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Junior Recital: Eric Piasecki, bass baritone

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**The University of Richmond
Department of Music**

Presents

Eric Piasecki,
bass baritone

Junior Recital

Assisted by:

Dr. Joanne Kong, *piano*

Saturday, March 20, 2010

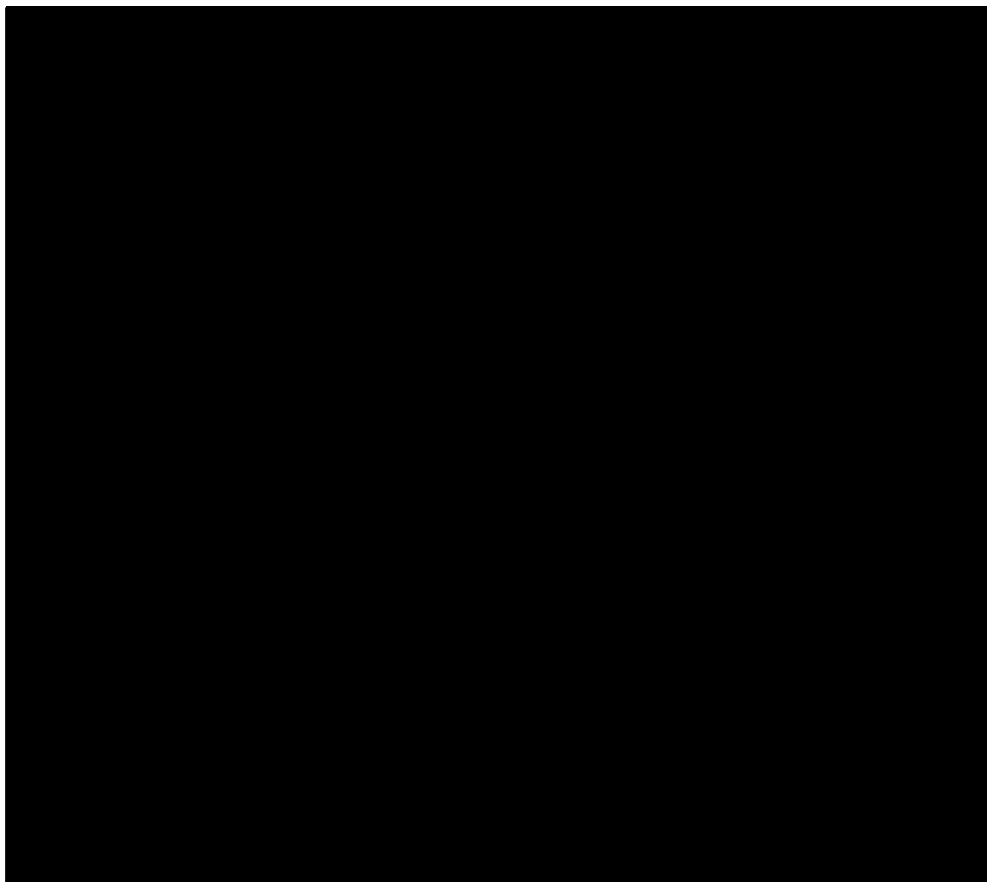
3:00 p.m.

Perkinson Recital Hall



Program Notes

ROBERT SCHUMANN composed this twelve-song cycle in the year 1840. Given that Schumann wrote two cycles which he entitled *Liederkreis*, Opus 39 is often referred to as the *Eichendorff Liederkreis*, largely because it features the poetry of Joseph von Eichendorff. The cycle highlights the many emotions that we incur on our journey through human experience. From its tentative and rather somber beginning, the cycle spans the continuum of human emotion until it climaxes in the twelfth song of the cycle, in which the meaning of both journey and journey's end are realized.



Program

Eric Piasecki, bass baritone

Dr. Joanne Kong, piano

From Leiderkreis Op. 39

Robert Schumann (1810-1856)

In der Fremde
Intermezzo
In der Fremde
Wehmuth
Frühlingsnacht

Bright is the Ring of Words

R. Vaughan Williams (1872-1958)

The Vagabond

Now Sleeps the Crimson Petal

Rodger Quilter (1877-1953)

Confiado Jilguerillo

Antonio LITERES (1673-1747)

Ya canta el Ave

Luis Misón (1727-1776)

El Contrabandista

Manuel García (1775-1832)



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

Based on poems by Robert Louis Stevenson, the Songs of Travel were written by VAUGHAN WILLIAMS between 1901 and 1904. This cycle focuses on the depiction of a man's life. From "Youth and Love" to "Whither must I wander," this cycle captures the many ventures man takes, all of which direct the course of one's journey through life. "The Vagabond" reveals a young man who desires the best of what life has to offer, and musically characterizes his determination to obtain it. Conversely, "Bright is the Ring of Words," passively accepts that the best of life is often not realized until one's life is over, but revels in the fact that the beauty of one's life work proliferates beyond their death and remains a testament to the traveler that once was.



QUILTER'S piece *Now Sleeps the Crimson Petal* is based on a poem by Alfred, Lord Tennyson. Written in 1897, this piece was among the first to showcase Quilter's unique abilities as a word painter. His use of modified strophic form and lush accompaniment set Quilter's work apart from the traditional English art song. Though brief, this piece represents a great deal of artistic innovation for its period.

The baroque Spanish music of **LITERES**, **MISON**, and **GARCÍA**, show the versatility and uniquely expressive nature of Spanish vocal literature. Each piece demonstrates a rather unique circumstance and its accompanying emotion. While Literes' *Confiado jilguerillo* mourns the loss of a love that once was, Mison's *Ya canta el ave* features the dialog of two lovers who are searching for one another in a large garden. Finally, García's *Contrabandista* reveals a swashbuckling masked bandit who woos the Spanish maidens with his daring antics.

