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An Evening of Vocal Chamber Music

Department of Music, University of Richmond

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An Evening of Vocal Chamber Music

Jennifer Cable, soprano
Mary Ann McCormick, mezzo-soprano
Jeffrey Riehl, tenor
Jim Smith, baritone
Suzanne Bunting, piano
Suzanne Riehl, piano
Program

Spanisches Liederspiel, op. 74
Robert Schumann
(1810-1856)

Erste Begegnung
Intermezzo
Liebesgram
Es ist verraten
Melancholie
Botschaft
Der Contrabandiste
Ich bin geliebt

Jennifer Cable, soprano
Mary Ann McCormick, mezzo-soprano
Jeffrey Riehl, tenor
Jim Smith, baritone
Suzanne Bunting, piano

Liebeslieder Walzer, op. 52
Johannes Brahms
(1833-1897)

Rede, Mädchen
Am Gesteine rauscht die Flut
O die Frauen
Wie des Abends schöne Röte
Die grüne Hopfenranke
Ein kleiner, hübscher Vogel
Wohl schön bewandt war es
Wenn so lind dein Auge mir
Am Donaustrande
O wie sanft die Quelle
Nein, es ist nicht auszukommen
Schlosser auf, und mache Schlösser
Vögelein durchrauscht die Luft
Sieh, wie ist die Welle klar
Nachttigall, sie singt so schön
Ein dunkeler Schacht ist Liebe
Nicht wandle, mein Licht
Es bebet das Gesträuche

Jennifer Cable, soprano
Mary Ann McCormick, mezzo-soprano
Jeffrey Riehl, tenor
Jim Smith, baritone
Suzanne Bunting, piano
Suzanne Riehl, piano
Translations

Spanisches Liederspiel

texts by Emanuel Geibel
translations by James Erb

Erste Begegnung (First Meeting)
From the rosebush, o Mother,
From the roses I come.
On the banks of that water
Saw I roses and buds;
From the roses I come.

On the banks of that river
Saw I roses stand in bloom;
From the roses come I, from the roses;
I saw the roses stand in bloom,
Broke with sighing roses for me.

From the rosebush, o Mother,
From the rosebush I come.

And at the rosebush, o Mother
A youth did I see
On the banks of that water
A slender youth did I see.

On the banks of that water
Sought for roses also he.
Many roses did he pick there,
And with smiling broke the fairest,
Gave with sighs to me the rose.

From the rosebush, o mother,
From the roses I come.

Intermezzo
And dost thou sleep, my girl,
Then up! Open to me,
For the hour is come
When we wander from here;

And dost thou lack shoes,
Then put them not on,

For through rushing water
Leads us our path,

Liebesgram (Love's Heartache)
Sometime, my thought,
Shalt thou be quiet.
If love's glow not leave thee still,
In cool earth thou'lllt slumber well
And with no pain;
Shalt be quiet.

What life gave not
When it is gone
Shall be given thee;
Then, without wounds
Shalt be quiet.

Is ist verraten (It is Betrayed)
That thou stand'st in love's glow,
Sly one, is plain to see,
For thy cheeks reveal
What the heart holds hid.

Ever to graze on sighs,
Ever to weep instead of sing,
Spending the night in waking
And sweet sleep so to shun:

Those are signs of that glow,
That thy countenance lets be seen,
And thy cheeks reveal
What the heart holds hid.

That thou stand'st...
Melancholie (Melancholy)
When comes the morning,
But when, but when!
That shall save my life
From out these bonds?

You eyes, with woe so heavy,
Saw only torment for love,
Saw never any joy;
Saw only wound upon wound,
Pain upon pain given me,
And in a long life
No happy hour.

But when at last,
At last it shall befall,
That I see the time come,
Which I’ve not yet seen!

When comes the morning,
That shall save my life
From out these bonds?

Botschaft (Message)
Carnations I plait, and jasmine
And my heart still thinks of him.

All ye carnations, ye flame-red,
That the morning gave me,
To him I send you as message
Of that fire consuming me.

And ye white, cherish’d flowers,
Soft with fragrance greet him now,
Saying I, all pale with longing,
Tearfully await him.

Carnations I plait, and jasmine
And my heart thinks on him.

Thousand flowers, drenched in dew
Wake I newly in the glen;
Just today they all have blossom’d,
But their splendor shall be gone
When tomorrow’s dawn has come.

Speak, thou fragrant jasmine fair,
Speak, you flaming red carnation:
Can our love like flowers fade?

Ah, my heart still thinks of him!
Carnations I plait, and jasmine
And my heart still thinks of him.

Der Contrabandiste (The Contrabandist)
I'm the contrabandist,
I know how to gain respect,
How to defy them all I know,
And haven't a fear of any,
Am jolly, yes, nothing but jolly!

Who'll buy silk and tobacco?
Of course now my pony is tired,
I hasten, I live in a hurry,
For else the king’s watchmen would catch me
And then there's the devil to pay!

Let's begone, little pony, begone,
Little fellow, now take me away;
Oh my dear little horse,
You know how to carry me off.

I am the contrabandist. . . .

Ich bin geliebt (I am Loved)
May the evil tongues around me
Say whatever is in vogue.

Whoever loves [me], him I’ll love back,
And I’ll know that I am loved.

Ugly, nasty talk they whisper,
Your vile tongues, without reply,
But I know that they’re just lustful
After innocence’s blood.
It should nevermore concern me
Gossip to your hearts’ content;

Whoever loves [me]. . . .

May the evil tongues around me
Say whatever is in vogue.
For a slander all one needs is
Anyone who’s lost a love
All those people, discontented,
Have no love to call their own.
So I'm thinking that the loving
That they scorn just honors me

May the evil tongues around me
Say whatever is in vogue.

Whoever loves [me]...

If of stone I were, or iron
You might very well insist
That I should refuse the many
Who greet and plead for love;
But my heart, alas, is soft,
Just as God has made us all.

Whoever loves [me]...

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**Liebeslieder Walzer**

texts by Georg Friedrich Daumer
translations by Thomas Pyle

**Rede, Mädchen**
Tell me, maiden, in all ways lovely,
you who with your glances
fire my soul
with ardent longing:
Will not you yield your heart?
Will you remain without delight
or would you have me
come to you?
To remain without delight -
I would not have so bitter a penance.
Come then, dark-eyed one,
come when the stars appear.

**Am Gesteine rauscht die Flut**
On the rocks lashes the tide,
in violent agitation.
He who knows not how to sigh
will learn through love.

**O die Frauen**
O these women!
Filled with delights!

I would have become a monk long ago,
were it not for women!

**Wie des Abends schöne Röte**
As the evening's lovely sunset glows,
so would I, a lowly lass;
one man to please,
shining with delight.

**Die grüne Hopfenranke**
Green hop vines
that creep along the ground.
Lovely young maiden,
so sad in her mind!
Listen, green vines! Why do you
not lift yourself heavenward?
Listen, lovely maid!
Why is your heart so heavy?
How can the vine lift itself
with no support to lend it strength?
How can a maid become joyful
when her love is far away?

**Ein kleiner, hübscher Vogel**
A tiny, pretty bird flew into an orchard,
where he found plenty of fruit.
When I was a pretty, small bird,
I did not hesitate, I did just as he.
A cunning trap lurked at that place;
the poor bird could escape no more.
When I was a pretty, small bird,
I hesitated then, I did not as he.
A bird perched on a lovely hand
that did him, O lucky one, no harm.
When I was a pretty, small bird
I did not hesitate, I did as he.

**Wohl schon bewandt war es**
How lovely it was formerly
with my life, my love -
through a wall, yea, through ten walls,
he acknowledged me;
but now, alas, though I stand
so close to the cold one's eyes,
his eyes and his heart notice nothing.
Wenn so lind dein Auge mir
When your eyes so tenderly
and lovingly look on me,
each remaining care
that troubles me flees.
Let this love's wondrous ardor
never die!
Never will another love you
so truly as I.

Am Donaustrande
On the banks of the Danube stands
a house
out of which looks a rosy maiden.
The maiden is well protected,
ten iron bars are placed before
the door.
Ten iron bars are a joke; I break them
as though they were only of glass.

O wie sanft die Quelle
O how gently the brook
winds through the meadows!
O how lovely when love
finds itself matched by love!

Nein, es ist nicht auszukommen
No, there is no bearing
with these neighbors;
to everything they give
a malicious interpretation:
Should I be happy, it is because
I am wicked;
should I be quiet, it is said
I am mad from love.

Schlosser auf, und mache Schlösser
Locksmith up, and make locks!
Locks without number!
Then the spiteful mouths
will I lock for all time.

Vögelein durchrauscht die Luft
A little bird flying through the air
seeks a branch.
And this heart another heart would find,
where it might happily rest.
Jennifer Cable

Jennifer Cable has performed throughout the United States and Europe in solo repertoire ranging from the Renaissance through the 20th century. In addition to opera and oratorio, Miss Cable has sung with many chamber music ensembles including Tragicomedia, Musica Nova, the Kennedy Center Chamber Players, the Richmond Chamber Players, and CURRENTS, and with the Richmond Symphony. She is a founding member of the Baroque chamber ensemble Affetti Musicali. Her most recent prize was top award from the National Association of Composers USA Young Artists Competition. Undergraduate study at Oberlin College was followed by the Eastman School of Music for her Master of Music and Doctor of Musical Arts. She has attended the Aspen Music Festival, the Akademie für Alte Musik in Bremen, the International Institute for Chamber Music in Munich, the Aldeburgh Festival and Britten-Pears School in Aldeburgh, England, and the Franz Schubert Institute in Vienna. She is currently studying with Mrs. Beverley Johnson in New York and serves on the faculty of the University of Richmond. She has recorded for Word Records and the Contemporary Record Society.

Mary Ann McCormick

In the 1995-96 season American mezzo-soprano Mary Ann McCormick's operatic engagements included performing the role of Dorabella in *Cosi Fan Tutte* with Pittsburgh Opera; Boston Lyric Opera as Siebel in *Faust*; her concert engagements included the role of Penelope in Bruch's *Odysseus* with the American Symphony Orchestra at New York's Avery Fisher Hall, the role of the Composer in *Ariadne auf Naxos* in concert with the Sinfonia da Camera and performances of Beethoven's Ninth Symphony with the Philadelphia Orchestra and Wolfgang Sawallisch in Philadelphia and on tour in Japan, including a chamber music concert with Maestro Sawallisch at the piano. Upcoming engagements include Debussy's *Le Martyre de Saint Sébastien* with the New York Philharmonic and Kurt Masur, de Falla's *El amor brujo* and *Seven Popular Spanish Songs* with the Illinois Symphony, and Dorabella with the Santa Fe Opera in the summer of 1997.

Miss McCormick made her house debut at the Lyric Opera of Chicago in the 1994-95 season when she stepped in to sing the role of Rosina in *Il Barbiere di Siviglia*. Other highlights of that season include the release of her recording with the Emerson String Quartet of the world premiere of Webern's newly discovered 3 *Pieces for String Quartet*, op. 3, no. 3 on the Deutsche Grammophon label which was nominated for a Grammy Award in 1996.

Mary Ann McCormick made her Metropolitan Opera debut in 1991 in the world premiere of John Corigliano's *The Ghosts of Versailles* conducted by James Levine and has since returned to the Met in
productions of *Madama Butterfly* and *Die Zauberflöte*, also with Levine conducting.

Other past concert engagements include performances of Beethoven's Ninth Symphony with Sir Neville Marriner and the Academy of St.-Martin-in-the-Fields in Mexico City and her Blossom Festival debut with the Cleveland Orchestra and Leonard Slatkin, Rossini's *Petite messe solennelle* at the Tanglewood Festival, Corigliano's *Of Rage and Remembrance* based on the AIDS Symphony with the Boston Symphony and *Messiah* with the San Diego Symphony. In 1995 Mary Ann McCormick was named a Pope Foundation Opera Award winner and received a George London Foundation Award. She holds a Bachelor's Degree from the Eastman School of Music and an Artist Diploma from the New England Conservatory.

Jeffrey Riehl

Jeffrey Riehl is widely regarded for his versatility as singer, choral conductor, teacher of singing, church musician, and educator. He is currently in his second year as Instructor of Music and Director of Choral Activities at the University of Richmond. Mr. Riehl earned degrees from Lebanon Valley College, Westminster Choir College, and the Eastman School of Music, and has taught on the faculties of the Eastman School, Nazareth College of Rochester, and Lebanon Valley College, Annville, PA. His principal conducting study has been with Joseph Flummerfelt, Donald Neuen, Helmuth Rilling, and David Effron; voice study has been with Thomas Houser, Carol Webber, Oren Brown, and Philip Morgan. He has appeared as a tenor soloist on many college campuses, with the Eastman Chorale, Eastman Collegium Musicum, and with numerous civic choirs. He is married to Suzanne Riehl and is the father of two children.

Jim Smith

Jim Smith is best known in Richmond as a musical theatre performer. Most recently he was seen as Mike in *Oil City Symphony* at Barksdale Theater and Papa Charlie in *Shenandoah* at Swift Creek Mill Playhouse. Other favorites include Archibald Craven in *The Secret Garden* and El Gallo in *The Fantasticks*. His numerous credits as music director for productions at Barksdale include *The Mikado* and *Nunsense* starring Pat Carroll. As baritone soloist for the Music for a Great Space Series he sang Brahms’ *Requiem*, Durefle’s *Requiem*, and Faure’s *Requiem*. While Assistant Conductor of Opera Memphis and Music Director of Southern Opera Theater he sang, among other roles, Marcello in *La Boheme* and Guglielmo in *Cosi fan tutte*. As a civilian entertainer for American troops he has performed in an amphitheatre on the shores of the Red Sea, at a tactical site deep in a German forest, and in a Marine enlisted man’s bar on Guantanamo Bay, Cuba. Mr. Smith teaches on the adjunct voice faculties of the University of Richmond and Virginia Commonwealth University.
Suzanne Bunting

Suzanne Bunting has been on the faculty at the University of Richmond since 1961. She is currently Professor of Music and has chaired the Music Department for the last 15 years. Her educational background includes a B.A. degree from the University of Richmond (1958), M. Mus. degree from the University of Michigan (1960), and additional graduate study at the University of North Carolina at Chapel Hill. At the University of Michigan she was a student of Robert Noehren and held a Woodrow Wilson Fellowship. Mrs. Bunting spent a year in Europe studying with Hans Vollenweider in Zurich, Switzerland. She also attended the Organ Academy in Haarlem, Holland where she studied with Anton Heiller. She served for a number of years as organist and choir director at Ginter Park Presbyterian Church. She has played organ recitals in Germany, Switzerland, and Denmark as well as through Virginia and Washington, D.C. Mrs. Bunting is president of the Mid-Atlantic Chapter of the College Music Society and active in the Richmond Chapter of the American Guild of Organists.

Suzanne Riehl

Suzanne Riehl recently became Director of Music and Organist at First Presbyterian Church, Richmond, following a 12-year tenure as Assistant Professor of Music and Director of Special Music Programs at Lebanon Valley College, Annville, PA. In demand as a recitalist and accompanist, she has studied organ with Pierce Getz, Timothy Albrecht, Joan Lippincott, David Craighead and most recently with David Higgs of the Eastman School of Music. Mrs. Riehl, who is a doctoral candidate in organ performance at the Eastman School, earned the Master of Music degree in Church Music at Westminster Choir College and the B.A. in Organ Performance and B.S. in Music Education at Lebanon Valley College.

The participants in this evening's concert wish to thank James Erb, Bonny Hall, and Mary Jennings for their generous gifts of time and effort with this program.
Upcoming Musical Events

Events in Perkinson Recital Hall:
free and open to the public.

Events in Camp Concert Hall, Booker Hall of Music
or Carpenter Center:
call 289-8980 for ticket information.

Modlin Great Performances Series Concert
Kandinsky Trio
with Connie Regan-Blake, storyteller
Saturday, January 25, 1997, 8 PM, Camp Concert Hall, Booker Hall of Music
This program features Tales of Appalachia, written by Grammy Award-winning composer Mike Reid to introduce a broad audience, young and old, to the wonders of chamber music and the art of storytelling.

Faculty Recital
Richard Becker, piano
Sunday, January 26, 1997, 3 PM, Camp Concert Hall, Booker Hall of Music
This Superbowl-Sunday program features Debussy's Preludes, Book I and a new work for solo piano by Mr. Becker.

Modlin Inaugural Series Concert
The Shanghai Quartet
with Suzanne Bunting, harmonium
Wednesday, January 29, 1997, 8 PM, Camp Concert Hall, Booker Hall of Music
The University's Quartet-in-Residence will perform Dvorak's Bagatelles, op.42 for two violins, cello and harmonium, and his Terzetto, op. 74 for two violins and viola. Also featured will be Schubert's D minor quartet "Death and the Maiden."

Guest Ensemble Performance
Charlottesville Gamelan Ensemble
Saturday, February 1, 1997, 5 PM, Camp Concert Hall, Booker Hall of Music
This 12-member ensemble from the University of Virginia's Asian Studies Program will present a concert and lecture/demonstration of music and instruments from Indonesia.

Modlin Inaugural Series Concert
Harlem Spiritual Ensemble
Sunday, February 2, 1997, 8 PM, Carpenter Center
Sponsored by the E. Rhodes and Leona B. Carpenter Foundation
This ensemble is devoted to the preservation of the American Negro spiritual; the program is scheduled in celebration of Black History Month.
Modlin Great Performance Series Concert
Jeanette Thompson, soprano
Kenneth Merrill, piano
Wednesday, February 19, 1997, 8 PM, Camp Concert Hall, Booker Hall of Music
Jeanette Thompson, recently made her Carnegie Hall debut singing Verdi’s Messa da requiem. Her Richmond program will include works by American composers including a selection of spirituals to honor Black History Month.

Senior Recital
Jan Hohl, clarinet
Saturday, February 22, 1997, 8 PM, Perkinson Recital Hall

Faculty and Guest Artist Concert
Michael Davison, trumpet
Anne Lewis, piano
Sunday, February 23, 1997, 8 PM, Camp Concert Hall, Booker Hall of Music
Mr. Davison will perform trumpet works from the classical and jazz repertoire, including a new work composed for trumpet and compact disc.

Modlin Inaugural Series Concert
The Shanghai Quartet with Ruth Laredo, piano
Monday, February 24, 1997, 8 PM, Carpenter Center
Sponsored by the E. Rhodes and Leona B. Carpenter Foundation
The Shanghai Quartet appears with Ruth Laredo, in a program featuring Brahms’ Piano Quintet in F minor, op. 34.

Junior Recital
Sean Linfors, trumpet
Mary Beth Indelicato, flute
Friday, February 28, 1997, 8 PM, Perkinson Recital Hall

Senior Recital
Julie Newman, flute
Sunday, March 2, 1997, 3 PM, Perkinson Recital Hall

Jepson Leadership Forum
Beverly Sills, speaker
Tuesday, March 4, 1997, 8 PM, Camp Concert Hall, Booker Hall of Music
Co-sponsored by WILL and the Modlin Center for the Arts
One of the great coloratura sopranos of the 20th century, Ms. Sills is the first woman elected Chairperson of the Board of Lincoln Center for the Performing Arts. The topic will be artists’ impact on influencing and shaping our society and culture.