

3-7-1994

Junior Recital: Charity Rouse, Soprano; Tim Frey, Trumpet

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC CONCERT SERIES

JUNIOR RECITAL

Charity Rouse, *soprano*

Tim Frey, *trumpet*

March 7, 1994, 8:15 PM
North Court Recital Hall

PERSONNEL

Tim Frey, *trumpet*
Richard Becker, *piano*

Charity Rouse, *soprano*
Stephen R. Pruitt, *piano*

Keith Tan, *harpsichord*
Linda Swanson, *cello*

PROGRAM

Concerto in D major for trumpet,
strings and continuo

1. Allegro
2. Adagio-Presto-Adagio
3. Allegro

Giuseppe Torelli
(1658-1709)
arr. Edward Tarr

Sweet Polly Oliver
How Sweet the Answer
Come you not from Newcastle?
O can ye sew cushions?
The Ash Grove
Oliver Cromwell

Benjamin Britten
(1913-1976)

Mont Saint-Michel

Geoffrey Robbins
(b. 1910)
arr. John Turner

INTERMISSION

Widmung
Die Lotosblume
Der Arme Peter
Die Soldatenbraut

Robert Schumann
(1810-1856)

Rhapsody in Blue

George Gershwin
(1898-1937)
arr. Timofei Dokshutser

Rompe sprezzo
Farò la vendetta

Alessandro Scarlatti
(1660-1725)

Next:
Faculty and Community Artist Recital
James Wilson, cello
Joanne Kong, piano
March 9, 1994, 8:15 PM
North Court Recital Hall



UNIVERSITY OF RICHMOND
FOUNDED 1830

NOTES AND TRANSLATIONS

Born on April 22, 1658, Giuseppe Torelli was an important innovator of the instrumental concerto (concerto grosso and solo concerto) and he contributed substantially to what is now standard repertory for trumpet and strings. During his life he performed extensively on the violin in such groups as the Academia Filarmonica and S Petronio Orchestra in Bologna, Italy. In fact, by the time of his death in 1709, Torelli was well known both inside and outside of Italy for his many excellent compositions and virtuosity on the violin.

Torelli first became interested in trumpet music around 1679, probably because of his acquaintance with the excellent trumpeter, Giovanni Pellegrino Brandi. Most of his trumpet compositions between 1680 and 1694 were intended for festive performances with the S Petronio Orchestra, and Concerto in D for Trumpet, Strings, and Continuo falls among these works. The second of its three movements displays some of the experimental steps Torelli took with his concertos during this time period. It is in ABA form, with the A section being very slow in triple meter, contrasted by a fast B section in duple meter. The third movement is more traditional, being dance-like (in triple meter) with a light harmonic texture.

Benjamin Britten was a well-known English composer, conductor, and pianist. He composed for many different settings including opera, the ballet, the symphony, chamber ensembles, professional and amateur choral ensembles, and solo voice. Britten is credited with creating a body of modern English song and music for amateurs and children. This evening's folksong arrangements are from volumes one, three, and four, which were published in 1943, 1947, and 1960 respectively.

"Sweet Polly Oliver" is the story of a young woman who decides to follow her love into the English army. She nurses him back to health from a deadly illness and ultimately they marry. There are several lyrical, marcato, and sparse underlying characteristics in the piano which correspond to Polly's story.

"How sweet the answer" from Thomas Moore's *The Wren* speaks of waking Echo, a nymph who according to Roman mythology talked so much that she angered Juno (wife of Zeus) and was condemned to only being able to repeat the last word(s) spoken to her. In the text, Echo answers to music at night, love, and the sigh of true love. Listen for which of the three calls Echo responds to with greatest sympathy.

"Come you not from Newcastle?" from *Hullah's Song-Book* has an unusual perspective on the traditional idea of the man courting the woman. This woman is not about to let any opportunity to see or hear about her true love get away from her. Therefore, any traveler coming from the direction of her love's home is stopped and questioned. A driving force, reminiscent of a horse's gait, is an unchanging ostinato bass pattern in the piano.

"O can ye sew cushions?" is a Scottish lullaby. The text is somewhat nonsensical combined with various images of a sleeping child. There are two contrasting musical ideas in the piano: the first generates images of a gentle wind and a rocking cradle, and the second is more playful.

"The Ash grove" is a Welsh tune which speaks to the adage that the course of true love never runs smoothly. Britten sets the second stanza so that the lover's tension is explored and finally resolved.

"Oliver Cromwell" is a nursery rhyme from Suffolk. It is based on an incident of the famous British general Oliver Cromwell rising from his grave and doing an improbable action.

A little-known twentieth-century composer, Geoffrey Robbins originally wrote *Mont Saint-Michel* for trumpet and organ. It was later arranged by John Turner, a student at the University of Kentucky, for trumpet with a MIDI (Musical Instrument Digital Interface) accompaniment which is recorded on audio tape. This is the tape which will be used in tonight's performance.

Mont Saint-Michel is a slow, lyrical piece which often refers to the key of D major, but makes many references to F major, C major, and B minor in its development. It is in ABA form, and is united masterfully by the use of simple rhythmic texture and extreme dynamic contrast.

Robert Schumann was a German composer whose Romantic style emphasized self-expression, lyricism, and utilization of extra-musical ideas (especially literary). Schumann wrote music for the theatre, choral works (including many partsongs), orchestral works, chamber music, songs, and solo piano repertoire. In his songs, he chose poems which spoke to him and "Moreover the poem . . . acted as a lens for his musical thought, sharpening, concentrating, shaping it." (*Grove Dictionary of Music and Musicians*, vol. 16, pg. 851.) Schumann had repeated bouts of depression which may help explain why many of the texts he chooses to set are of a dark nature.

In 1840, Schumann primarily wrote songs. These included the collections Opus 25 *Myrthen* and Opus 53 *Romanzen und Balladen*, iii. Opus 53 was not published until 1845. 1840 was important in Schumann's life because it was the year that his wife-to-be, Clara Wieck, finally got a court order saying that she could marry Schumann against her father's wishes. Opus 64 *Romanzen und Balladen*, iv was written in 1847.

"Widmung" (op. 25, no. 1) sets a text by Rückert. It speaks of either the noble spirit or a loved one who inspires.

"Dedication"

You my soul, You my heart,
You my joy, oh you, my pain,
You my world in which I live,
You my heaven where I soar,
Oh you my grave where I have buried my grief forever!
You are the rest, You are the peace,
You are given to me from heaven.
That you love me makes me worthy
Your glance has transfigured me in my own eyes
Your love lifts me above myself,
My good spirit, my better self!
You my soul, You my heart,
You my joy, oh you, my pain,
You my world in which I live,
You my heaven where I soar,
My good spirit, my better self!

"Die Lotosblume" (op. 25, no. 7) sets a text by Heinrich Heine which speaks of the way the moon lavishes attention on the lotus-flower and gets her to open up to him. The sun only frightens the flower but the moonlight is gentle. Through this relationship, the lotus-flower finds both love and love's pain.

"The Lotus flower"

The lotus flower is afraid
before the splendor of the sun,
and with drooping head
She dreamily awaits the night.
The moon, he is her lover
He wakes her with his light,
And she unveils for him,
Her gentle flower face.
She blooms and glows and shines,
And stares mutely at the height;
She exudes fragrance and weeps and trembles
With love and love's pain.

“Der arme Peter” (op. 53, no. 3) is in three contrasting sections which characterize the three verses of text by Heinrich Heine.

“Poor Peter”

- I. Hans and Greta dance about,
Crying aloud for joy.
Peter stands so silent and mute
And is as white as a sheet.
Hans and Greta are groom and bride
Glittering with wedding jewels.
Poor Peter’s gnawing at his nails
And he’s wearing his working clothes.
Says Peter quietly to himself,
Gloomily watching the couple:
“Had I not the sense I have,
I’d do myself some harm.”
- II. “There is a pain in my breast,
It almost breaks my heart;
Wherever I stay, wherever I go,
It drives me somewhere else.
It drives me to be near my love
As if Greta could heal my pain;
Yet whenever I look her in the eye,
I’m forced to haste away.
To the mountain’s heights I climb
For there I am alone;
And when I’m quietly standing there,
I stand still and weep.”
- III. Poor Peter, he totters by,
Slowly, deathly pale, and shy;
The people in the street
Almost stop and stare when they see
him.
Girls whisper among themselves,
“He must have risen from the grave”
“This is not so, you maidens sweet,
He is headed to the grave.
He has lost his own true love,
And so the grave is the best place for
him to go,
And wait for Judgment Day.”

“Die Soldatenbraut” (op. 64, no. 1) sets Mörike’s poem of “The Soldier’s Bride.” Listen for the contrast between the military aspects and the more lyrical sections.

“The Soldier’s Bride”

Ah, if the King only knew,
How brave my sweetheart is!
He would give his life for the King,
And for me he would as well.
My sweetheart has no ribbon and no star,
No cross like the grand gentlemen,
He will never become a General:
If only he were no longer a soldier!
Three stars shine so brightly
Above the Virgin’s Chapel;
There a rose-red ribbon will unite us,
And future cares wait for us also.

George Gershwin was an accomplished American composer, pianist, and conductor who was born to Russian immigrants in Brooklyn, New York on September 26, 1898. He heard very little music in his early childhood, but learned quickly on his own to play the piano at age 12. He studied briefly with many different teachers, but it was his natural ability that launched his professional career as a composer. He relied on his improvisational style and his ear in composing early successful pieces such as the musical *La La Lucille* (1919) and the Al Jolson song, "Swanee." He later went on to enjoy much success in the last 20 years of his life because of his ability in pieces like *Rhapsody in Blue* and large works like *Porgy and Bess* to captivate audiences with his use of the jazz harmonies, rhythms, and phrasing that were quickly growing in popularity in the 1920s "jazz age." His life was cut short by a brain tumor in 1937.

Rhapsody in Blue was originally written for and performed by the Paul Whiteman orchestra, featuring Gershwin as the piano soloist. In the 1970s, it was arranged for trumpet and orchestra and performed by Russia's premiere trumpet virtuoso, Timofei Dokshutzer. This arrangement is a "tour de force" for the trumpet and piano, making full use of the trumpet's range, and incorporating many glissandos, intricate tonguing passages, and embellishments on the many themes that made Gershwin so popular.

Alessandro Scarlatti was an influential Italian composer, noted especially for his operas and cantatas. He is credited with playing a major role in the development of the eighteenth-century Neapolitan opera style. Scarlatti spent many years in Naples, during which time he produced some 65 cantatas, seven serenatas, nine oratorios, and 40 operas while in his position as maestro di capella of the Viceroy of Naples. After this eighteen-year period, Scarlatti left his position in Naples and became the prime composer for Prince Ferdinando de Medici, a distinguished patron of music, in 1702. Scarlatti spent his last 20 years in and around Rome and Naples, during which time he continued to experiment and compose many operas and cantatas.

The time of composition of these arias is disputed, but it is believed that they were composed sometime between 1690 and 1710. The arias are scored for trumpet in D, soprano, and basso continuo. Both "Rompe sprezza" and "Farò la vendetta" are in duple time and incorporate a call-and-response type of interplay between the voice and the trumpet. Both have a relatively light harmonic texture, as Scarlatti was restricted by the number of notes available to the trumpets of the time. "Rompe sprezza" is in AB form, while "Faro la vendetta" is a da capo aria with a coda.

4. "Rompe sprezza"

She breaks and scorns with a sigh
every heart even if it's made of stone;
She petrifies the spirits, the soul,
and every grace at her whim.

7. "Farò la vendetta"

As is expected of me,
I will avenge myself
of that wicked traitor
who has slighted me so,
keeping me thus in suspense,
and who has given his heart to another.

(notes by Tim Frey and Charity Rouse)