

UNLV

Department of Music
College of Fine Arts

presents a

Doctoral Chamber Recital

Wen Zhang, mezzo-soprano

Karen McCann, conductor, harpsichord and piano

Marla Huizar, violin

Elizabeth Bedrosian, violin

Yi Yan, violin

Yue Chang, cello

Anthony Rodriguez, cello

Rahmann Phillip, viola

Timothy Harpster, bass

Aki Oshima, clarinet

Christine McHugh, flute

Kim Chai, bassoon and tenor

Qiang Lei, erhu

Siyi Yan, zheng

Hong-lin Li, pipa

PROGRAM

Dietrich Buxtehude
(1637–1707)

Jubilate Domino

Maurice Ravel
(1875–1937)

Chansons madécasses

INTERMISSION

Paul Hindemith
(1895–1963)

Die junge Magd

Wang Li-Ping
(b. 1941)

Three songs from *Dream of the Red Chamber*

*This recital is presented in partial fulfillment of the requirements for the degree
Doctor of Musical Arts in Applied Music.*

Wen Zhang is a student of Linda Lister.

Tuesday, May 8, 2012

7:30 p.m.

**Dr. Arturo Rando-Grillot Recital Hall
Lee and Thomas Beam Music Center
University of Nevada, Las Vegas**

Program Notes

Jubilate Domino

This cantata, BuxWV 64, is a setting of Psalm 98:4-6. Buxtehude scored the work in 1672 for solo viola, alto, and continuo. It is one of the most frequently performed of his cantatas. The viola part is every bit as compelling as the alto part, and is probably more technically challenging. The work is a true sacred concerto. Each new section of text receives a different musical treatment. *Jubilate Domino* has a virtuosic viola da gamba part through the musical texture.

Chansons madécasses

Madagascar Songs, a 3-song cycle with piano, flute, and cello, is, as Ravel once stated, “a kind of quartet in which the voice plays the part of the main instrument.” The choice of text reveals Ravel’s interest in the exotic. *Nagandove* depicts the erotic seduction of a native woman, in which Ravel uses the cello in counterpoint to the flute and piano. *Aoua* is the frightful warning of the deceiving and dangerous white men; it was probably the most discussed of the three songs. *Il est doux* features exotic timbres, returning to the earlier sexual lure. The first complete performance of the three songs was in 1926.

Die junge Magd

The 20th century German composer Hindemith wrote this 6-song cycle in 4 days in July 1922. The music retains close ties to the texts, picking up the sounds and noise imagined in the poetry—a thrush’s warbling, the wind’s moaning, a cock’s crowing, and a hammer’s pounding in the smith’s shop...The music stylizes them as the inner world of a young maiden singing her way to expression: suppressed lament, groaning, signing breathing, and horrified silence.

Three songs from *Dream of the Red Chamber* (红楼梦)

Dream of the Red Chamber is a masterpiece of Chinese vernacular literature and generally acknowledged to be a pinnacle of Chinese fiction—an autobiography of the author Cao Xue-Qin in the mid-18th century during the Qing Dynasty. The novel is remarkable not only for its huge cast of characters and psychological scope, but also for its precise and detailed observation of the life and social structures typical of the 18th century Chinese aristocracy.

Wang Li-Ping, the president of the Chinese composers’ association, has been considered an outstanding composer in modern Chinese music. He spent four years writing music for the TV movie *Dream of the Red Chamber*. A 13-song cycle is part of that composition. His music is full of the Chinese folk music style with beautiful and popular melodies that have been very welcome in higher and lower societies for generations in China.