

University of Michigan



School of Music

GUEST FACULTY RECITAL

THE CHAMBER
COMPOSITIONS OF
ADOLPHUS HAILSTORK

*Sunday, September 27, 1987
School of Music Recital Hall
8:00 p.m.*

Spiritual (1975)

For four trumpets and four trombones, *Spiritual* was commissioned by Edward Tarr. A solo trumpet intones a "spiritual" which is followed by a fanfare, fugue, and chorale.

*John Daniel, Clark Irwin, Jeffrey Work, Darin Kelly, trumpet
Paul Naslund, Rodney Martel, David Jackson, James Ryke, trombone
Stephen Newby, conductor*

Two Sonnets (1984)

If Thou Must Love Me
Thou Hast Brought Me Many Flowers

Written for Lorraine Bell, this setting for soprano and piano of two poems by Elizabeth Barrett Browning are composed as a death scene. They were written to Robert Browning as Elizabeth lay ill in Florence, Italy.

*Louise Toppin, Soprano
Susan Gray, Piano*

I've Seen the Day (1983)

Midway
For My Unborn Son
Where Have You Gone

These songs for soprano and double bass, written to texts by poetess Naomi Long Madgett, depict a woman of great strength and determination as she reflects on events in her life.

*Wanda Middleton, soprano
Angela Jones, double bass*

Thirty-first Concert, 1987-1988

Piano Sonata (1980)

Agitated with energy
Finale

This work was written for Natalie Hinderas, the famous black pianist who passed away this year in July. It was performed often by her in concerts around the country. Two of its four movements will be performed tonight.

Intermission

Two Biblical Songs (1986)

These two songs integrate African-American spirituals into the framework of the art song. The *Song of Mary* is a teenage girl's reaction, part awe, part determination. The *Song of Ruth* is Ruth's reaction to the shock of possibly losing Naomi, her adopted mother, a reaction of anguish and love.

Louise Toppin, soprano
Vickie Seldon, piano

If We Must Die (1978)

This song for baritone voice, set to the poetry of Harlem Renaissance poet Claude McKay, is a veritable call to arms.

Washington Holmes, baritone
Susan Gray, piano

Five Dunbar Lyrics (1986)

The poetry of Paul Laurence Dunbar, this is a sunrise to sunset love cycle, that is not too serious. Technically, the songs are studies in rhythm, and require precise ensemble between the singer and pianist.

Alicia Hunter, mezzo-soprano
Susan Gray, piano

Trio for Violin, Cello, and Piano (1985)

Commissioned by a trio representing diverse American heritages (Polish, African, Jewish), this work reflects some of this variety, especially African and Jewish.

Joseph Striplin, violin
Timothy Holly, cello
Karen Walwyn, piano