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Senior Recital: Erin Stults, soprano

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC



SENIOR RECITAL
Erin Stults, soprano

assisted by

Tara Arness, flute
Joanne Kong, piano and harpsichord
Kevin Stults, cello
Dana Wallace, harp



APRIL 21, 2000, 7:30 PM
PERKINSON RECITAL HALL

Non sa che sia dolore

Johann S. Bach

(1685 – 1750)

To this day it is unclear for what occasion this cantata was written. As one of only two Italian cantatas composed by Bach, this work is believed by some scholars to be set to a text of J. M. Gesner, the rector of the St. Thomas School, possibly honoring Bach's pupil Lorenz Christoph Mizler on his departure from Leipzig in 1734. Gesner's text apparently concerns a young scholar who leaves the Ansbach Court to go to Italy following a divine call. Since it is believed that Bach and Gesner had great respect for one another, it is highly probable that the St. Thomas choirmaster made this friendly gesture towards the St. Thomas rector.

This cantata displays Bach's study of Italian chamber music. The flute plays a large role in the piece, especially in the opening Sinfonia. The first aria remains close to a typical Bach line, while the second aria is written in the Italian style. The dance rhythms, the repeated motifs and the occasional dronelike bass are without a doubt derived from Italian influence.

Non sa che sia dolore has two da capo arias, each with its own recitative.

Sinfonia

Recitativo: One cannot know his pain (grief), he who is leaving the friend
 as well as love.
 The child, who weeps, comes to the mother who consoles him.
 Go to the heavens!
 Minerva's purpose be fulfilled!

Aria: Leaving the pain—let us leave the pain in the heart, our pain
 in our hearts.
 Serve the fatherland with enjoyment.
 Soft breezes will bear you home, and gentle breezes will carry
 you onward.

Recitativo: You are wise to the time and to the strife.
 Virtue and courage alone are enough to conquer,
 But who can create so much from so little?
 The town of Ansbach will provide us with a flood of majestic
 ones!

Aria: Seek out the misery and fear and find which leader can
 appease the winds.
 No more fear of ruin, but be content in the forefront, and go
 singing while
 you face the sea.

(Translation by Jennifer Cable)

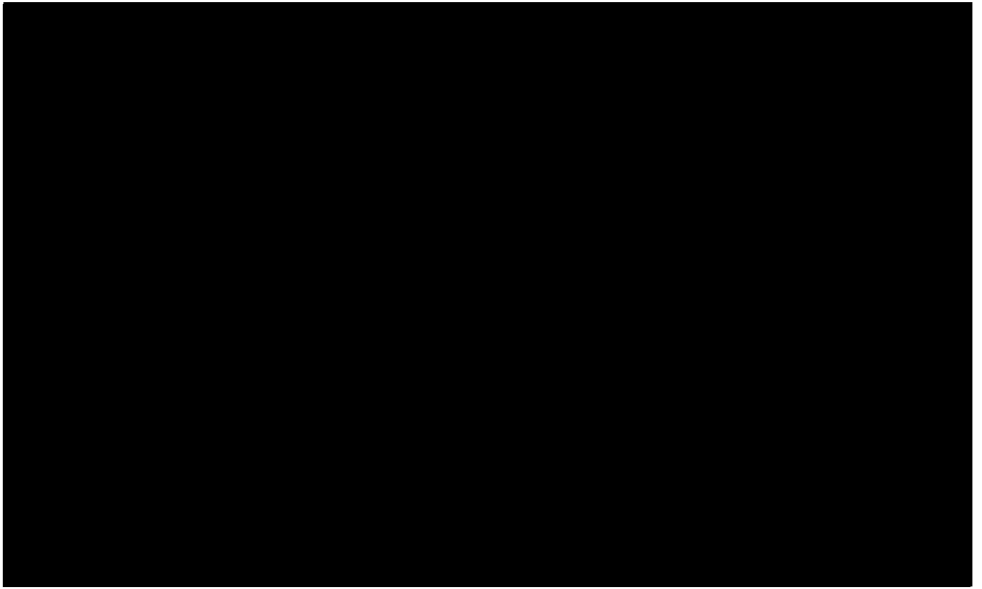
Myrthen, op. 25

Robert Schumann
(1810-1856)

Schumann is known for his sets of songs known as cycles. These cycles have a unifying theme that runs through all of the individual pieces involved in the set. *Myrthen*, a collection of 26 songs, is one of these famous cycles. Unlike many of Schumann's other cycles, this one does not have an obvious theme, unless one takes into consideration the complications preceding Schumann's marriage to his beloved Clara Wieck in 1840.

Myrthen tells of Schumann's memories of past joys and sorrows, and served as a wedding present to his "beloved bride." The texts tell of both sadness when he and Clara were apart and of his devotion, love, and worship for his wife. Published as a complete cycle in 1840, *Myrthen* encompasses all the thoughts and feelings that led up to Schumann's wedding day.

The five selections performed today focus mainly on the eternal love that Schumann had for his bride.



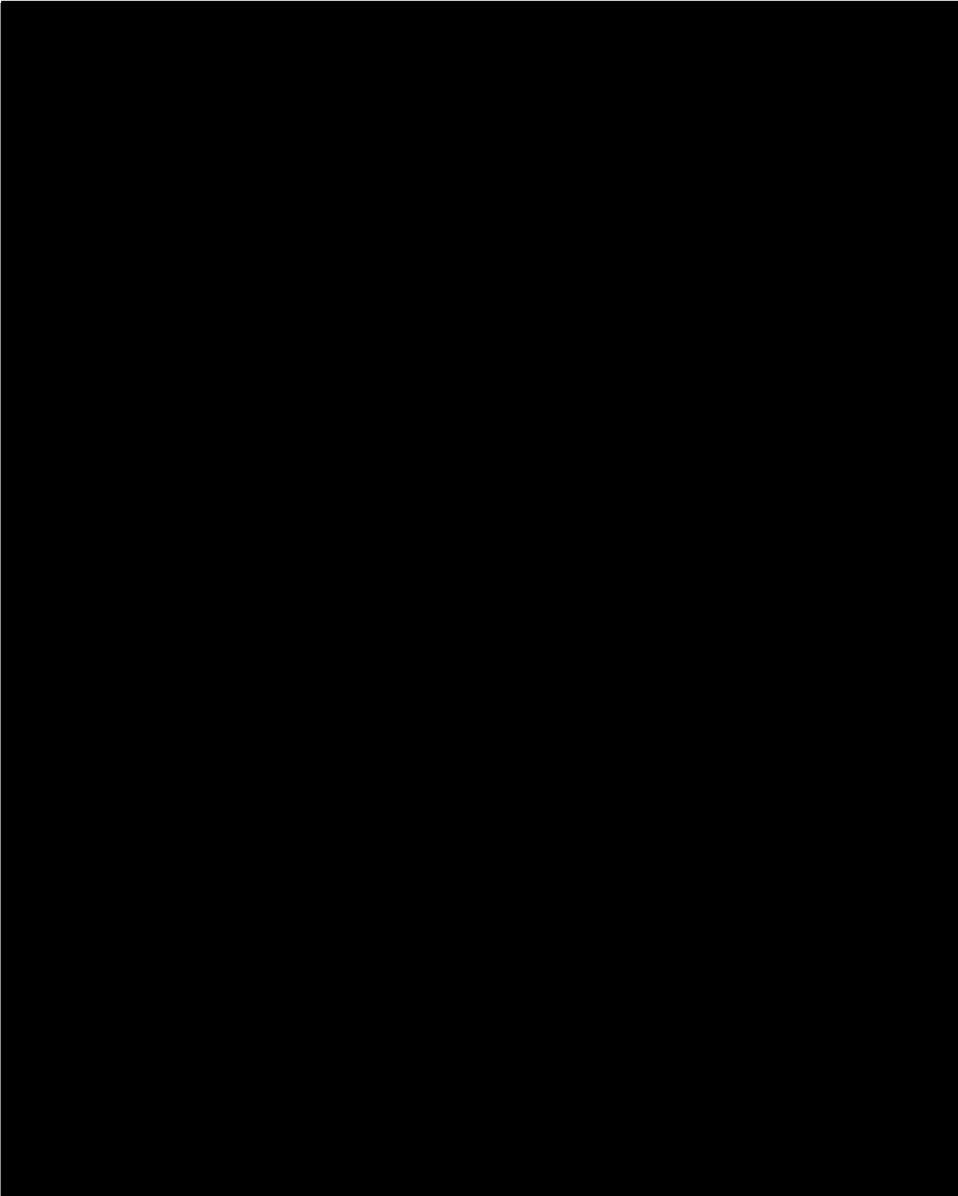
Cinq Mélodies Populaires Grecques

Maurice Ravel

(1875-1937)

(trans. Carlos Salzedo)

Voice and harp is one of music's most pleasing sound combinations, and is unfortunately seldom heard. These authentic Greek folk-songs were set by Ravel for voice and piano between 1904 and 1906. Calvocoressi commissioned the pieces and later made the translations into French.



If I Loved You

Richard Rodgers
(1902-1979)

A well known piece by the famous collaborators, Rodgers and Hammerstein, "If I Loved You" comes from *Carousel*, a classic love story. Billy Bigelow is a hard, mean carnival barker at an amusement park carousel. He spots the lovely Julie Jordan and proposes a rendezvous. Julie is attracted to him, but is quite unsure of this proposal. She finally gives in, and sings "If I Loved You."

Till There Was You

Meredith Willson
(1902- 1984)

Meredith Willson was best known as the author and composer of *The Music Man*, which premiered on Broadway in 1957. The idea for the show was originally suggested by Frank Loesser, who was fascinated by Willson's tales of growing up in a small Iowa town. It took eight years, more than 30 revisions and over 40 different songs, before Willson was satisfied with the script.

The plot revolves around "Professor" Harold Hill, a con-man who in order to sell band instruments convinces the citizens of River City, Iowa that he can teach their children to play in a marching band. Hill does not count on falling in love with the town librarian, and instead of skipping town before the instruments arrive, he is convinced to stay.

Marian, the librarian, sings this song to Harold knowing that his background is phoney, but admitting that he has opened her eyes and her heart in a way she has never thought possible.

I Could Have Danced All Night

Frederick Loewe
(1901-1988)

The musical *My Fair Lady* tells the story of Eliza Doolittle, a lowly flower peddler. She agrees to take speech lessons from phonetician Henry Higgins in order to fulfill her dream of working in a flower shop. Eliza succeeds so well, however, that she outgrows her social station and manages to get Higgins to fall in love with her. The piece "I Could Have Danced All Night" tells of Eliza's joy as she tries to