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# University Orchestra, University Choir, and Schola Cantorum

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND  
DEPARTMENT OF MUSIC



# University Orchestra

Fred Cohen, *conductor*

# University Choir Schola Cantorum

Jeffrey Riehl, *conductor*



NOVEMBER 13, 1998, 8:00 PM  
CAMP CONCERT HALL  
BOOKER HALL OF MUSIC  
GEORGE M. MODLIN CENTER FOR THE ARTS

I.

University Orchestra  
Fred Cohen, *conductor*

II.

Schola Cantorum  
Jeffrey Riehl, *conductor*

III

University Choir  
Schola Cantorum  
University Orchestra  
Jeffrey Riehl, *conductor*

## PROGRAM

### I.

Symphony No. 9 in E minor, Op. 95  
*From the New World*

Antonin Dvorak  
(1841-1904)

I. Adagio. Allegro molto

II. Largo

III. Molto vivace

IV. Allegro con fuoco

University Orchestra

In 1892 Dvorak was appointed director of the National Conservatory of New York for the then astronomical salary of \$15,000 per year. He worked in New York for three years before homesickness drove him back to Prague, where he died in 1904.

While at the National Conservatory Dvorak wrote his Symphony No. 9, subtitled *From the New World*, making strenuous efforts to capture African-American nationalism—including attending Buffalo Bill's Wild West Show and listening to an African-American student sing. However, Dvorak did not choose to use actual spirituals or folk melodies, and notwithstanding the suggestion of "Swing Low, Sweet Chariot" in the first movement's second theme, or the famous Largo melody, with its resemblance to "Massa Dear" (later becoming the song "Goin' Home"), the spirit is markedly Bohemian. At the same time, there is no doubt that a most important role was played by Longfellow's *Song of Hiawatha*, with which Dvorak had been long acquainted in a Czech translation and which he re-read in America with such interest that for long he considered setting it to music. According to his own statement, the two middle movements were written under the impression evoked by Longfellow's poem and provide very clear testimony of the deep and powerful effect of the solemn beauty of the American prairies and virgin forests which the poem exercised on the composer's imagination. Said Dvorak, "I should never have written the symphony like I have, if I hadn't seen America."

The first performance took place at Carnegie Hall on December 16, 1893. The audience responded with seemingly unending ovations, and the National Conservatory awarded Dvorak the prize of \$300 for the "most original symphony" in a nationwide contest.

II.

O Domine Jesu Christe

Anonymous

16th century

O Lord Jesus Christ, I adore you wounded on the cross;  
vinegar and gall they gave you to drink: grant, I pray you,  
that your wounds may be a healing ointment to my spirit.

Zigeunerleben

poetry by Emanuel Geibel

Robert Schumann

(1810-1856)

Mary Richerson, soprano; Caitlyn Thompson, alto  
Tony Aloise, tenor; Kyle Kahuda, bass

From deep in the forest, concealed by the trees,  
a stirring and rustling is borne on the breeze.  
A glimmer of torches, a flickering light,  
as patches of color take shape in the night.

The wandering gypsies, so wild, free of care,  
with eyes flashing brightly, with dark flowing hair;  
Some nursed at the bank of the Nile's sacred flow,  
some burnt by the fire of warm Spain's southern glow.

Round campfires ablazing with branches all piled,  
the men making camp look untamed, brutal, wild.  
There crouch all the women preparing the meal  
and filling the goblets with wine as they kneel.

Then songs and old legends they sing in the night,  
of gay Spanish gardens so blooming and bright,  
and magical ancestral legends are told,  
passed on to the young once again by the old.

A raven-haired maiden begins now to dance,  
And bright as a torch, burns her passionate glance.  
A strumming guitar and the cymbals ring,  
As wild and wilder they all dance and sing.

To rest then, all weary from nighttime play,  
To rest, deep in slumber, to dream as they may.  
Since they from their beautiful homeland are banned,  
it is only in dreams they may visit their land.

But as in the east now the darkness takes flight,  
so vanish the gypsies as dark forms in the night.  
The shuffling of hooves at the breaking of dawn;  
They've vanished, they've vanished,  
who knows where they've gone?

## The Passionate Shepherd to His Love

poetry by Christopher Marlowe

Jean Belmont

(b. 1939)

Come live with me and be my Love,  
And we will all the pleasures prove  
That hills and valleys, dales and fields,  
And all the craggy mountains yield.

There will I make thee beds of roses  
And a thousand fragrant posies,  
A cap of flowers and a kirtle  
Embroider'd all with leaves of myrtle.

A gown made of the finest wool,  
Which from our pretty lambs we pull,  
Fair line'd slippers for the cold,  
With buckles of the purest gold.

A belt of straw and ivy buds  
With coral clasps and amber studs:  
And if these pleasures may thee move,  
Come live with me and be my Love.

## A Red, Red Rose

poetry by Robert Burns

James Mulholland

(b. 1935)

O, my Luv'e's like a red, red rose,  
That's newly sprung in June;  
O my luv'e's like the melody  
That's sweetly played in tune. —

As fair art thou, my bonie lass,  
So deep in luv'e am I;  
And I will luv'e thee still, my Dear,  
Till a' the seas gang dry.

Till a' the seas gang dry, My dear,  
And the rocks melt wi' the sun:  
I will luv'e thee still my dear,  
While the sands o' life shall run.

And fare thee weel, my only Luv'e!  
And fare thee weel, a while.  
And I will come again, my Luv'e  
Tho' it were ten thousand mile!

## The Eyes of All

Psalm 145: 15, 16

Jean Berger

(b. 1909)

## The Long Divided Town

text by the composer

Vincent Olivieri, Jr.

(b. 1976; RC '98)

Frostiana: Seven Country Songs  
poetry by Robert Frost

Randall Thompson  
(1899-1984)

*Frostiana*, a suite of seven country songs for choir and orchestra, is the collaborative result of two eminent American artists: poet Robert Frost and composer Randall Thompson. Commissioned in 1958 by the townspeople of Amherst, Massachusetts to celebrate the two-hundredth anniversary of their town's incorporation, *Frostiana* was first performed in the Amherst Regional High School Auditorium on October 18, 1959, by an interdenominational choir comprised of singers from the Amherst area; the composer conducted and the poet, a resident of Amherst, was present. The beauty, variety, and simplicity of Thompson's music are an apt and touching response to Frost's poetry.

### 1. The Road Not Taken

Two roads diverged in a yellow wood  
And sorry I could not travel both  
And be one traveler, long I stood  
And looked down one as far as I could  
To where it bent in the undergrowth;

And both that morning equally lay  
In leaves no step had trodden black.  
Oh, I kept the first for another day!  
Yet knowing how way leads on to way,  
I doubted if I should ever come back.

Then took the other, as just as fair,  
And having perhaps the better claim,  
Because it was grassy and wanted wear;  
Though as for that the passing there  
Had worn them really about the same.

I shall be telling this with a sigh  
Somewhere ages and ages hence;  
Two roads diverged in a wood, and I —  
I took the one less traveled by,  
And that has made all the difference.

### 2. The Pasture

I'm going out to clean the pasture spring;  
I'll only stop to take the leaves away  
(And wait to watch the water clear, I may:)  
I sha'n't be gone long. —You come too.

I'm going out to fetch the little calf  
That's standing by the mother. It's so young  
It totters when she licks it with her tongue.  
I sha'n't be gone long. —You come too.

### 4. The Telephone

'When I was just as far as I could walk  
From here today,  
There was an hour  
All still  
When leaning with my hand against a flower  
I heard you talk.  
Don't say I didn't, for I heard you say —  
You spoke from that flower on the window  
sill —  
Do you remember what it was you said?'  
  
'First tell me what it was you thought you  
heard.'

'Having found the flower and driven a bee  
away,  
I leaned my head,  
And holding by the stalk,  
I listened and I thought I caught the word  
—  
What was it? Did you call me by my  
name?  
Or did you say —  
Someone said "Come" — I heard it as I  
bowed.'

'I may have thought as much, but not  
aloud.'

'Well, so I came.'

## 5. A Girl's Garden

A neighbor of mine in the village  
Likes to tell how one spring  
When she was a girl on the farm, she did  
A childlike thing.

One day she asked her father  
To give her a garden plot  
To plant and tend and reap herself,  
And he said, 'Why not?'

In casting about for a corner  
He thought of an idle bit  
Of walled-off ground where a shop had stood,  
And he said, 'Just it.'

And he said, 'That ought to make you  
An ideal one-girl farm,  
And give you a chance to put some strength  
On your slim-jim arm.'

It was not enough of a garden,  
Her father said, to plow;  
So she had to work it all by hand,  
But she don't mind now.

She wheeled the dung in the wheelbarrow  
Along a stretch of road;  
But she always ran away and left  
Her not-nice load,

And hid from anyone passing.  
And then she begged the seed.  
She says she thinks she planted one  
Of all things but weed.

A hill each of potatoes,  
Radishes, lettuce, peas,  
Tomatoes, beets, beans, pumpkins, corn  
And even fruit trees.

And yes, she has long mistrusted  
That a cider apple tree  
In bearing there today is hers,  
Or at least may be.

Her crop was a miscellany  
When all was said and done,  
A little bit of everything,  
A great deal of none.

Now when she sees in the village  
How village things go,  
Just when it seems to come in right,  
She says, 'I know!

'It's as when I was a farmer —'  
Oh never, by way of advice!  
And she never sins by telling the tale  
To the same person twice.

## 6. Stopping By Woods on a Snowy Evening

Whose woods these are I think I know.  
His house is in the village though;  
He will not see me stopping here  
To watch his woods fill up with snow.

My little horse must think it queer  
To stop without a farmhouse near  
Between the woods and frozen lake  
The darkest evening of the year.

He gives his harness bells a shake  
To ask if there is some mistake  
The only other sound's the sweep  
Of easy wind and downy flake.

The woods are lovely, dark and deep,  
But I have promises to keep  
And miles to go before I sleep,  
And miles to go before I sleep.

## 7. Choose Something Like a Star

O Star (the fairest one in sight),  
We grant your loftiness the right  
To some obscurity of cloud —  
It will not do to say of night,  
Since dark is what brings out your light.  
Some mystery becomes the proud.  
But to be wholly taciturn  
In your reserve is not allowed.  
Say something to us we can learn  
By heart and when alone repeat.  
Say something! And it says, 'I burn.'  
But say with what degree of heat.  
Talk Fahrenheit, talk Centigrade.  
Use language we can comprehend.  
Tell us what elements you blend.  
It gives us strangely little aid,  
But does tell something in the end.  
And steadfast as Keats' Eremite,  
Not even stooping from its sphere,  
It asks a little of us here.  
It asks of us a certain height,  
So when at times the mob is swayed  
To carry praise or blame too far,  
We may choose something like a star  
To stay our minds on and be staid.

# UNIVERSITY ORCHESTRA

Fred Cohen, *conductor*

## FIRST VIOLIN

Jane Hoffman *concertmistress*  
Ilan McNamara  
Chung-In Park  
Julie Hayes  
Jessica Gilmore  
Jack Gauntlett  
Julia Blatzer  
Mason Morris

## SECOND VIOLIN

Aaron Aunins *principal*  
Amy Peterson  
John Coleman  
Emily D'Antonio  
Judy Shim

## VIOLA

Miriam Albin *principal*  
Jenny Bernard  
Molly McElroy  
Danielle Haskins  
Dave Berry  
Dick Stone

## CELLO

James Tripp *principal*  
John Jorgenson  
Gabe Smith  
Matt McCabe  
Shayne Estes  
Tobias Friedl

## BASS

Leslie Rose *principal*  
Damian Muller  
Delbert Williams

## FLUTE

Carrie Senn *principal*  
Marianne Broderick

## OBOE

Jen Magee *principal*  
Meghan Pesch

## CLARINET

Steve Ahearn *principal*  
Elaine Buccheimer

## BASSOON

Stephanie Allen *principal*  
Kathy Muller

## FRENCH HORN

Ed Aunins *principal*  
Mary Beth Hall  
Ruth Aumins

## TRUMPET

Dana Rajczewski *principal*  
Julie Cillo

## TROMBONE

Robert Wagenknecht *principal*  
Dave Davis  
Randy Ellis

## TUBA

Adam Hall

## HARP

Dana Wallace

## PERCUSSION

John Hubbard

## SCHOLA CANTORUM

Jeffrey Riehl, *conductor*  
Susie Pierce, *accompanist*

Anthony Aloise  
Ben Brown  
Mark Graves  
Andrea Johnson  
Kyle Kahuda  
Kelley Kazor

Jennifer Koach  
Sean Linfors  
Katherine Norris  
Denise Olivieri  
Blake Rainie  
Jennifer Reidy

Mary Richerson  
Ian Smithson  
Erin Stults  
Caitlyn Thompson  
Matthew Worth

## UNIVERSITY CHOIR

Jeffrey Riehl, *conductor*  
Dreama Lovitt, *accompanist*  
Lauri Sheibley, *accompanist*

Kristin Alexander  
Ben Alonso  
Cristina Andreassi  
Sarah Asbell  
Lauren Bailey  
Steve Barkley  
Andrea Barra  
Laura Ann Boyd  
Joanna Brown  
Benjamin Brown  
Katie Caputo  
Brian Chin  
Kathryn Christman  
Kate Cordenner  
Kendra Corey  
Christina DeLillo  
Ashley Diefendorf  
Jodie Eicher  
Norah Ellis  
Mark Graves  
Kelly Gribbin

Bonnie Grysko  
Shenee Haskell  
Amanda Howland  
Jill Jackson  
Tricia Kane  
Kristany Keller  
Laura Knouse  
Meg Lawrence  
Dreama Lovitt  
Eric Lovitt  
Jennifer Magee  
Allison Marsh  
Lauren McGovern  
Meredith McGuire  
Suzanne Moenssens  
Chris Musialek  
Rebecca Musser  
Christopher Nielsen  
Kate Norris  
Sarah Petzel  
Thomas Rawls

Randy Resnik  
Laurie Kay Rhoads  
Susan Richerson  
Robyn Romer  
Catherine Scott  
Lauri Sheibley  
Kristy Shih  
Kelly Skura  
Natasha Smith  
Courtney Smith  
Barbara Summers  
Gina Todaro  
Andrea Tomforde  
Thomas Trayer  
Sarah Trimble  
Meriko Uchiyana  
Gretchen Wagner  
Christopher Ward  
Catherine West  
Nathaniel Whitman