

University of Richmond

UR Scholarship Repository

Music Department Concert Programs

Music

2-11-2012

Senior Recital: Nathan Riehl, tenor

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, "Senior Recital: Nathan Riehl, tenor" (2012). *Music Department Concert Programs*. 1113.

<https://scholarship.richmond.edu/all-music-programs/1113>

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.



3 3082 01189 4259

THE UNIVERSITY OF RICHMOND
DEPARTMENT OF MUSIC

Presents

NATHAN RIEHL, *tenor*
SENIOR RECITAL

Assisted by

Dr. Joanne Kong, *piano*

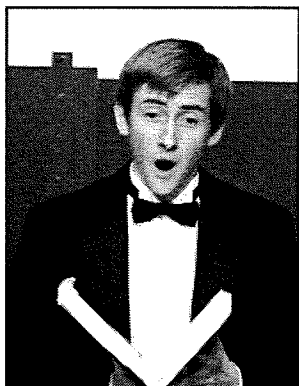
Dr. Jeffrey Riehl, *tenor*

Ms. Suzanne Riehl, *harpsichord*

Ms. Emily Riehl, *alto*



February 11, 2012
4:00 p.m.
PERKINSON RECITAL HALL



Nathan is a senior Biology major and has studied voice with Dr. Jennifer Cable and coached with Dr. Joanne Kong for all four years of his career at the University of Richmond. He is a member of Schola Cantorum and the Octaves, is a recipient of the Quincy Cole Memorial Scholarship for Voice, and has performed scenes from W. A. Mozart's *Così fan tutte* with fellow students. Passionate about a variety of musical styles, he is excited to perform

repertoire from the German Lieder and French chanson traditions, and is most thrilled to perform works of Monteverdi with his family. Hobbies include serenading lovely ladies with his guitar, songwriting, StumbleUpon, and spending time with his friends and apartment mates. Nathan will spend the summer doing research and hopes to pursue music professionally post-graduation.

Program

NATHAN RIEHL, *tenor*

Assisted by

Dr. Joanne Kong, *piano*

Dr. Jeffrey Riehl, *tenor*

Ms. Suzanne Riehl, *harpsichord*

Ms. Emily Riehl, *alto*

Frühlingsglaube

An Silvia

An die Musik

Der Musensohn

Der Jüngling an der Quelle

Franz Schubert

(1797-1828)

Cinq melodies populaires grecques

Le réveil de la mariée

Là-bas, vers l'église

Quel gallant m'est comparable?

Chanson des cueilleuses de lentisques

Tout gai!

Maurice Ravel

(1875-1937)

Gira il nemico insidioso amore

Eccomi pronta ai baci

Claudio Monteverdi

(1567-1643)



Please silence cell phones, digital watches, and paging devices before the concert.

MAURICE RAVEL (1875-1937)

The son of a Basque mother and Swiss father, Ravel was encouraged in music from a young age by his father, an amateur pianist and engineer. In 1889 he gained admission to the Paris Conservatoire, and in 1891 won first prize in a piano competition. He began studying composition with Gabriel Fauré in 1897, whose work exerted a significant influence on his technique and musicianship. Over the next several years Ravel encountered many failures, including five failed attempts to win the prestigious Prix de Rome. The charming *Cinq Mélodies populaires grecques* were composed around this time and represent a style that is purely Ravel, with a hint of Mediterranean flavor.

Le réveil de la mariée

("The awaking of the bride")

Wake up, wake up, pretty partridge.
Open your wings to the morning.
Three beauty spots have set my heart
on fire.
See the ribbon, the golden ribbon I
bring you
To tie round your hair.
If you want, my beauty, come let's
be married:
In our two families, all are kindred.

Là-bas, vers l'église

("Over there, near the church")

Over there, near the church,
Near the church of Saint Sideros
The church, O Holy Virgin,
The church of Saint Constantine
They are gathered, assembled in
infinite number,
In the world, O Holy Virgin,
All the bravest in the world!

Quel galant m'est comparable?

("What gallant can compare with me?")

What gallant can compare with me?
Among those seen passing by?
Tell me, Lady Vassiliki?
See, hung on my belt,
Pistols and a sharp sword...
And it is you whom I love!

**Chanson des cueilleuses
de lentisques**

("Song of the girls collecting mastic")

O joy of my soul,
Joy of my heart, treasure so dear to me;
Joy of the soul and of the heart,

You whom I love passionately
You are lovelier than an angel.
O when you appear, angel so sweet

Tout gai! ("All merry!")

All merry,
Ha! all merry;
Beautiful legs, tireli that dance
Beautiful legs, the pottery dances,
Tra-la-la.

Before our eyes,
Like a beautiful blonde angel,
In the bright sunlight
Alas! all our poor hearts sigh!

CLAUDIO MONTEVERDI (1567-1643)

Arguably the most important musician in late 16th- and early 17th-century Italy, Claudio Monteverdi was instrumental in ushering in the transition of musical style from that of the Renaissance to the Baroque period. Monteverdi published his first collection, the three-voice *Sacrae cantiunculae*, at the tender age of 15 and would continue to produce both sacred and secular works. His musical prowess as a composer, singer, and instrumentalist would lead to appointments in Mantua and Venice. Book VIII of his madrigals, including "Gira il nemico insidioso Amore," was completed late in his career (1638) and written over a 30-year period. The dramatic "Eccomi pronta ai baci" came earlier in his Venetian career (1619).

Gira il nemico insidioso Amore

("The enemy insidious Love")

The enemy, insidious Love, is encircling
the citadel of my heart.
Take action quickly, for he is not far
from here,
Weapons in hand!

Let us not allow him to approach,
lest he climb
the weak wall,
but let us sally forth boldly;
saddle your horses!

These are no fictitious weapons, for
he is coming near
the curtain wall with the main part
of his army.
Take action quickly, for he is not
distant from here;
everyone at his post!

He intends to attack the bulwark
of my eyes
with a daring charge.
Take action quickly, for he is here,
and no mistake;
everyone mount!

There is no more time, alas, for all
at once he
has captured my heart.
Take to your heels, escape as you
can escape
by running!

My heart, there is no use fleeing, you
are dead and the slave
of an arrogant tyrant,
for the conqueror, who is already
within the gates,
shouts: "Burn and kill!"

Eccomi pronta ai baci

("Here I am, ready for kisses")

Here I am, ready for kisses;
Kiss me, my Ergasto,
But kiss in such a way
That of your biting teeth
No trace will remain on my face;
So that others will not point me out, and
See in it my naughtiness and your kisses.
Ah! you bite and do not kiss,
You have marked me, Ah! Ah!
May I die if ever I kiss you again!

*Many thanks to Dr. Kong and Dr. Cable
for their musical guidance
and to my family and friends
who have supported me throughout the years.*

