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## An Evening of Vocal Chamber Music

Department of Music, University of Richmond

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**GEORGE M. MODLIN  
CENTER FOR THE ARTS**  
*at the University of Richmond*



**CAMP CONCERT HALL  
BOOKER HALL OF MUSIC**

MONDAY, JANUARY 20, 1997, 8:00 PM

**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

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## 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  
Nachtigall, 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*  
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Suzanne Riehl, *piano*

## Translations

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### *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,

Through the deep, deep water  
Of Guadalquiver;  
For the hour is come  
When we wander from here.

Up, open to me, open to me!

#### *Liebesgram (Love's Heartache)*

Sometime, my thought,  
Shalt thou be quiet.  
If love's glow not leave thee still,  
In cool earth thou'llt 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. . .

Love, money, sorrow  
I know are hard to hide,  
For e'en steadfastest souls  
They mercilessly drive.

That restless heart  
Too plainly can be seen,  
And thy cheeks reveal  
What the heart holds hid.

*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] . . . .

### *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 schön 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.

*Sieh, wie ist die Welle klar*

See, how clear is the stream,  
the moon shines here below!  
You are my love,  
love me again!

*Nachtigall, sie singt so schön*

Nightingale, you sing so sweetly  
when the stars twinkle.  
Love me, beloved heart,  
kiss me in the darkness.

*Ein dunkeler Schacht ist Liebe*

A dark pit is love -  
an all-too-dangerous well;  
I fell therein - I, poor one,  
can neither hear nor see;  
I can only think of my joys -  
only groan in my anguish.

*Nicht wandle, mein Licht*

Do not wander, my light,  
out into the meadow!  
Your tender feet  
will become too wet.  
All the pathways there  
are overflowing for you -  
so abundantly  
have my eyes wept.

*Es bebet das Gesträuche*

The branches tremble -  
a little bird  
in flight has brushed them.  
In its way  
my soul trembles,  
quivering from love, delight,  
and sorrow, thinking of you.

## 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 *Così 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 *Nonsense* 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 *Così 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

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*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.*

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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.

*Kate Fessler*  
*7713643*