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Department of Music, University of Richmond, "University Chamber Ensembles" (2010). *Music Department Concert Programs*. 1104.

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The University of Richmond

Department of Music

Presents

UNIVERSITY CHAMBER ENSEMBLES



Monday November 29th, 2010

7:30 p.m.

Camp Concert Hall
Booker Hall of Music

PROGRAM

Trio Sonata in G Major

- I. Allegro assai
- II. Larghetto
- III. Presto

Johann Christian Bach
(1735 – 1782)

Abby Johnson, flute
Amanda Sellew, flute
Angela Xie, piano

Andante

Gabby Misiewicz, piano
Wayne Kelly, piano

Cécile Chaminade
(1857 – 1944)

Nuages, from Nocturnes

Yiran Duan, piano
Gita Massey, piano

Claude Debussy
(1862 – 1918)

From *Mignon*

Connais-tu le pays

Libre! Libre! est-ce vrai!

Légères hirondelles (Duet of the Swallows)

Mignon Ellen Broen, soprano

Lothario Eric Piasecki, baritone

Joanne Kong, piano

Ambroise Thomas
(1811-1896)

Ambroise Thomas's *Mignon* tells the story of a noble father (Lothario) and daughter (Mignon) separated from one another by tragic circumstance. Stolen and enslaved by gypsies at birth, Mignon grows up not knowing the loving father or the lavish life that could have been hers. Her aria "Connais-tu le pays" recalls a vision of a beautiful land she assumes appeared in her dreams, but truly comes from her past. Bewildered, frightened, and enchanted by this seemingly distant place in her mind, Mignon foretells her coming gift of freedom. When Lothario enters the scene, she has just been released from her gypsy captives and anxiously, but eagerly, faces this new horizon. In the recitative before their duet, she struggles to grasp the meaning of her newfound freedom, so Lothario points her to the swallows that are just beginning their long journey to the south. Inspired by the boldness of the swallows that flee to their new horizon, Mignon finds peace in her upcoming journey, encouraged by Lothario whose relation to her remains unknown. Fate once again delays their reunion in this scene, but all becomes blissfully clear by the opera's end.

Audrey Dignan, oboe
Hannah Goodman, viola
Joanne Kong, piano

Based on a poem by Maurice Rollinat (1846 – 1903), *La Cornemuse*

Sa cornemuse dans les bois
Geignait comme le vent qui brame:
Et jamais le cerf aux abois,
Jamais le saule ni la rame,
N'ont pleuré comme cette voix.

His bagpipe groaned in the woods
as the wind that belleth;
and never has stag at bay,
nor willow, nor oar, wept
as that voice wept.

Ces sons de flûte et de hautbois
Semblaient râlés par une femme.
Oh! près du carrefour des croix,
Sa cornemuse!

Those sounds of flute and hautboy
seemed like the death-rattle of a woman.
Oh! near the crossroads of the crucifix!
His bagpipe!

Il est mort. Mais, sous les cieux froids,
Aussitôt que la nuit se trame,
Toujours, tout au fond de mon âme,
Là, dans le coin des vieux effrois,
J'entends gémir, comme autrefois,
Sa cornemuse.

He is dead. But under cold skies,
as soon as night weaves her mesh,
Always, deep in my soul,
there in the nook of old fears,
I always hear groaning as of yore,
His bagpipe.

INTERMISSION

Trio Op. 188

Carl Reinecke
(1824 – 1910)

I. Allegro moderato

II. Scherzo: Molto vivace

III. Adagio

IV. Finale: Allegro ma non troppo

Audrey Dignan, oboe
Dale Dean, French horn
Carol Jacobs, piano

Quintet in B-flat Major

Nikolai Rimsky-Korsakov
(1844 – 1908)

I. Allegro con brio

MaryGrace Apostoli, flute
Mike Goldberg, clarinet
Ryan Smout, French horn
Henry Marsh, bassoon
Walter Beers, piano

Continued next page

From *The Merry Wives of Windsor*, Act III
The clock has struck the midnight hour
Final Trio

Otto Nicolai
(1810-1849)

Mrs. Ford Elizabeth Homan, soprano
Mrs. Page Ellen Broen, soprano
Sir John Falstaff Eric Piasecki, baritone
Joanne Kong, piano

Otto Nicolai's *The Merry Wives of Windsor* recounts the tale of Sir John Falstaff, a rather rotund nobleman who seeks to cuckold two young maidens. Much to his dismay, the young women are on to his despicable plan, and devise their own dastardly scheme. In this scene, Falstaff meets the women in the forest at the stroke of midnight. Ever the conceited one, he compares himself to the gods of old and quickly justifies his lust for these voluptuous young sprites. After finding the two women hiding behind a tree, the three begin the flirtatious interplay that will ultimately lead to Falstaff's undoing.

*

Special Thanks to

University of Richmond Department of Theatre and Dance
Heather Hogg, Costumes
Ashlyn Landrum, Makeup

*

UR Chamber Ensembles Coaches:

Richard Becker
Alexander Kordzaja
James Weaver
eighth blackbird
Dr. Joanne Kong, Coordinator

