University of Richmond

UR Scholarship Repository

Music Department Concert Programs

11-29-2010

University Chamber Ensembles

Department of Music, University of Richmond

Follow this and additional works at: https://scholarship.richmond.edu/all-music-programs

Part of the Music Performance Commons

Recommended Citation

Department of Music, University of Richmond, "University Chamber Ensembles" (2010). Music Department Concert Programs. 1104.

https://scholarship.richmond.edu/all-music-programs/1104

This Program is brought to you for free and open access by the Music at UR Scholarship Repository. It has been accepted for inclusion in Music Department Concert Programs by an authorized administrator of UR Scholarship Repository. For more information, please contact scholarshiprepository@richmond.edu.
The University of Richmond
Department of Music

Presents

UNIVERSITY CHAMBER ENSEMBLES

📅

Monday November 29th, 2010
7:30 p.m.

Camp Concert Hall
Booker Hall of Music
**PROGRAM**

Trio Sonata in G Major
I. Allegro assai
II. Larghetto
III. Presto

Johann Christian Bach
(1735 – 1782)

Abby Johnson, flute
Amanda Sellew, flute
Angela Xie, piano

Andante

Gabby Misiewicz, piano
Wayne Kelly, piano

Cécile Chaminade
(1857 – 1944)

Nuages, from Nocturnes

Yiran Duan, piano
Gita Massey, piano

Claude Debussy
(1862 – 1918)

From Mignon
Connais-tu le pays
Libre! Libre! est-ce vrai!
Légères hirondelles (Duet of the Swallows)

Mignon ............... Ellen Broen, soprano
Lothario .............. Eric Piasecki, baritone
Joanne Kong, piano

Ambroise Thomas
(1811-1896)

Ambroise Thomas’s *Mignon* tells the story of a noble father (Lothario) and daughter (Mignon) separated from one another by tragic circumstance. Stolen and enslaved by gypsies at birth, Mignon grows up not knowing the loving father or the lavish life that could have been hers. Her aria “Connais-tu le pays” recalls a vision of a beautiful land she assumes appeared in her dreams, but truly comes from her past. Bewildered, frightened, and enchanted by this seemingly distant place in her mind, Mignon foretells her coming gift of freedom. When Lothario enters the scene, she has just been released from her gypsy captives and anxiously, but eagerly, faces this new horizon. In the recitative before their duet, she struggles to grasp the meaning of her newfound freedom, so Lothario points her to the swallows that are just beginning their long journey to the south. Inspired by the boldness of the swallows that flee to their new horizon, Mignon finds peace in her upcoming journey, encouraged by Lothario whose relation to her remains unknown. Fate once again delays their reunion in this scene, but all becomes blissfully clear by the opera’s end.
Rhapsody No. 2 *La Cornemuse*  
Charles Martin Loeffler  
(1861 – 1935)

Audrey Dignan, oboe  
Hannah Goodman, viola  
Joanne Kong, piano

Based on a poem by Maurice Rollinat (1846 – 1903), *La Cornemuse*

Sa cornemuse dans les bois  
Geignait comme le vent qui brame:  
Et jamais le cerf aux abois,  
Jamais le saule ni la rame,  
N'ont pleuré comme cette voix.

His bagpipe groaned in the woods  
as the wind that belleth;  
and never has stag at bay,  
nor willow, nor oar, wept  
as that voice wept.

Ces sons de flûte et de hautbois  
Semblaient râlés par une femme.  
Oh! près du carrefour des croix,  
Sa cornemuse!

Those sounds of flute and hautboy  
seemed like the death-rattle of a woman.  
Oh! near the crossroads of the crucifix!  
His bagpipe!

Il est mort. Mais, sous les cieux froids,  
Aussitôt que la nuit se trame,  
Toujours, tout au fond de mon âme,  
Là, dans le coin des vieux effrois,  
J'entends gémir, comme autrefois,  
Sa cornemuse.

He is dead. But under cold skies,  
as soon as night weaves her mesh,  
Always, deep in my soul,  
there in the nook of old fears,  
I always hear groaning as of yore,  
His bagpipe.

**INTERMISSION**

Trio Op. 188  
I. Allegro moderato  
II. Scherzo: Molto vivace  
III. Adagio  
IV. Finale: Allegro ma non troppo  
   Audrey Dignan, oboe  
   Dale Dean, French horn  
   Carol Jacobs, piano

Quintet in B-flat Major  
I. Allegro con brio  
   MaryGrace Apostoli, flute  
   Mike Goldberg, clarinet  
   Ryan Smout, French horn  
   Henry Marsh, bassoon  
   Walter Beers, piano

Nikolai Rimsky-Korsakov  
(1844 – 1908)

Continued next page
From The Merry Wives of Windsor, Act III

The clock has struck the midnight hour

Final Trio

Mrs. Ford .................. Elizabeth Homan, soprano
Mrs. Page .................... Ellen Broen, soprano
Sir John Falstaff ............. Eric Piasecki, baritone
Joanne Kong, piano

Otto Nicolai’s The Merry Wives of Windsor recants the tale of Sir John Falstaff, a rather rotund nobleman who seeks to cuckold two young maidens. Much to his dismay, the young women are on to his despicable plan, and devise their own dastardly scheme. In this scene, Falstaff meets the women in the forest at the stroke of midnight. Ever the conceited one, he compares himself to the gods of old and quickly justifies his lust for these voluptuous young sprites. After finding the two women hiding behind a tree, the three begin the flirtatious interplay that will ultimately lead to Falstaff’s undoing.

* 

Special Thanks to

University of Richmond Department of Theatre and Dance
Heather Hogg, Costumes
Ashlyn Landrum, Makeup

* 

UR Chamber Ensembles Coaches:

Richard Becker
Alexander Kordzaia
James Weaver
eighth blackbird
Dr. Joanne Kong, Coordinator