1-30-2010

Junior Recital: Eric Rudofker, tenor

Department of Music, University of Richmond

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The University of Richmond
Department of Music
Presents in concert

Eric Rudofker, tenor

Junior Recital

Assisted by:
Dr. Joanne Kong, piano
Audrey Dignan, oboe

Saturday, January 30, 2010
7:30 p.m.
PERKINSON RECITAL HALL
Ralph Vaughan Williams was a scholar of English folk music, and helped play an integral role in establishing an identifiably English style of music. Part of this development included paying homage to classic English poet William Blake, who offered new and subtle ways of thinking about birth, life, and death. Many of Vaughan Williams’ selections come from Blake’s *Songs of Innocence and Songs of Experience*. Vaughan Williams’ instrumentation of tenor and oboe make this cycle unique and widely performed for its intimacy and beauty.

Robert Schumann set twenty of Heinrich Heine’s poems from his *Lyric Intermezzo* at the height of musical romanticism. Many of Schumann’s most profound vocal works were set to Heine texts, and this particular grouping is thought to have been inspired by the stresses and difficulties of falling in love with Clara Wieck, the daughter of Schumann’s piano teacher, who did not approve of the relationship.

Although Schumann and Wieck would later marry, what Schumann leaves behind in his cycle, *Dichterliebe*, are sixteen (four were not published) songs, all of them active with passion, yet dreamy and contemplative. Schumann, a piano prodigy, pays much attention to the interaction between piano and voice, and the piano pre- and postludes that provide beautiful paths from one song to the next.

Franz Joseph Haydn, in the employ of the Esterházy family, took it upon himself to revise operas that were being performed at the time. Although fairly well known as a composer, Tommaso Traetta’s opera *Ifigenia in Tauride* was not as well known an opera as Gluck’s version. Perhaps in an attempt to revitalize the opera, Haydn added a concert aria for Oreste, Ifigenia’s brother, who killed their mother to avenge the murder of their father. In this introductory recitative and aria, Oreste shows his rage towards his mother.

*Program Notes by Eric Rudofker*
Program

\[\text{Dichterliebe, Op. 48. (1840)}\]

I. Im wunderschönen Monat Mai
II. Aus meinen Tränen sprießen
III. Die Rose, die Lilie, die Taube, die Sonne
IV. Wenn ich in deine Augen seh'
V. Ich will meine Seele tauchen
VI. Im Rhein, im heiligen Strome
XII. Am leuchtenden Sommernachmittag
XVI. Die alten, bösen Lieder

\[\text{Ten Blake Songs: For voice and oboe (1956)}\]

I. Infant Joy
II. A poison tree
III. The piper
V. The lamb
VI. The shepherd
IX. The divine image
X. Eternity

\[\text{Ifigenia in Tauride, Act I, Scene I (1786)}\]

Ah tu non senti, amico

Recitativo: “Ah tu non senti, amico”
Aria: “Qual destra omicida”

\[\text{Robert Schumann (1810-1856)}\]
\[\text{Text by Heinrich Heine (1797-1856)}\]

\[\text{Ralph Vaughan Williams (1872-1958)}\]
\[\text{Text by William Blake (1757-1827)}\]

\[\text{Tommaso Traetta (1727-1779)}\]
\[\text{Franz Joseph Haydn (1732-1809)}\]
\[\text{Text by Marco Coltellini (1719-1777)}\]