Kennesaw State University
School of Music

Senior Recital

Kate Chastain, mezzo-soprano
Brenda Brent, piano

Sunday, December 6, 2015
6:00 p.m.
Music Building Recital Hall
Fifty-eighth Concert of the 2015-16 Concert Season
I.
ALESSANDRO SCARLATTI (1659-1725)
Se Florindo è fedele (Contini)

STEFANO DONAUDY (1879-1925)
Cuor mio, cuor mio non vedi (Alberto Donaudy)

WOLFGANG AMADEUS MOZART (1756-1791)
Voi che sapete
from The Marriage of Figaro

II.
ERNEST CHAUSSON (1855-1899)
Les Papillons (Gautier)

JOHANN-PAUL MARTINI (1741-1816)
Plaisir d’amour (de Florian)

AMBROISE THOMAS (1811-1896)
Connais Tu Le Pays
from Mignon

III.
ROBERT SCHUMANN (1810-1856)
Frauenliebe und Leben (Chamisso)
   i. Seit ich ihn gesehen
   ii. Er, der Herrlichste von Allen
   iii. Ich kann’s nicht fassen, nicht glauben
   iv. Du Ring an meinem Finger

IV.
JOSEPH HAYDN (1732-1809)
My Mother Bids Me Bind My Hair (Hunter)
The Mermaid’s Song

This recital is presented in partial fulfillment of requirements for the degree Bachelor of Music in Music Education.
Ms. Chastain studies voice with Eileen Moremen.
Se Florindo è fedele (Domencio Flippo Contini)  l  Alessandro Scarlatti

Born to a poor family in Sicily, Scarlatti became an extremely influential composer in the Baroque era and is known as the founder of the Neapolitan School of Opera. Throughout his career, Scarlatti composed over forty operas, seven sonatas, nine oratorios, and sixty-five cantatas. Se Florindo è Fedele is an aria from the opera La donna ancora è Fedele. The character in the opera is a man, but this song was published as a non-specific gender. Speaking to my friends about my lover, Florindo, I explain that if he is faithful, then I will surely fall in love with him. But if he is unfaithful, then I will guard my heart.

Cuor mio, cuor mio non vedi (Alberto Donaudy)  l  Stefano Donaudy

Stefano Donaudy was an Italian composer whose career thrived in Naples. By the age of 30 he had composed four operas and numerous Italian romantic songs. Stefano often worked with his brother Alberto to create many different works, one of which being Cuor mio, cuor mio non vedi. It is a canzonetta, which means a short, light vocal piece that is in the style of the 17th century. In this piece, the singer, a man, has seen a gorgeous woman and he cannot help but fall in love with her. However, he fears falling in love again, because his heart has been broken before.

Voi che sapete (Lorenzo da Ponte)  l  Wolfgang Amadeus Mozart

Mozart, a child prodigy who grew up in the royal courts, was always in the public eye. Mozart was a quintessential opera composer of the Classical period. Voi che sapete is from The Marriage of Figaro and is sung by Cherubino, a young pubescent page of the court who falls in love with every woman he meets. Eventually the court becomes annoyed with Cherubino and sends him off to the army which he desperately wants to avoid. Cherubino then goes to the Countess and Susanna to tell them his fate and is then asked to perform one of his love songs he has written, Voi che sapete.

Les Papillions (Gautier)  l  Ernest Chausson

Chausson was a French Romantic composer who began his music career a little later than the average professional musician. Chausson, originally a lawyer, became barrister for the Court of Appels to please his father but after attending Wagner’s Tristan and Isolde, he was inspired, and in 1879 he
enrolled in the Paris Conservatory where he studied under Jules Massenet and Cesar Frank. Some of his larger works include *Poème de l’amour et de la mer* for solo voice and orchestra, *Poème* for solo violin and orchestra, as well as *Sept Mélodies: Opus 2*, where the song *Les Papillions* originates.

**Plaisir d’amour** (Jean-Pierre Claris de Florian)  ||  Johann-Paul Martini

*Plaisir d’amour* is a romance song that was composed in 1784 and published in 1785 as a supplement to the novella *Célestine*. Martini was a German composer, but he spent much of his career in France which influenced many of his works. Romance songs developed from the troubadours who sang about courtly love. These were compositions that contained very little musical interaction between the voice and piano, thus the piano serves completely subordinate to the vocal line. *Plaisir d’amour* centers around a man who has had his heart broken by a woman named Sylvia and he urges people to remember that the pleasures of love last only a moment, but the sorrows of love last a lifetime.

**Connais Tu Le Pays** (Jules Barbier and Michael Carre)  ||  Ambroise Thomas

*Connais Tu Le Pays* is from Ambroise Thomas’ opera *Mignon* (1866). This opera is about a young woman who is kidnapped as a little girl by gypsies and later finds her long lost family and home. The opera has three acts, and *Connais Tu Le Pays* occurs in Act 1. In this aria, Mignon is talking to Wilhelm Meister and explains how she longs for a better life. In the previous scenes, Wilhelm and Lothario—a minstrel and Mignon’s long lost father, unbeknownst to them both—came to her rescue and buy her freedom from the gypsies without having a clue who she is. She dreams of a big house where orange trees bloom and life is simple. In the final act, the audience realizes that Mignon was actually thinking about her childhood which she believed was just a dream.

**Frauenliebe und Leben** (Adalbert von Chamisso)  ||  Robert Schumann

*Frauenliebe und Leben*, opus 42 (Woman’s Life and Love) composed in 1810 with text by Chamisso, is an eight piece song cycle that was written to honor Schumann’s wife Clara and serves as a symbol of their love. This cycle can be divided into two parts. Part one consists of the woman transitioning from a teenager to a young adult and falling deeply in love, and ends with the woman becoming engaged to the man of her dreams, signifying her reach to a mature woman. Part two consists of the woman’s wedding day, her pregnancy, the
birth of her child, and then concludes with the death of her beloved husband. Clara Schumann was a fantastic musician in her own right and she was the primary breadwinner for her family. Her husband died at forty-six years of age, leaving her to raise their eight children alone, very similar to the fate of the woman in the cycle written sixteen years before her husband’s death.

My Mother Bids Me Bind My Hair (Anne Hunter) | Joseph Haydn

The Mermaid’s Song

My Mother Bids Me Bind My Hair is the first of Haydn’s six original canzonettas, with text by Ann Hunter. In this song, Lubin is away and the woman does not to want to do anything but sit and weep while awaiting his return. The Mermaid’s Song, however, is a fun and playful tune that is reminiscent of a sea shanty and is the second of Haydn’s canzonettas. Haydn was a classical composer whose works varied from church music to operas to symphonies and chamber music. He often worked with poet Ann Hunter who was the wife of his London surgeon. Together they created over nine English songs including The Mermaid’s Song, Fidelity, Pleasing Pain, and The Spirit’s -Song. Hunter also wrote the libretto for The Creation.
Kate Chastain is a native of Cobb County and currently serves as the Choral Scholar at St. Benedict’s Episcopal Church in Smyrna. As the Choral Scholar, Chastain helps lead the Children’s and Adult Parish Choirs and Children’s Hand-bell Choir. She also conducts numerous works for the Parish Choir ranging from Anton Bruckner’s *Locus Iste* to Gabriel Faure’s *Cantique de Jean Racine* with cello and piano.

Ms. Chastain has been a soloist for the Mu Phi Epsilon National Fraternity and a member of Kennesaw State University’s Chamber and Women’s Choirs. Also at KSU, Chastain serves as the two term treasurer of KSU’s chapter of American Choral Director’s Association. During the summer, Ms. Chastain is a member of the Cobb Summer Singers under the direction of Lynn Swanson.

In addition to the many choirs she is a part of, Kate has developed her own private voice studio where she provides lessons to adolescent voices ranging from middle school through high school. Ms. Chastain would like to give a special thank you to all the music educators she has had the pleasure of learning under throughout her journey, and hopes to one day inspire her students as much as her teachers inspired her.
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Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.

Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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