

A background image of a musical score with various notes and clefs on a dark background.

Department of  
Music, Theatre  
and Dance  
Fulton School of Liberal Arts

A Joint Recital given by  
**Becca Doughty, Percussion**  
**Marisa Lacey, Mezzo-Soprano**

**From the studios of**  
Professor Eric Shuster  
Dr. John Wesley Wright

**Accompanied by**  
Veronica T. Knier, Piano

**Featuring**  
Alex Cooper, Piano  
John Wixted, Tenor

In conjunction with the Salisbury Percussion Festival 2016 (SPF 16)  
In partial fulfillment of the requirements for the Bachelor of Arts in Music - Instrumental  
Performance (Becca Doughty) & the Bachelor of Arts in Music - Education (Marisa Lacey)

**Salisbury**  
UNIVERSITY  
[www.salisbury.edu](http://www.salisbury.edu)

Saturday, April 9, 2016  
Holloway Hall, Great Hall  
3 p.m.



# PROGRAM

Timpani Suite .....Siegfried Fink  
Gavotte (1928-2006)  
Sarabande  
Gigue

Becca Doughty

Silent Noon .....Ralph Vaughan Williams  
(1872-1958)

La Pastorella .....Franz Schubert  
(1797-1828)

Prison .....Gabriel Fauré  
(1845-1924)

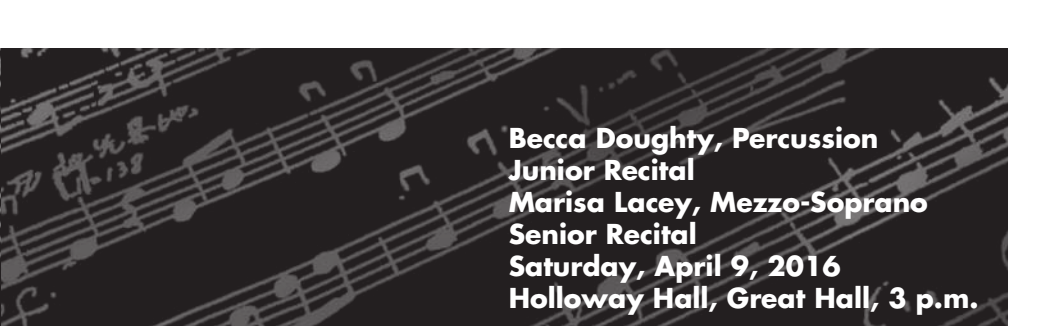
Marisa Lacey

## **La Pastorella**

La pastorella al prato  
Contenta se ne va,  
Coll' agnellino a lato  
Cantando in libertà.  
Se l'innocente amore  
Gradisce il suo pastore  
La bella pastorella  
Contenta ognor sarà.

## **The Little Shepherdess**

The little shepherdess goes  
Happily through the meadow  
With a little lamb at her side  
Singing in freedom  
If innocent love  
Were what her shepherd liked,  
The beautiful shepherdess  
Would always be happy.



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Marisa Lacey, Mezzo-Soprano  
Senior Recital  
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**Prison**

Le ciel est par-dessus le toit, si bleu, si calme.  
Un arbre, par-dessus le toit, berce sa palme...  
La cloche, dans le ciel qu'on voit doucement  
tinte,  
Un oiseau, sur l'arbre qu'on voit, chante sa  
plainte...  
Mon Dieu, mon Dieu! La vie est la simple et  
tranquille!  
Cette paisible remeur la vient de la ville...  
Qu'as-tu fait o toi que voila, pleurant sans cesse,  
Dis! Qu'as-tu fait, toi que voila, de ta jeunesse?

**Prison**

The sky above the roof is so blue, so calm.  
A tree above the roof rocks its crown...  
The bell, in the sky that one sees, softly rings,  
A bird, on the tree that one sees, plaintively  
sings...  
My Lord, my Lord! Life over there is simple and  
quiet!  
This peaceful clamor comes from the town...  
What have you done, oh you, who now weeps  
endlessly,  
Say! What have you done with your youth?

Three Dances .....Warren Benson  
I. Cretan Dance (1924-2005)  
II. Fox Trot  
III. Fandango

Becca Doughty



# PROGRAM

Five Songs for Voice & Marimba . . . . .Lynn Glassock  
 1. It Sifts from Leaden Sieves (b. 1946)  
 3. The Sun Kept Setting  
 Becca Doughty & Marisa Lacey

**It sifts from Leaden Sieves**

It sifts from Leaden Sieves -  
 It powders all the Wood.  
 It fills with Alabaster Wool  
 The Wrinkles of the Road -

It makes an Even Face  
 Of Mountain, and of Plain -  
 Unbroken Forehead from the East  
 Unto the East again -

It reaches to the Fence -  
 It wraps it Rail by Rail  
 Till it is lost in Fleeces -  
 It deals Celestial Vail

To Stump, and Stack - and Stem -  
 A Summer's empty Room -  
 Acres of Joints, where Harvests were,  
 Recordless, but for them -

It Ruffles Wrists of Posts  
 As Ankles of a Queen  
 Then stills its Artisans - like Ghosts -  
 Denying they have been -

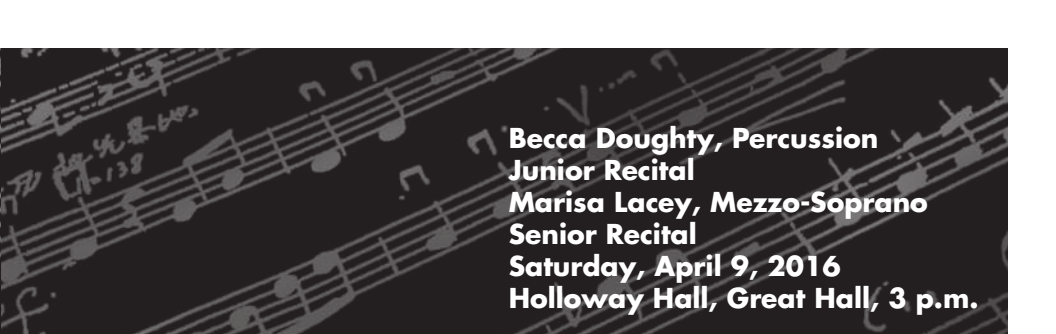
**The Sun kept setting – setting – still**

The Sun kept setting – setting – still  
 No Hue of Afternoon –  
 Upon the Village I perceived  
 From House to House 'twas Noon –

The Dusk kept dropping – dropping – still  
 No Dew upon the Grass –  
 But only on my Forehead stopped –  
 And wandered in my Face –

My Feet kept drowsing – drowsing – still  
 My fingers were awake –  
 Yet why so little sound – Myself  
 Unto my Seeming – make?

How well I knew the Light before –  
 I could see it now –  
 'Tis Dying – I am doing – but  
 I'm not afraid to know –



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Das Ständchen .....Hugo Wolf  
Der Musikant (1860-1903)  
Verschwiegene Liebe

Marisa Lacey

**Das Ständchen**

Auf die Dächer zwischen blassen  
Wolken schaut der Mond herfür,  
Ein Student dort auf den Gassen  
Singt vor seiner Liebsten Tür.

Und die Brunnen rauschen wieder  
Durch die stille Einsamkeit,  
Und der Wald vom Berge nieder,  
Wie in alter, schöner Zeit.

So in meinen jungen Tagen  
Hab ich manche Sommernacht  
Auch die Laute hier geschlagen  
Und manch lust'ges Lied erdacht.

Aber von der stillen Schwelle  
Trugen sie mein Lieb zur Ruh,  
Und du, fröhlicher Geselle,  
Singe, sing nur immer zu!

**The Serenade**

Over the roofs between pale  
Clouds, the moon gazes across;  
A student there in the street  
Is singing at his beloved's door.

And the fountains murmur again  
Through the still loneliness,  
As do the woods, from the mountain down,  
Just as in the good old times.

So in my young days,  
Would I often on summer nights  
Also play my lute here  
And invent many merry songs.

But from her silent threshold  
They have carried my love away to rest.  
And you, happy fellow,  
Sing, sing ever on!



# PROGRAM

## **Der Musikant**

Wandern lieb' ich für mein Leben,  
Lebe eben wie ich kann,  
Wollt ich mir auch Mühe geben,  
Paßt es mir doch gar nicht an.

Schöne alte Lieder weiß ich;  
In der Kälte, ohne Schuh,  
Draußen in die Saiten rei ich,  
Weiß nicht, wo ich abends ruh!

Manche Schöne macht wohl Augen,  
Meinet, ich gefiel ihr sehr,  
Wenn ich nur was wollte taugen,  
So ein armer Lump nicht wär.

Mag dir Gott ein'n Mann bescheren,  
Wohl mit Haus und Hof versehn!  
Wenn wir zwei zusammen wären,  
Möcht mein Singen mir vergehn.

## **Verschwiegene Liebe**

Über Wipfel und Saaten  
In den Glanz hinein -  
Wer mag sie erraten,  
Wer holte sie ein?  
Gedanken sich wiegen,  
Die Nacht ist verschwiegen,  
Gedanken sind frei.

Errät es nur eine,  
Wer an sie gedacht  
Beim Rauschen der Haine,  
Wenn niemand mehr wacht  
Als die Wolken, die fliegen -  
Mein Lieb ist verschwiegen  
Und schön wie die Nacht.

## **The Musician**

I love the wandering life:  
I live how I can.  
If I were to worry about anything,  
It would not suit me at all.

I know lovely old songs;  
In the cold, without shoes,  
I pluck my strings out there  
And do not know where I'll sleep in the evening!

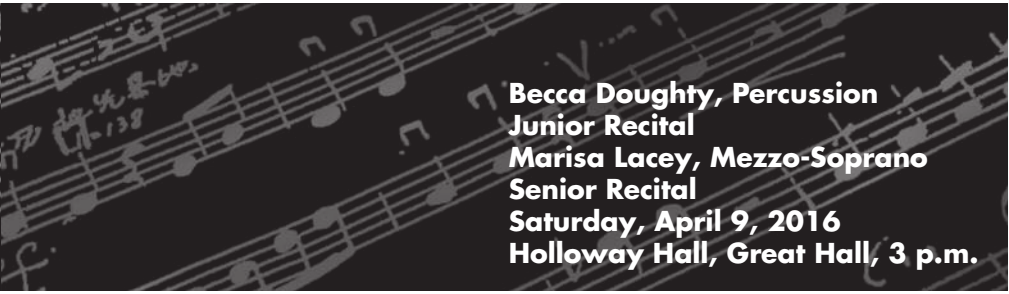
Many a lovely girl makes eyes at me,  
As if to say she would like me well  
If I only made something of myself  
And were not such a poor beggar.

May God provide you with a husband,  
And a house and yard!  
If we two were together,  
My singing would die.

## **Secret Love**

Over treetops and corn  
And into the splendor -  
Who may guess them,  
Who may catch up with them?  
Thoughts sway,  
The night is mute;  
Thoughts run free.

Only one guesses,  
One who has thought of her  
By the rustling of the grove,  
When no one was watching any longer  
Except the clouds that flew by -  
My love is silent  
And as fair as the night.



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Nancy .....Emmanuel Séjourné  
(b. 1961)

Becca Doughty

Sea Pictures .....Edward Elgar  
Sabbath Morning at Sea (1857-1934)  
Where Corals Lie  
In Haven

Marisa Lacey



# PROGRAM

## **Sabbath Morning at Sea**

The ship went on with solemn face;  
To meet the darkness on the deep,  
The solemn ship went onward.  
I bowed down weary in the place;  
for parting tears and present sleep  
Had weighed mine eyelids downward.  
The new sight, the new wondrous sight!  
The waters around me, turbulent,  
The skies, impassive o'er me,  
Calm in a moonless, sunless light,  
As glorified by even the intent  
Of holding the day glory!  
Love me, sweet friends, this sabbath day.  
The sea sings round me while ye roll afar  
The hymn, unaltered,  
And kneel, where once I knelt to pray,  
And bless me deeper in your soul  
Because your voice has faltered.  
And though this sabbath comes to me  
Without the stolèd minister,  
And chanting congregation,  
God's Spirit shall give comfort.  
He who brooded soft on waters drear,  
Creator on creation.  
He shall assist me to look higher,  
He shall assist me to look higher,  
Where keep the saints, with harp and song,  
An endless endless sabbath morning,  
An endless sabbath morning,  
And on that sea commixed with fire,  
On that sea commixed with fire,  
Oft drop their eyelids raised too long  
To the full Godhead's burning.  
The full Godhead's burning.

## **Where Corals Lie**

The deeps have music soft and low  
When winds awake the airy spry,  
It lures me, lures me on to go  
And see the land where corals lie.  
The land where corals lie.

By mount and mead, by lawn and rill,  
When night is deep, and moon is high,  
That music seeks and finds me still,  
And tells me where the corals lie.  
And tells me where the corals lie.

Yes, press my eyelids close, 'tis well,  
Yes, press my eyelids close, 'tis well,  
But far the rapid fancies fly  
To rolling worlds of wave and shell,  
And all the land where corals lie.

Thy lips are like a sunset glow,  
Thy smile is like a morning sky,  
Yet leave me, leave me, let me go  
And see the land where corals lie.  
The land, the land where corals lie.



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**In Haven**

Closely let me hold thy hand  
 Storms are sweeping sea and land;  
 Love alone will stand.  
 Closely cling, for waves beat fast,  
 Foam-flakes cloud the hurrying blast;  
 Love alone will last.  
 Kiss my lips, and softly say:  
 "Joy, sea-swept, may fade to-day;  
 Love alone will stay."

Can You Hear Me? .....Wally Gunn  
 I. (b. 1971)

II.

Becca Doughty & Alex Cooper

Hello, Young Lovers (*The King and I*) .....Rodgers and Hammerstein  
 (1951)

I Hate Men (*Kiss Me, Kate*) .....Cole Porter  
 (1891-1964)

Marisa Lacey

Friendship (*Anything Goes*) .....Cole Porter

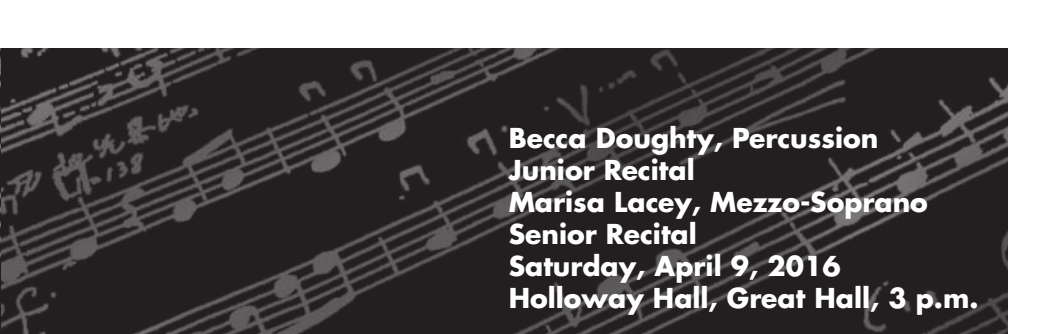
Marisa Lacey & John Wixted

A background image of musical notation on a dark surface, with white notes and staff lines. The text 'MUSICIAN BIOGRAPHIES' is overlaid in white, bold, sans-serif font.

# MUSICIAN BIOGRAPHIES

Percussionist **Becca Doughty** is a junior at Salisbury University studying percussion performance under Professor Eric Shuster. Becca officially began her musical journey at the age of 9 when her interest in playing drums became a reality. She played percussion in the school concert band from elementary until she graduated high school, as well as playing first bass in her high school's drum line for three years. While studying at SU, Becca has performed with the SU Jazz Ensemble (drum set and auxiliary percussion), Percussion Ensemble, Concert Band (section leader), and has participated in the New Music Salisbury, choral performances and SPF 15. In addition to being a full-time student, Becca currently works as a freelance multi-instrumentalist. Becca thanks her family for supporting her throughout all of her musical endeavors. Special thanks to Professor Eric Shuster for his patience and support in her long-term musical goals. Becca also thanks Dr. Jerry Tabor for motivating her to expand upon her musical comfort zone, Dr. William Folger for his guidance and continued encouragement, Brooke Church for all of her help and assistance within the past two years, John Cookman Crowley III and Caitlyn Howard for taking photos and designing our fliers, and Chris English for keeping the blues alive. Becca has dedicated this performance to Trey and Dustin Huffman, who have inspired her to work toward her passions in life.

Mezzo-Soprano **Marisa Lacey** will complete her Bachelor of Arts in music - education from Salisbury University in December 2016. Teaching music has been her dream since she was very young and she is so excited to finally have this dream realized. Marisa has enjoyed performing in the SU University Chorale, as well as being a part of various productions through the SU Musical Theatre Workshop and the SU Opera Workshop. She also has had the great experience of playing horn for the SU Concert Band and being both percussionist and vocalist for SU Percussion Ensemble, SU World Drum Ensemble and performances for the New Music Salisbury, as well as SPF 15. Aside from her musical endeavors at SU, Marisa works as a private tutor, gives private lessons and has been the color guard instructor at Wicomico High School for the past two years. Marisa thanks Dr. John Wesley Wright and Veronica Knier for their continued encouragement and words of wisdom; Dr. Jerry Tabor and Eric Shuster for always inspiring her to go outside her comfort zone musically and think outside the box; and Dr. Folger, Dr. Anderson and Lee Knier for unlocking the keys to success through their warm mentorship. Marisa owes all of her growth, both as a musician and as a person, to her fine instructors. Marisa also thanks her friends, family and everyone who helped make this recital possible.

A background image of a musical score with various notes, rests, and clefs on a dark background. The text is overlaid on the right side of the image.

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Pianist **Veronica Knier** is an instructor in the Department of Fine Arts, University of Maryland Eastern Shore, and music director at St. Alban's Episcopal Church, Salisbury. Knier also has taught at the University of Connecticut, Wesleyan University and Brookdale Community College in Lincroft, NJ. In addition to teaching, Knier frequently performs throughout the Eastern Seaboard as a chamber musician, piano and organ soloist, and accompanist in many venues. She held the post of principal pianist/keyboardist with the Eastern Connecticut Symphony Orchestra for 16 years. She also has performed with the United States Coast Guard Band and Chamber Players, the New World Consort, Elite Syncopations, the Silver Bay Quartet, and many other instrumentalists, vocalists and choral groups. She has a Master of Music in piano performance from the University of Connecticut and has a diploma in piano performance from the Rouen Conservatory, Rouen, France.

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# PROGRAM NOTES

## **Siegfried Fink (1928-2006) – *Timpani Suite* (1979)**

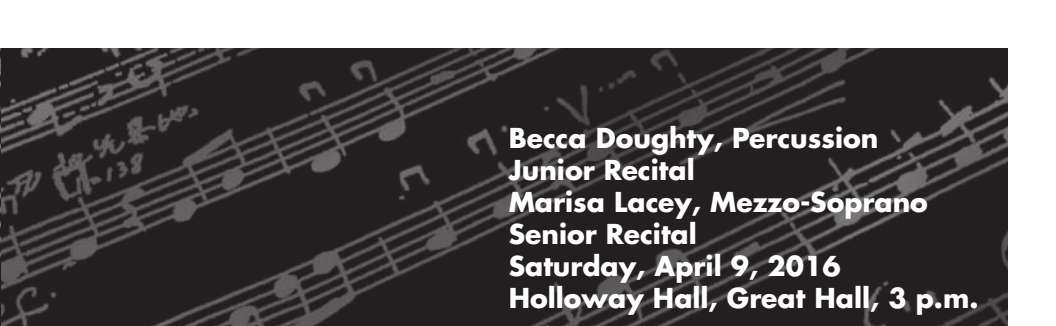
Siegfried Fink was a German composer, percussionist and educator. In his early years, Fink studied under Alfred Wagner at the University of Music in Germany. He was honored with doctorates from the Universities for Music of Sofia and Barcelona. Fink also has been honored for his teaching by being awarded the Lifetime Achievement in Education Award from the PAS in America. *Gavotte*, *Sarabande* and *Gigue* are three of six baroque-styled dance pieces. *Gavotte* is an uptempo dance that incorporates quick rhythms and dynamic changes influenced by the traditional French culture. *Sarabande* is a more regal sounding dance with a moderately slow tempo in triple meter. This dance style derives from Spanish origins. *Gigue* is played presto and incorporates compound meter with rhythmic and dynamic variation. This dance style originates from Ireland.

## **Ralph Vaughan Williams (1872-1958) – *Silent Noon***

English composer Ralph Vaughan Williams studied music at the Royal College of Music (RCM) in London. He studied composition with Hubert Parry, whom he adored. In 1892, he temporarily left the RCM and entered Trinity College in Cambridge, where he studied music and history, and received his Bachelor of Music in 1894 and Bachelor of Arts in 1895. In the winter of 1907, Vaughan Williams studied with Ravel, who said that he was the only student he had who didn't write like him. However, it is argued that Vaughan Williams' compositions written after his stint with Ravel are much lighter and melodious. Over almost 50 years, Vaughan Williams wrote operas, ballets, chamber music, vocal works and orchestral compositions. He was strongly influenced by English folk song, and his contribution to music helped British music break away from the grip that German style had at the time. *Silent Noon* is a poem by Dante Gabriel Rossetti, which Vaughan Williams set to music. The harmonic structure of the song evokes imagery that perfectly matches the text; the poem is a beautiful illustration of what it is like to be in love.

## **Franz Schubert (1797-1828) – *La Pastorella***

Though his life was fairly short, Austrian composer Schubert was an extremely prolific composer. In his lifetime, he produced over 600 vocal works, operas, chamber music, piano music and seven complete symphonies. His German Lieder is quite sophisticated and among the most sung vocal pieces from his time. *La Pastorella* is a quaint little poem written by poet and playwright Carlo Goldoni (1701-1793), which Schubert set to music. Outside of his usual style, it is likely that Schubert wrote this piece while still studying with his Italian teacher Salieri, whom he would have strayed away from his personal style to impress.

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**Gabriel Fauré (1845-1924) – *Prison***

As a young boy, Fauré studied piano under Camille Saint-Saens and immediately became interested in the work of Franz Liszt and Richard Wagner. His first composition was published in 1863, when he was only 18 years old. In 1896, Fauré began teaching at the Paris Conservatory and held that position from 1905-1920, after the previous director resigned. Fauré's songs for voice contain incredibly beautiful melodies. He incorporated a certain sensitivity and refinement into his music. Although Fauré appreciated traditional musical forms and often used them in his own compositions, he always was daring in his approach. Fauré used unexpected harmonic progressions and modulations while creating a deceptively simple melodic line that was beautiful and memorable. *Prison* is a poem written by Paul Verlaine while he was in prison, contemplating what he saw and heard from his window inside his cell, and the time he felt he was squandering away while there.

**Warren Benson (1924-2005) – *Three Dances***

Warren Benson was an American composer whose compositions were mainly written for percussion as well as wind instruments. He received his formal education at University of Michigan and taught at Anatolia College in Greece, Ithaca, Eastman and Southern Methodist University. *Cretan Dance* is played at a quick tempo and contains multiple time signatures throughout the movement. *Fox Trot* is played with a loose, two beat feel and requires the performer the use sticks as well as brushes to create different timbres. *Fandango* is the final and most energetic movement in the suite. At times, the performer must use just their sticks to create the variations of timbres. *Three Dances* has become a standard piece for solo snare drum.

**Lynn Glassock (b. 1946) – *Five Songs for Voice and Marimba***

Glassock hails from Texas and received his Master of Music in percussion performance from the University of North Texas. He currently teaches percussion at the University of North Carolina at Chapel Hill. He won the Percussive Arts Society first place awards in 1994 for *Five Songs for Voice and Marimba*, which is a collection of compositions with texts from Emily Dickinson's poetry. *It Sifts from Leaden Sieves* paints a melancholy sense of wonder for a wintry day. *The Sun Kept Setting* is an observation of death in comparison to others who are still living and will move on though the speaker is dying. These poems are very typical of Dickinson's work, involving more somber imagery.

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# PROGRAM NOTES

## **Hugo Wolf (1860-1903) – *Das Ständchen, Der Musikant, Verschwiegene Liebe***

Austrian composer Hugo Wolf is most famous for his art songs, or German Lieder. He introduced expressive intensity that was unique to late Romantic music. He used complex harmonies to paint a particular picture with such passion that never fails to move the listener. *Das Ständchen, Der Musikant* and *Verschwiegene Liebe* are all art songs with texts written by Joseph Freiherr von Eichendorff. Eichendorff was a major German poet during the Romantic era, and Wolf set many of his poems to music. Eichendorff liked to write about nature often, and it is the subject of many of his poems. Wolf did a wonderful job setting his poems to music, using Eichendorff's imagery to match with his melodies, creating text painting so that the listener can envision the settings of which Eichendorff wrote.

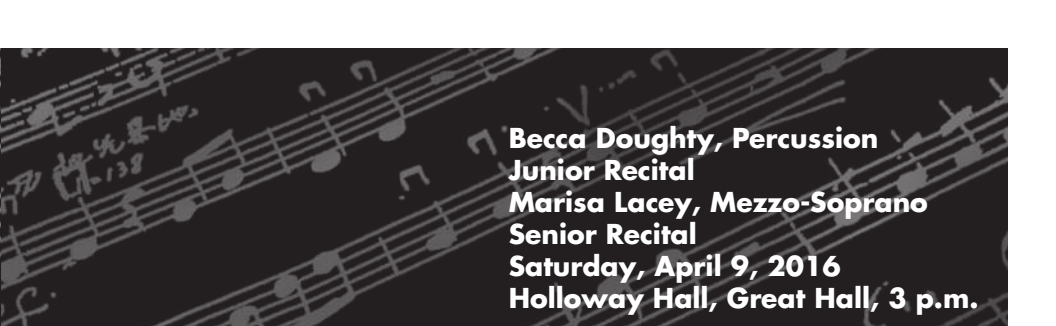
## **Emmanuel Séjourné (b. 1961) – *Nancy***

Emmanuel Séjourné was born in France and is a performer and composer. Séjourné received his classical music education at the National Conservatory of Strasbourg. *Nancy* is a piece written for solo marimba that incorporates theme and variation and makes use of some challenging techniques such as independent rolls. The tempo of this piece is to marked “freely,” creating a relaxed feel at times.

## **Sir Edward Elgar (1857-1934) – *Sea Pictures***

Sir Edward Elgar was an English composer best known for his orchestral works, including the *Pomp and Circumstance Marches*, concertos for violin and cello, and choral works. Elgar hated folk music and tried to bring Britain away from early English composers. He has said that he learned much of his technique from Hubert Parry, like Vaughan Williams. He was most influenced by Handel and Dvorák. His works also show influence from Wagner, evident from Elgar's use of chromaticism. *Sea Pictures, Op. 37* is a song cycle by Elgar consisting of five songs written by various poets. It was set for contralto and orchestra, though a version for piano was often performed by Elgar, and it still is performed today. Likewise, though written for contralto, many mezzo-sopranos have sung the piece. The songs are *Sea Slumber Song* by Roden Noel; *In Haven (Capri)* by Caroline Alice Elgar, Elgar's wife; *Sabbath Morning at Sea* by Elizabeth Barrett Browning; *Where Corals Lie* by Richard Garnett; and *The Swimmer* by Adam Lindsay Gordon. *In Haven*, written by Elgar's wife, was originally published with slightly different text, but Caroline Elgar changed the words so that the poem would better fit the song cycle's theme of the sea.



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**Wally Gunn (b. 1971) – *Can You Hear Me?***

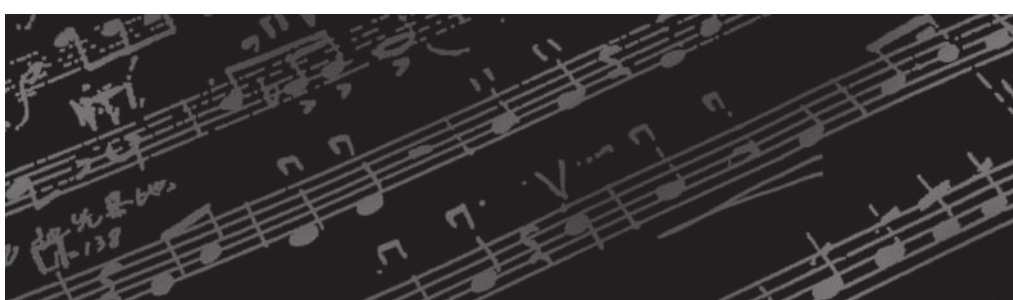
Wally Gunn was born in 1971 and is an Australian composer and musician residing in New York and is a doctoral fellow at Princeton University. Gunn previously studied and earned degrees in composition from the Victorian College of the Arts with honors as well as the Manhattan School of Music. In 2004, he was the recipient of the John Gaitskill Memorial Mensa Award for his academic excellence. *Can You Hear Me?* is a piece written for piano, drum set, glockenspiel and stylophone demonstrating a conversation between two performers through the use of Morse code. This piece was written for futureCities and has been dedicated to Kate Neal, a long-time friend and colleague with whom Gunn has established Dead Horse Productions to promote new Australian music composition.

**Rodgers and Hammerstein – *Hello, Young Lovers (The King and I)***

Richard Rodgers (1902-1979) and Oscar Hammerstein II (1895-1960) were an extremely successful and influential musical writing team. They wrote a number of musicals in the 1940s and 1950s. Rodgers composed the music and Hammerstein wrote the lyrics. Their most popular Broadway shows written are *Oklahoma!*, *Carousel*, *South Pacific*, *The King and I* and *The Sound of Music*. *The King and I* is based on the novel *Anna and the King of Siam* by Margaret Landon, which is derived from the memoirs of Anna Leonowens, governess to the children of King Mongkut of Siam in the early 1860s. *Hello, Young Lovers* is sung by Anna and is her lament for missing home and her late husband Tom.

**Cole Porter (1891-1964) – *I Hate Men (Kiss Me Kate), Friendship (Anything Goes)***

Cole Porter was an American composer and songwriter. He began achieving success composing musical theatre songs in the 1920s. Porter is unique in that he wrote both the music and the lyrics for all of his songs. He is most well known for productions such as *Kiss Me, Kate*, *Anything Goes* and *Can-Can*. *Kiss Me, Kate* involves a production of a musical version of Shakespeare's *The Taming of the Shrew*. Characters within the production have entwined love affairs, which prove to cause difficulties for the production. A man named Baptista has two daughters, Bianca and Katherine. Many men want to marry Bianca, but Baptista won't allow her to be married until Katherine is, because she is older. However, Katherine is quite resigned to never marry, because she couldn't be bothered with men, which is where *I Hate Men* comes into play. The story of *Anything Goes* concerns crazy antics aboard an ocean liner bound from New York to London. Billy Crocker is a stowaway in love with heiress Hope Harcourt, who is engaged to Lord Evelyn Oakleigh. Longtime friends, nightclub singer Reno Sweeney and Public Enemy No. 13 Moonface Martin aid Billy in his quest to win Hope over. When Reno and Moonface meet up after years apart and realize they're good partners, even through their competition with each other, they sing *Friendship*.



# ACKNOWLEDGEMENTS

**Dr. Janet Dudley-Eshbach**, *President*

**Dr. Diane D. Allen**, *Provost & Senior Vice President of Academic Affairs*

**Mrs. Martha N. Fulton & the late Charles R. Fulton**

**Dr. Maarten Pereboom**, *Dean, Fulton School of Liberal Arts*

**Dr. William M. Folger**, *Co-Chair, Department of Music, Theatre and Dance*

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