2-17-1999

Music of the Renaissance

Department of Music, University of Richmond

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Music of the Renaissance

performed by

UR Faculty Vocal Quartet

and

Affetti Musicali

February 17, 1999, 7 PM
Camp Concert Hall
Booker Hall of Music
George M. Modlin Center for the Arts
Personnel

Jennifer Cable, soprano
Suzanne Stevens, mezzo-soprano
Jeffrey Riehl, tenor
James Riley Smith, baritone
Kenneth Merrill, harpsichord
Andrew Maginley, theorbo, viola da mano
Jay Effenbein, viola da gamba

This performance is being presented in conjunction with the exhibition, Religion and Politics. The exhibition features over eighty prints, ranging in dates from 1450 to 1589, by the great masters of the Renaissance and reflects the life of the period, its political realities, religious beliefs and upheavals, and social mores. The exhibition, which will remain on view through April 2, 1999, is organized by the Marsh Art Gallery, University of Richmond, and curated by Charles W. Johnson, Professor of Art History and Chair, Department of Art and Art History, University of Richmond. The exhibition and accompanying catalogue, published by the Marsh Art Gallery, are made possible with the generous support of the Westhampton Alumnae Association of the University of Richmond and the Cultural Affairs Committee of the University of Richmond. The performance by Affetti Musicali is made possible, in part, by the University of Richmond Class of 1991 Endowment for the Arts.
### Program

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<th></th>
<th>Title</th>
<th>Composer/Arranger</th>
<th>Performers</th>
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<tr>
<td>1</td>
<td>L’Amor donna ch’io te porto</td>
<td>Anonymous</td>
<td>Ms. Cable, Ms. Stevens, Mr. Riehl, Mr. Smith, Mr. Merrill, Mr. Maginley, Mr. Elfenbein</td>
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<td>2</td>
<td>Non e tempo d’aspettare</td>
<td>Marco Cara</td>
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<td>3</td>
<td>Io non compro più speranza</td>
<td>(c. 1470-c. 1525)</td>
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<td>4</td>
<td>Amarilli, mia bella</td>
<td>Giulio Caccini</td>
<td>Mr. Riehl, Mr. Maginley</td>
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<td></td>
<td></td>
<td>(c.1545-1618)</td>
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<td>5</td>
<td>Un Cavalier di Spanga</td>
<td>Anonymous</td>
<td>Ms. Cable, Ms. Stevens, Mr. Riehl, Mr. Smith, Mr. Merrill, Mr. Maginley, Mr. Elfenbein</td>
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<td>6</td>
<td>Ricercare</td>
<td>Francesco da Milano</td>
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<td></td>
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<td>(1497-1543)</td>
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<td>7</td>
<td>Mass Movements, arr. Valderrabano, c. 1500</td>
<td>Josquin des Prèz</td>
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<td>(c. 1440-1521)</td>
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<td>8</td>
<td>Fresche erbette</td>
<td>Sigismundo D’India</td>
<td>Ms. Cable, Ms. Stevens, Mr. Merrill, Mr. Maginley, Mr. Elfenbein</td>
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<td>9</td>
<td>Su, su prendi</td>
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Zefiro torna
Claudio Monteverdi
(1567-1643)
Ms. Cable, Mr. Riehl, Mr. Merrill, Mr. Maginley, Mr. Elfenbein

E la morte di marito
Perissone Cambio
(fl. 1540-1550)
Ms. Cable, Ms. Stevens, Mr. Riehl, Mr. Smith,
Mr. Merrill, Mr. Maginley, Mr. Elfenbein

Ancor che col partire
Cipriano da Rore
(1515/16-1565)
Ms. Cable, Ms. Stevens, Mr. Riehl, Mr. Smith
Ancor che col partire (instrumental)
Mr. Merrill, Mr. Maginley, Mr. Elfenbein

Festivities for the Marriage of Cosimo I, Duke of Florence, in 1539

Lieta per honorate
Mattio Rampollini
(c. 1497-c. 1553)

Non men’ch’ogn’altra
Baccio Moschini
(d. 1552)

Vattene Almo riposo
Pier Francesco Corteccia
(1502-1571)

(Text for the final two by Giovan Battista Strozzi)
Ms. Cable, Ms. Stevens, Mr. Riehl, Ms. Smith,
Mr. Merrill, Mr. Maginley, Mr. Elfenbein

Special Thanks

Gene Anderson    David Lingerfelt
Fred Cohen        Bill Luhrs
Bonny Hall       Suzanne Riehl
Mary Jennings     Homer Rudoff
Charles Johnson   Richard Waller
Jennifer Cable has performed throughout the United States and Europe in solo repertoire ranging from the Renaissance through the 20th Century. In addition to opera and oratorio, Cable has sung with many chamber music ensembles, including Tragicomedia, Musica Nova, the Kennedy Center Chamber Players, the Richmond Chamber Players and Currents. She is a founding member and regular artist with Affetti Musicali, an early music ensemble well known to Richmond audiences, and has made several solo appearances with the Richmond Symphony Orchestra. Undergraduate study at Oberlin College was followed by the Eastman School of Music for her Master of Music and Doctor of Musical Arts. Cable was also awarded Performer’s Certificates in both Opera and Vocal Performance from the Eastman School of Music. She has attended the Aspen Music Festival, the Akademie fur Alte Musik in Bremen, Germany, the International Institute for Chamber Music in Munich, the Aldeburgh Festival and the Britten-Pears School in Aldeburgh, England, and the Franz Schubert Institute in Vienna. She is currently studying voice with Marlena Malas in New York City and serves on the faculty of the University of Richmond in Richmond, Virginia. She has recorded for Word Records and the Contemporary Record Society.

Suzanne Stevens, mezzo-soprano, has sung to critical acclaim around the country. Her operatic credits include the role of Dinah in Opera Carolina’s production of Bernstein’s Trouble in Tahiti, and Maddalena in Rigoletto with the Lansing Lyric Opera. She has also sung with the Ash-Lawn Highland Summer Festival in Charlottesville, performing the role of Ma Moss in its acclaimed production of Aaron Copland’s The Tenderland; and with Virginia Opera as part of their SPECtrum Artist program, which introduces opera to schools and communities throughout the Commonwealth.

She made her professional debut with Portland Opera (Oregon) in Offenbach’s Les Contes d’Hoffmann, and has also sung the roles of Hansel in Humperdinck’s Hansel and Gretel, Dorabella in Mozart’s Cosi fan tutte and Mother Marie in Poulenc’s Dialogues of the Carmelites.

Concert work includes solo work with the Rochester Oratorio Society, Rochester Philharmonic Orchestra, the Greater Lansing Symphony Orchestra, the Eastman School Symphony and the University of Richmond Orchestra and Choirs. She has presented recitals in the Richmond area, including performances at the Virginia Museum of Fine Arts. She teaches voice at the University of Richmond, where she performs regularly with the voice faculty quartet; in addition, she is on faculty with the Virginia Commonwealth University Community School for Performing Arts. She has studied with Marcia Baldwin, Meredith Zara, Ethel Armeling, and Ellen Faull. A graduate of Michigan State University, she earned the Master of Music degree in Vocal Performance and Literature from the Eastman School of Music, where she also earned the Performer’s Certificate in Voice.

Jeffrey Riehl, a native of central PA, is Assistant Professor of Music at the University of Richmond where he directs the choral program and teaches a variety of music courses for the general student. As a singer, Riehl has performed with Robert Shaw, the early music consort Affetti Musicali, the Eastman Collegium Musicum and lutenist Paul O’Dette, the Dickinson College Choir, the Lebanon Valley College Chorus, the Bucks County Choral Society, the Leba-
non County Choral Society, the Westminster Choir, and the Children’s Miracle Network Annual Messiah Sing. He is active as a guest conductor, clinician, and adjudicator and has recorded for Chesky Records as a member of the Westminster Choir.

Riehl is an active scholar with particular interests in eighteenth-century Viennese sacred music and the nineteenth-century German lied. He is currently editing the unpublished songs of Fanny Mendelssohn Hensel and is preparing a comprehensive guide to the sacred works of W. A. Mozart.

Prior to joining the UR faculty, he held faculty appointments at Nazareth College of Rochester, Westminster Choir College, and Lebanon Valley College in Pennsylvania. Riehl was Artistic Director of the highly-acclaimed Lancaster Chamber Singers, the Ephrata Cloister Chorus, and Conductor of the Lebanon County Choral Society.

Riehl earned the Doctor of Musical Arts in Conducting at the Eastman School of Music, the Master of Music in Choral Conducting at Westminster Choir College, and the BS in Music Education at Lebanon Valley College. His principal conducting study has been with Joseph Flummerfelt, Frauke Haasemann, Robert Shaw, Helmhut Rilling, Donald Neuen, and William Weinert; voice study with Thomas Houser, Carol Webber, Ruth Drucker, Oren Brown, and Marvin Keenze; he has also studied Movement with Elaine Summers as well as the Alexander and Feldenkrais Techniques. He is married to Suzanne Riehl and they have two children.

James Riley Smith has appeared with Virginia Opera, Opera Memphis, Southern Opera Theatre, in roles such as Sharpless, Madama Butterfly; Count Almaviva, Le Nozze di Figaro; Guglielmo, Così fan Tutte; Marcello, La Bohème; and Lescaut, Manon as well as numerous comprimario roles. Last season he sang the title role in Puccini’s Gianni Schicchi with the VCU Opera Theater and also appeared with the Richmond Symphony singing Aaron Copland songs. This is his second appearance with Affetti Musicali, having performed Carissimi’s Jeptha with them here two seasons ago. He has sung in concert as a guest artist at the National Cathedral and the French Embassy in Washington, D.C. and has performed extensively in Germany and the Middle East. A veteran musical theatre performer, he has played such roles as Papa Charlie, Shenandoah; Archibald Craven, The Secret Garden; Michael, I Do, I Do. He is currently portraying the role of Father (God) in Swift Creek Mill Playhouse’s production of Children of Eden by Stephen Schwartz. This past fall he debuted with Virginia Opera as the Prince in Gounod’s Romeo et Juliette. He teaches on the voice faculties of Virginia Commonwealth University and the University of Richmond.

Kenneth Merrill is currently on the faculty of the Juilliard School Vocal Arts Department, where he often acts as musical director of productions of the Juilliard Opera Theatre. He is also on the faculty of the Manhattan School of Music where he teaches classes in song repertoire, accompanying, and vocal-instrumental ensemble.

He has been associated with the Aspen Music Festival since 1980, and currently acts as head coach in charge of musical preparation for the Aspen Opera Theatre Center, where he shares responsibilities with director Edward Berkeley. In 1998 he began another summer association, acting as head of music preparation for the Voice Program led by Marlena Malas.
at the Chatauqua Institution.

As pianist, he has appeared in concert with Gérard Souzay, Anna Moffo, Robert Merrill, Eleanor Steber, James King, Jan DeGaetani, John Aler, Neil Rosenshein, Paul Groves, Charlotte Hellekant, Ruth Golden, Faith Esham, Anthony Dean Griffey, and Jeanette Thompson. At present he is involved in recording the songs of Pauline Viardot with soprano Ruth Golden, for release on the Koch label later this year.

As conductor of opera, he has led productions of Britten's *The Burning Fiery Furnace*, and *The Beggar's Opera*, Mozart's *The Impresario*, Handel's *Acis and Galatea*, Monteverdi’s *L’Incoronazione di Poppea*, and most recently, Caballi’s *La Calisto*, with the Juilliard Opera Theatre.

As harpsichordist and organist, he has appeared in many concerts of early music, particularly with the Baroque performance ensemble Affetti Musicali, which he helped to found in 1992. He has performed continuo in many operas by Handel and in almost all operas by Mozart and Rossini that call for continuo.

In 1995 he was head of musical preparation and played harpsichord continuo for the Houston Grand Opera production of Rossini’s *La Centerentola*, with Cecilia Bartoli in the title role. This performance has been released on London CD and Video. In 1996 he was head of musical preparation for the Houston production of Mozart’s *The Magic Flute*.

Merrill, a native Arkansas, received his Bachelor of Music degree from the University of Arkansas, where he studied piano with Jerome Rappaport. He then received his Master of Music degree from the Juilliard School in 1975, studying piano with Josef Raieff and accompanying and opera with Martin Isepp. He also studied chamber music with Antonio Janigro at the Mozarteum in Salzburg and song interpretation with Gérard Souzay and Dalton Baldwin at the Festival in Aix-en-Provence.

Andrew Maginley graduated from the Mannes College of Music, New York with a Masters degree in historical performance, having studied the lute with Patrick O'Brien. In 1995 a Fulbright scholarship was awarded to him to study independently with Stephen Stubbs in Bremen, Germany, where Mr. Maginley currently resides. Mr. Maginley has performed as a soloist and continuo player in festivals and live radio broadcasts throughout Europe. He has recorded with Piori Musica Barockorchester Bremen (Wolfgang Helbich, Director), Teatro linco (Stephen Stubbs, Director) and the Lanziter Opera Company.

Jay Elfenbein, completed his Artist’s Diploma from the Juilliard School in 1985 and has been performing with Early Music ensembles in the New York area for the past ten years. As well as Affetti Musicali, Elfenbein is also a member of the Ivory Consort and has played with The Artek Ensemble, The Classical Band, The Fairfield Period Ensemble, and the 18th Century Ensemble. He has studied with Mr. Michael Willens and Miss Martha McGaughey and has coached with Miss Mary Springfels. Also a composer, Mr. Elfenbein’s works have recently been performed at the American Festival of Microtonal Music in New York City. Mr. Elfenbein has performed for Sony Classics.
GEORGE M. MODLIN CENTER FOR THE ARTS
SCHEDULE OF EVENTS
Ticket information: 289-8980

James River Brass *
Mike Davison, trumpet
Jon Mela, trumpet
Amy Roberts, French horn
Mark La Fratta, trombone
David Townsend, tuba
Saturday, February 21, 1999, 8 pm
Camp Concert Hall, Booker Hall of Music

Junior Recital
Kristen Alexander, voice *
Steve Ahearn, clarinet
Friday, February 26, 8 pm
Perkinson Recital Hall

Senior Recital
Denise Roberts, piano *
Saturday, February 27, 8 pm
Perkinson Recital Hall

San Jose Taiko
Monday, March 1, 1999, 8 pm
Tuesday, March 2, 1999, 8 pm
Alice Jepson Theatre

Chorovaya Akademia
Wednesday, March 3, 1999, 8 pm
Camp Concert Hall, Booker Hall of Music
Sponsored by the E. Rhodes and Leona B. Carpenter Foundation

Faculty and Guest Recital
Hope Erb, piano *
Rebecca Carrington, cello
Sunday, March 14, 7 pm
Perkinson Recital Hall

Celtic Roots
Hesperus and Bonnie Rideout, Scottish fiddler
Tuesday, March 16, 1999, 8 pm
Camp Concert Hall, Booker Hall of Music

* Free, no tickets required