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### Opera in Recital

Department of Music, University of Richmond

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# UNIVERSITY OF RICHMOND

## Department of Music

### OPERA IN RECITAL

Ronda Plessinger-Coltrane, soprano - *Aida*  
Catharine Cox Pendleton, Mezzo-soprano - *Amneris*  
John Little, tenor - *Radamès*  
Thomas Williams, baritone - *Ramphis*  
Suzanne Bunting, pianist

#### Assisted by:

Jennifer Cece, soprano - *High Priestess*  
Men of the University Chorus - *Priests*  
James Erb, Director

From Act 1, *Aïda* (1871)

Giuseppi Verdi  
(1813-1901)

Introduction - *Si: corre voce*  
Ramphis, Radamès  
Romanza - *Celeste Aïda*  
Radamès  
Duet - *Quale insolita gioia*  
Amneris, Radamès  
Terzet - *Dessa!*  
Amneris, Radamès, Aïda  
Scene - *Ritorna vincitor!*  
*L' insana parola*  
Aïda  
Grand Scene of the Consecration - *Possente, Fthà*  
*Nume, custode e vindice*  
High Priestess, Ramphis, Radamès  
Chorus of Priests

### INTERMISSION

From Act II, *Aïda*

Scene and duet - *Fu la sorte dell' armi*  
*Amore, amore, gaudio tormentoso*

Amneris, Aïda

From *Elixir of Love*

Gaetano Donizetti  
(1797-1848)

Duet - The Way a Woman's Mind Works

Belcore and Nemorino

From Act III, *Rigoletto*

Giuseppe Verdi

Quartet - *Bella figlia dell' amore*

the Duke, Gilda, Maddelena, Rigoletto

From *Martha*

Friedrich von Flotow  
(1812-1883)

Quartet - Twelve O'Clock!

Nancy, Harriet, Lionel, Plunkett

NEXT: October 28

Homecoming Concert - University Band and Choir  
Cannon Chapel  
2:00 PM

October 31

University Orchestra Concert  
North Court Recital Hall  
8:15 PM

November 8

Guest Artist: F. Gerard Errante, clarinet & electronic media  
North Court Recital Hall  
8:15 PM

November 16

Guest Artists: The Mauney Duo  
Dorothy Mauney, violin  
Miles Mauney, piano  
North Court Recital Hall  
8:15 PM

Ushers are members of the University Lake Society

## AIDA

ACT I. In the royal palace at Memphis, Radames, a young captain of the guard, learns from the high priest, Ramfis, that Ethiopia threatens the Nile valley. Alone, Radames hopes to be chosen army commander, envisioning a glorious victory so he can free his beloved Aida - the Ethiopian slave of Amneris, the King's daughter ("Celeste Aida"). Amneris, who herself loves Radames, appears and questions him; she senses his feelings for Aida, especially as the girl enters. Soon the royal procession arrives to hear a Messenger confirm that the Ethiopian army, led by Amonasro, is marching on Thebes. The King announces Radames' appointment as commander. Left alone, Aida repeats these words ("Ritorna vincitor!"), stunned that the man she loves is going to battle her father - for she is in fact a princess of Ethiopia. Torn by conflicting loyalties, she begs the gods for pity.

In the temple of Ptah, a priestess is heard addressing the diety while a ceremonial dance is performed. Ramfis consecrates Radames' sword for the campaign ("Nume, custode e vindice").

ACT II. Radames has beaten the Ethiopians, and on the morning of his triumphal return Amneris is groomed by slaves and diverted from her romantic daydreaming by dancers. At Aida's approach she dismisses her students, tricking the girl ("Fu la sorte degli armi") by pretending Radames is dead, then saying he lives. Certain from Aida's reaction that her slave does love Radames, Amneris threatens her and leaves for the festivities. Aida reiterates her prayer.

.....from Opera News

## THE ELIXIR OF LOVE

The love potion given Menorino by Dr. Dulcamara has not worked and Adina, his sweetheart is going to marry Belcore. Nemorino lacks the money to buy another bottle of the magic elixir. His rival in love comes along and suggests that Nemorino enlist as a soldier for which he will receive 20 crowns.

.....from Opera Scenes for Class  
and Stage  
Wallace & Wallace

## RIGOLETTO

At a signal from the assassin, Sparafucile, his sister Maddalena joins the Duke. The Duke presses his love upon her. With professional coyness she pretends to repulse him. This leads to the quartet, with its dramatic interpretation of the different emotions of the four participants. The Duke is gallantly urgent and pleading: "Bella figlia dell' amore" (Fairest daughter of the graces). Maddalena laughingly resists his advances: "I am proof, my gentle wooer, 'gainst your vain and empty nothings." Secretly hearing the scene, Gilda is moved to despair: "Ah, thus to me of love he spoke." Rigoletto mutters of vengeance.

They continue so to the end. Gilda's voice, in brief cries of grief, rising twice to effective climaxes, then becoming even more poignant through the syncopation of the rhythm to a rousing climax.

....from The Complete Opera Book

## MARTHA

At the fair of Richmond, Lionel and Plunkett have hired two servant girls, "Martha" & "Julia" who are really Lady Harriet and Nancy in disguise. After arriving at the farmhouse, the girls balk at working for the men. As "Julia" breaks a spinning wheel and storms out of the room pursued by Plunkett, Lionel begins a courtship of "Martha." Plunkett returns, scolding "Julia" for having created chaos. The clock strikes 12, and the four sing a lovely goodnight quartet.

....from Opera Scenes for Class & Stage - Wallace & Wallace