chorus a cappella in 1938. Pacific Lutheran University still uses this arrangement for the Choir of the West. Tonight's organ arrangement was collated by PLU's University Organist, Paul Tegels.

Johann Pachelbel was a German organist who wrote numerous sacred and secular compositions for both organ and harpsichord. His contributions to the fugue forever changed the way composers approached fugal writing, and the contrapuntal *Ricercar* exhibits this frequent imitation.

J. S. Bach composed in the instrumental and vocal area to a superb degree. It should be noted that Bach chose his appointments, which followed a sequence that best assisted the progression of his works as a composer. In Weimar, of Thuringia, Germany, the *Orgelbüchlein* (Little Organ Book) was mostly composed between 1708 and 1717, containing 46 choral preludes. The book as both an organ method and liturgical collection widened the scope of Bach in regards to his style. *Ich ruf zu dir, Herr Jesu Christ* is set in a unique trio form, employing the melody of 16th century hymn-writer, Johann Agricola. Both the pedal continuo and flowing accompaniment in *Ich ruf zu dir* are revisited in Bach's later works. *Ich habe genug* is one Bach cantata where the accompaniment and *obbligato* solo work in tandem for a beautiful sound. The image of the aria, forward to belonging to the kingdom of heaven. During Bach's stay in Leipzig, while holding multiple church positions, he composed the church cantata, and based the text on the Song of Simeon.

Gerald Finzi wrote *Let Us Garlands Bring* for his friend and mentor Ralph Vaughan Williams, dedicating the cycle to him. It was completed sometime between 1929 and 1942, and is part of Finzi's later compositional output. Each piece can stand alone and transport the listener to the scene, as Finzi communicates themes of unrequited love and lamentation. With colorful piano accompaniments which vary in style and rhythmic pulse, the harmonies unfold and build on each other in exquisite and mysterious sequence. Finzi borrows text from Shakespeare's *Twelfth Night*, *The Two Gentlemen of Verona*, *Cymbeline*, and *As You Like It*.

Maurice Ravel's *Don Quichotte à Dulcinée* was published as song cycle for baritone and piano in 1933. The work is made up of three independent songs, each with text by author and librettist Paul Morand. For the opening of *Chanson romanesque*, Ravel chose the Cuban peasant rhythm of *guajira*, which alternates between $\frac{3}{4}$ and $\frac{6}{8}$ meter, always keeping the eighth note pulse. Ravel's dissonances and energetic writing there contrast the solemn, chant-like cast of *Chanson épique*. The dance rhythm felt in five beats, slowed down to achieve the melancholic portrayal, is *zortziko*. Ravel used a folk dance from northern Spain for *Chanson à boire* to capture Miguel de Cervantes' first modern novel, *Don Quixote*. The frenzying and intoxicating *jota* is felt in fast triple time, and fits Ravel's use of clashing harmonies and humorous devices in the accompaniment. The song cycle was intended for the 1933 film *Don Quixote*, and was supposed to be four songs plus scene music, for baritone with orchestra. Ravel was injured to the head, and suffered to compose after a taxi accident, making *Don Quichotte à Dulcinée* the finale to his compositional career. His idiosyncrasy and charm are eminent in this cycle. Though he composed no more, he achieved international recognition during his lifetime as France's greatest composer.



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