

2018

## Concert recording 2018-10-26

Angelique Clay

Casey Robards

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## UPCOMING EVENTS

### OCTOBER

**MON 22 RAZORBONES: Solos & Quartets**

7:30 pm, Stella Boyle Smith Concert Hall  
free and open to the public

**TUE 23 Faculty Recital:**

**Cory Mixdorf, trombone**  
**Tomoko Kashiwagi, piano**

6:00 pm, Stella Boyle Smith Concert Hall  
free and open to the public

**TUE 23 Schola Cantorum**

7:30 pm, Faulkner Performing Arts Center  
\$10 general admission; \$5 student/faculty/staff

**THU 25 Guest Artist Recital:**

**Juan Pablo "Juampy" Juárez, guitar**

7:30 pm, Stella Boyle Smith Concert Hall  
free and open to the public

### OCTOBER CONT.

**FRI 26 Guest Artist Recital:**

**Angelique Clay, soprano**  
**Casey Robards, piano**

7:30 pm, Stella Boyle Smith Concert Hall  
free and open to the public

**FRI 26 Fulbright Chamber Music Series**

7:30 pm, Giffels Auditorium  
free and open to the public

**MON 29 Malis Voice Studio Recital**

7:30 pm, Stella Boyle Smith Concert Hall  
free and open to the public

**TUE 30 Collage Concert:**

**Celebrating Bernstein at 100**

7:30 pm, Faulkner Performing Arts Center  
\$10 general admission; \$5 student/faculty/staff

Ushering and stage management for this concert provided by  
Sigma Alpha Iota and Phi Mu Alpha

### GIVING AND SUPPORT

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The University of Arkansas, Department of Music is housed in the George and Boyce Billingsley Music Building and is accredited by the National Association of Schools of Music. Home to over 300 music students and fifty faculty members, we offer a variety of degree programs at the undergraduate and graduate levels.

Through generous support from alumni and friends, the Department of Music became an All-Steinway School in 2010. The University of Arkansas is the third SEC school to gain the distinction and one of only 150 universities worldwide with the honor.

With the completion of the 600-seat Faulkner Performing Arts Center, the University of Arkansas added a world class performance venue. The Department recital hall, Stella Boyle Smith Concert Hall, is located in the Fine Arts Building, adjacent to the Music Building. The 200-seat Concert Hall offers an intimate setting for chamber and solo recitals. Department faculty and students perform over 600 concerts per year, on and off campus.

For more information on the Department or our events, contact us at (479) 575-4701, email us at [music@uark.edu](mailto:music@uark.edu), or visit [music.uark.edu](http://music.uark.edu).



UNIVERSITY OF  
ARKANSAS

J. William Fulbright  
College of Arts & Sciences

# SONGS FOR THE PEOPLE

*Art Songs and Spirituals of African-American Women Composers*

## GUEST ARTIST RECITAL

Angelique Clay, soprano

Casey Robards, piano

UAMusic

October 26, 2018 | 7:30 PM  
Stella Boyle Smith Concert Hall

## CONCERT PROGRAM

The Year's at the Spring ..... Lena McLin (b. 1929)  
My Love  
*Songs of Love*  
Silence  
The Unlucky Apple  
If I Could Give You All I Have

*Musings* ..... Eurydice Osterman (b. 1950)  
Confidence  
Admiration  
Entreaty  
Curiosity  
Security

*Miss Wheatley's Garden* ..... Rosephanye Powell (b. 1962)  
I Want to Die While You Love Me  
A Winter Twilight  
Songs for the People

### INTERMISSION

*Dream Cycle* ..... Irene Britton Smith (1907-1999)  
Over the Hills  
Sunset  
By the Pool  
Why Fades a Dream

My Soul's Been Anchored in the Lord ..... arr. Florence Price (1887-1953)

Is there Anybody Here That Loves My Jesus ..... arr. Undine Smith Moore  
Set Down (1904-1989)  
To Be Baptized  
Come Down Angels

I Don't Feel No Ways Tired ..... arr. Jacqueline Hairston (b. 1932)



CASEY ROBARDS is a Pianist and Vocal Coach known for her artistry, versatility and sensitive musicality. Dr. Robards has given recitals with singers and instrumentalists throughout the United States, as well as Europe, Central and South America and Asia. She made her Carnegie Hall debut with baritone Christiaan Smith performing an original program of Top 40 pop songs sung as art song arrangements. Her repertoire includes art song, opera, musical theatre, gospel and popular vocal music, string, brass and wind. Casey is a founding member of the KO Trio (with Donna Shin, flute and Ji Yon Shim, cello) and the Patterson Piano Duo. She has recorded a collection of Negro spirituals with Dr. Ollie Watts Davis, "Here's One" and recently released a CD of art songs "Come Down Angels: works by women composers" with tenor Henry Pleas. Current recordings include projects with soprano, Angelique Clay; soprano, LaToya Lain; oboist Sara Fraker, and violinist Fangye Sun.

Dr. Robards is currently Lecturer in Vocal Accompanying and Coaching at the University of Illinois. She is also Head of the Collaborative Piano program at the Bay View Music Festival where along with giving regular faculty performances, she serves as conductor/coach of the two week SOARS program (Summer Opera, Art Song and Recording Seminar) and coach/pianist for the American Spiritual Institute with Dr. Everett McCorvey. Previous faculty appointments include positions with Indiana University, Oberlin Conservatory (postdoctoral) and Central Michigan University. In 2017, she served as associate music director of the University of Kentucky world premiere of "BOUNCE: The Basketball opera" co-produced with Ardea Arts. Casey is interested in the intersection of music and social justice and has led benefit recitals for Musicambia, a non-profit organization that creates music conservatories in prisons.

Robards attended the Tanglewood Music Festival (04, 05) and received the Henri Kohn Memorial Award for outstanding achievement. She has degrees in Piano Performance, Piano Pedagogy and Vocal Coaching and Accompanying from the University of Illinois where she served as principal musician/asst. conductor for the University of Illinois Black Chorus under Dr. Ollie Watts Davis. Her doctoral dissertation was on the life and music of John Daniels Carter (1932-1981).

[www.caseyrobarnds.com](http://www.caseyrobarnds.com)

## PERFORMER BIOGRAPHIES



Heralded for her "soaring lyric soprano voice," ANGELIQUE CLAY has garnered accolades for performances in the United States, Europe, and South America. Operatic roles include Fiordiligi in *Così fan tutte*, Rosalinda in *Die Fledermaus*, the title role of Susannah from Floyd's American drama *Susannah*, and Bess in Gershwin's *Porgy and Bess*. Dr. Clay's oratorio repertoire includes Handel's *Messiah*, Mendelssohn's *Elijah*, Brahms' *Requiem* and Haydn's *Lord Nelson Mass*.

Dr. Clay has recorded and toured as a featured soloist with the American Spiritual Ensemble throughout the United States, Spain and Brazil. Dr. Clay has performed with international and regional orchestras such as the Slovak State Philharmonic, in Kosice, Slovak Republic; Sinfonia Warsawia in Poland; Cincinnati Orchestra, Hilton Head Symphony Orchestra, Missouri Symphony Society; Knoxville Symphony Orchestra; Lexington Philharmonic, Louisville Orchestra and Arcadiana Symphony Orchestra.

Dr. Clay is in the process of completing a recording project entitled *Songs for the People: Art Songs of African-American Women Composers* to be released in late 2018. She received her Doctor of Musical Arts degree from the University of Kentucky and is currently an Associate Professor of Music at the University of Kentucky. Dr. Clay has students who are performing in opera house throughout the United States, including, the Metropolitan Opera, New York City Opera, Glimmerglass Opera, Santa Fe Opera, Chicago Opera, Sarasota Opera, and Des Moines Opera.

## COMPOSER BIOGRAPHIES

### LENA MCLIN (b. 1929)

Born in Atlanta, Georgia and raised in Chicago. Lena McLin is known primarily for her choral works and her textbook entitled, *Pulse: A History of Music*. Her compositions include art songs, piano works, cantatas, operas, spirituals and liturgical settings of the mass. Her most recent works include *Journey of Praise*, a piece for orchestra commissioned by Minnesota Sinfonia, and *Makers of the History*, a choral work commissioned by the Opera Theater of St. Louis. McLin served as Composer in Residence for the 2001 Grady-Rayam Prize competition where she prepared the spiritual *Round About de Mountain*.

McLin was a music educator in Chicago Public Schools for over thirty-six years where her award winning choirs appeared on radio, television, and in concert throughout the country. Many of her students have gone on to become professional musicians. She is currently an instructor of voice and piano in Chicago, a choral and orchestral ensemble clinician, and a mentor and patron to a number of young artists.

The songs presented for this recital are published in the anthology *Lena McLin: Songs for Voice and Piano*.

### EURYDICE OSTERMAN (b. 1950)

Osterman, a native of Darlington, South Carolina, is a composer and an educator. Osterman began composing in college at Andrews University in Michigan, she received her Doctor of Musical Arts degree in composition from the University of Alabama. As the former choral conductor of the Oakwood University College Choir, Osterman's compositional output primarily consisted of choral works. These works reveal her love for contrapuntal techniques, interesting melodies, harmonies, rhythms, and modulations.

Musings, the set of songs presented on this recital, represent the few pieces written by her for the solo voice. This set with the text settings from the Song of Solomon are a testament to her gift of writing effortless, beautiful, and captivating melodies. These pieces are self-published by the composer.

### ROSEPHANYE POWELL (b. 1962)

A native of Lanett, Alabama, Rosephanye Powell is a singer, choral composer, professor, and researcher. Powell has been hailed as one of the preeminent contemporary composers of choral music in America. She has a diverse and extensive catalogue of works that are performed across the United States and throughout Europe and Asia. Her compositional style has been characterized

by beautiful melodies, rich harmonies, and strong rhythmic vitality that often utilizes styles from African-American musical idioms.

Her set of songs, Miss Wheatley's Garden are her first published pieces for solo voice. The set is named after Phyllis Wheatley, America's first female African-American poet. Powell has chosen to set the poetry of three African-American women poets who were influenced by Phyllis Wheatley: Frances Ellen Watkins, Angelina Weld Grimke, and Georgia Douglas Johnson.

### IRENE BRITTON SMITH (1907–1999)

Born and raised in Chicago, Irene Britton Smith's training was extensive and varied. After studying at the Chicago Normal School she became a music educator in Chicago Public Schools. She attended the American Conservatory of Music obtaining a Bachelor of Music degree in 1943. Her compositional studies continued at the Julliard School of Music with Vittorio Giannini and with Leon Stein at DePaul University where she received a Master's degree in 1956. In addition, she also studied at the Berkshire Music Center with Irving Fine and with the famed Nadia Boulanger in Fontainebleau, France.

Britton Smith has composed nearly forty compositions which include compositions for piano, orchestra, solo instruments, chorus, and art songs. Dream Cycle was premiered in 1947 at the Chicago Public Library by soprano JoAnne Pickens. The songs are a setting of four poems by Paul Laurence Dunbar.

### FLORENCE PRICE (1887–1953)

Florence Price, considered to be the dean of African-American women composers, was born in Little Rock, Arkansas but migrated to Chicago as an adult. It was in Chicago that she became the first African-American woman composer to receive national recognition by winning three prizes in the Rodman Wanamaker Foundation Awards in 1932. Her Symphony in E minor was premiered by the Chicago Symphony Orchestra in 1933, making her the first African-American woman to have a symphonic work performed by a major symphony.

Florence Price wrote over 300 compositions, including three symphonies, two violin concertos, two piano concertos, organ and piano pieces, art songs, and arrangements of spirituals. Price has directly and indirectly influenced many African-American women composers who followed her. Her most famous protégé is composer, Margaret Bonds.

"My Soul's Been Anchored in the Lord," is one of Price's most performed

pieces in her varied cannon. It has been recorded by legendary artists Marian Anderson and Leontyne Price and has remained a mainstay of the solo spiritual repertory sung on concert stages all over the world.

### UNDINE SMITH MOORE (1904–1989)

Smith Moore is a major figure in African-American music. She made her mark as a composer, composing works for choral and solo voice; as an educator, serving on the faculty of Virginia State University for over forty-five years; and as a historian, working to preserve the music of African-Americans as the co-founder of the Black Music Center at Virginia State.

She often incorporates into her choral compositions and spiritual arrangements musical idioms found throughout the history of African-American music, such as call and response, complex rhythms and scale structure. Her oratorio Scenes From the Life of a Martyr composed in 1978, received a nomination for the Pulitzer Prize. Included in this program are four of her spiritual arrangements for solo voice.

### JACQUELINE B. HAIRSTON (b. 1932)

Hairston is an award winning composer/arranger, pianist and music educator that resides in Sacramento, CA. She has over thirty published compositions. Her popular spiritual arrangements and art songs are performed and recorded by artists such as Kathleen Battle, Grace Bumbry, Denyce Graves and the late William Warfield. Hairston is the niece of late, musician and actor Jester Hairston. She received her musical training from Julliard, Howard University and Columbia University. Included in this program is her arrangement of the spiritual "I Don't Feel No Way Tired."

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