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Elaine Bowen, mezzo-soprano

Department of Music, University of Richmond

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UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC CONCERT SERIES

Senior Recital

Elaine Bowen, *mezzo-soprano*

Betty DeBord, *piano*

April 18, 1993, 3:00 PM
North Court Recital Hall

PROGRAM

Má píseň zas mi láskou zní
A les ye tichý kolem kol
Aj! Kterak trojhranec muj
Když mne stará matka
Široké rukávy

from *Cigánské Melodie, op. 55*

Antonín Dvořák
(1841-1904)

Buss und Reu
from the *St. Matthew Passion*

J. S. Bach
(1685-1750)

Lenny the Leopard
Polaroli
from *Childhood Fables for Grownups*

Irving Fine
(1914-1962)

INTERMISSION

Un moto di gioia
from *Le Nozze di Figaro*

W. A. Mozart
(1756-1791)

Mandoline
Adieu
Le Secret
Après un Rêve

Gabriel Fauré
(1845-1924)

Mon coeur s'ouvre à ta voix
from *Samson et Dalila*

Camille Saint-Saëns
(1835-1921)

Reception immediately following

PROGRAM NOTES

Dvořák

Dvořák, considered by many the greatest composer of the 19th-century Czech nationalist movement, expertly absorbed folk music into his style. With texts derived from folk sources by Adolf Heyduk, Dvořák presents the Gypsy as a proud, free spirit, feeling deeply the extremes of human emotion. This is reflected in extreme dynamic and tempo changes in the music. "Songs my mother taught me," from this cycle is the most familiar and beloved of Dvořák's songs.

Bach

This aria interrupts the drama of the biblical account in the *St. Matthew Passion* to present a moment of meditation and contrition. The piece is in *da capo* form: the aria is sung in its entirety, then the first section is repeated.

Fine

Composer, teacher, and conductor Irving Fine studied at Harvard University, and later in Paris with Nadia Boulanger. His interest in rhythmic organization is influenced by the works of Hindemith and Stravinsky. These charming pieces use rhythmic gestures to describe both the clumsiness of a polar bear and the graceful movement of a leopard.

Mozart

The Marriage of Figaro is one of the most beloved operas of all time, as well as the oldest opera to remain continuously in the popular repertory, never needing revivals. The arias of *Figaro* rely on the simplest of forms; their brevity and directness set them apart in 18th-century opera literature. This aria of Susanna's is rarely included in full-length performances of the opera.

Fauré

Widely regarded as the greatest master of French song, Fauré is an important link between the end of Romanticism and 20th-century composition. Economy of expression and mastery of gracefully unfolding melodies characterize his distinctive style. Fauré often set floating melodies over repetitive rhythmic patterns in the accompaniment. This pulse adds vibrancy to his smooth lines.

Saint-Saëns

Samson and Delilah was conceived as an oratorio before evolving into an opera. It remains one of Saint-Saëns' most representative works, employing rather conservative harmonic language and supple melodies that embody all that is sensual and voluptuous about Romanticism. Dalila's aria takes place at night in her tropical garden. Samson tries to resist her embrace as a storm raging outside reflects the turbulence in his heart. Finally he cries that destiny has decreed this fatal attraction. Dalila completes her seduction with this passionate aria.

*Next: Schola Cantorum
Ann Brown, director
April 19, 1993, 8:15 PM
North Court Recital Hall*



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