Kennesaw State University
College of the Arts
School of Music

presents

Junior Recital

Alex Trull, tenor
Brenda Brent, piano

Saturday, November 9, 2013
7:00 p.m
Music Building Recital Hall

Thirty-sixth Concert of the 2013-14 Concert Season
Program

I
G. F. HANDEL (1685-1759)
*Where'er you walk* (Semele)

II
JOHANNES BRAHMS (1833-1897)
*Dein blaues Auge* (Groth)

LUDWIG VON BEETHOVEN (1770-1827)
*An die Geliebte* (Stoll)

ROBERT SCHUMANN (1810-1856)
*Dein Angesicht* (Heine)

*Widmung* (Rückert)

III
GABRIEL FAURE (1845-1924)
*Lydia* (Leconte de Lisle)
*Ici bas* (Sully-Prudhomme)

IV
MICHAEL HEAD (1900-1976)
*Money O* (Davies)

THOMAS DUNHILL (1877-1946)
*Cloths of Heaven* (Yeats)

MICHAEL HEAD
*When I Think Upon the Maidens* (Ashbrooke)

V
GAETANO DONIZETTI (1797-1848)
*Una furtiva lagrima* (*L'elisir d'amore*)

This recital is presented in partial fulfillment of requirements for the degree Bachelor of Music in Performance.
Mr. Trull studies voice with Jana Young.
George Frideric Handel was a German-born, Baroque composer famous for his operas, oratorios, anthems and organ concertos. Born in a family indifferent to music, Handel received critical training in Halle, Hamburg and Italy before settling in London (1712) as a naturalized British subject in 1727. By then he was strongly influenced by the great composers of the Italian Baroque and the middle-German polyphonic choral tradition.

The following aria is from Semele, written in 1743 and was originally offered as an oratorio. It is in three acts and based on the classical myth of Semele, the mother of Dionysus, the God of Wine.

Where'er you walk (Semele)

Where'er you walk
Cool gales shall fan the glade
Trees where you sit
shall crowd into a shade
Where'er you turn your eyes

Where'er you tread
the blushing flowers shall rise
and all things flourish

Where'er you walk
Cool gales shall fan the glade
Trees where you sit
shall crowd into a shade

Born in Hamburg into a Lutheran family, Johannes Brahms (1833-1897) spent much of his professional life in Vienna, Austria, where he was a leader of the musical scene. In his lifetime, Brahms popularity and influence were considerable; following a comment by the nineteenth-century conductor Hans von Bülow, he is sometimes grouped with Johann Sebastian Bach and Ludwig van Beethoven as one of the "Three Bs."
Putting Brahms on a direct line from Beethoven. Brahms wrote the next song, “Dein blaues Auge “ (1871) as the last song of Opus No. 59 with poetry by Klaus Groth. Groth was born at Heide, in Ditmarsh, the western part of the Duchy of Holstein. After studying at the normal school in Tondern (1838–1841), he became a teacher at the girls school in his native village, devoting his spare time to the study of philosophy, mathematics, and the natural sciences. But in 1847, he went to Kiel to qualify for a higher educational post. Ill health interrupted his studies, and he retired to the island of Fehmarn, in the Baltic Sea, where he remained five years, and where most of his poems were written.

Dein blaues Auge

Dein blaues Auge hält so still,  
Ich blicke bis zum Grund.  
Du fragst mich, was ich sehen will?  
Ich sehe mich gesund.

Es brannte mich ein glühend Paar,  
Noch schmerzt das Nachgefühl;  
Das deine ist wie See so klar  
Und wie ein See so kühl.

Your blue eyes keep so still,  
that I can gaze upon their very depths  
you ask me, what do I want to see  
I see my own well-being.

A glowing pair burned me once  
the scar still hurts, still hurts.  
yet your eyes are like the sea so clear  
and like the sea, so cool and detached.

LUDWIG VAN BEETHOVEN  
(1770-1827)

Ludwig van Beethoven was a German composer and pianist. A crucial figure in the transition between the Classical and Romantic eras in Western art and music, he remains one of the most famous and influential of all composers. His best known compositions include 9 symphonies, 5 concertos for piano, 32 piano sonatas, and 16 string quartets. He also composed other chamber music, choral works including the celebrated Missa Solemnis, and songs. Beethoven’s love life was hampered by class issues. In late 1801 he met a young countess, Julie Guicciardi through the Brunsvik family, at a time when he was giving regular piano lessons to Josephine Brunsvik. Beethoven mentions his love for Julie in a November 1801 letter to his boyhood friend, Franz Wegeler, but he could not consider marrying her, due to the class difference. Beethoven later dedicated to her his Sonata No. 14, now commonly known as the "Moonlight" Sonata. Joseph Ludwig Stoll was born in Vienna seven years after Beethoven. He was a poet, scholar and son of the director at the Vienna Hofburgtheater, Maximilian Stoll.

An die Geliebte (Stoll)

O daß ich dir vom stillen Auge  
In seinem liebevollen Schein  
Die Träne von der Wange sauge,  
Eh sie die Erde trinket ein!

O, if only from your quiet eye  
in its love-filled gleam  
I might drink the tears from your cheeks  
before the earth drinks them in

Wohl hält sie zögernd auf der Wange  
Und will sich heiß der Treue weihn.  
Nun ich sie so im Kuß empfange,  
Nun sind auch deine Schmerzen mein

Well do they hesitate on your cheeks  
as if to sanctify warmly its fidelity  
now I receive it in this kiss  
now are your pains mine-yes mine
Robert Schumann, sometimes known as Robert Alexander Schumann, was a German composer and influential music critic. He is widely regarded as one of the greatest composers of the Romantic era. Schumann left the study of law to return to music, intending to pursue a career as a virtuoso pianist. He had been assured by his teacher Friedrich Wieck that he could become the finest pianist in Europe, but a hand injury ended this dream. Schumann then focused his musical energies on composing. Heinrich Heine (1797-1856) was born in Duesseldorf and died in Paris following a distinguished career as a poet, journalist, and literary critic. He is considered to be one of the most significant German poets of the 19th century whose poetry was set to music by both Schumann and Schubert as well as others.

**Dein Angesicht** (Heinrich Heine)

Dein Angesicht so lieb und schön,  
Das hab' ich jüngst im Traum gesehen,  
Es ist so mild und engelgleich,  
Und doch so bleich, so schmerzenreich.

Und nur die Lippen, die sind rot;  
Bald aber küßt sie bleich der Tod.  
Erlöschen wird das Himmelslicht,  
Das aus den frommen Augen bricht.

Your face so loveable and fair  
I saw it recently in a dream  
It is so mild and angelic  
And yet so pale, so pale with pain.

and only your lips are red  
but soon Death will kiss the pale  
Out will go the heavenly light  
that reflects out from your innocent eyes.

Poet, Franz Rückert (1788-1866), was born in Schweinfurt and was the eldest son of a lawyer. He was educated at the local Gymnasium and at the universities of Würzburg and Heidelberg. Rückert was master of thirty languages and made his mark chiefly as a translator of Oriental poetry and as a writer of poems conceived in the spirit of Oriental masters.

**Widmung**

Du meine Seele du mein Herz,  
Du meine Wonnt', o du mein Schmerz,  
Du meine Welt, in der ich lebe,  
Mein Himmel du, darin ich schwebe,  
O du mein Grab, in das hinab  
Ich ewig meinen Kummer gab!

Du bist die Ruh, du bist der Frieden,  
Du bist der Himmel, mir beschieden.

Daß du mich liebst, macht mich mir wert,  
Dein Blick hat mich vor mir verklärt,  
Du hebst mich liebend über mich,  
Mein guter Geist, mein beßres Ich.

You my soul, you my heart  
You my bliss, o you my pain  
You the world in which I live  
You my heaven, in which I float  
O you my grave, into which  
I eternally cast my grief!

You are rest, you are peace  
You are bestowed upon me from heaven  
That you love me makes me worthy of you;  
Your gaze transfigures me;  
You raise me lovingly above myself,  
My good spirit, my better self.
Gabriel Fauré was a French composer, organist, pianist and teacher. He was one of the foremost French composers of his generation, and his musical style influenced many 20th-century composers. Among his best-known works are his Pavane, Requiem, nocturnes for piano and the songs "Après un rêve" and "Clair de lune". Although his best-known and most accessible compositions are generally his earlier ones, Fauré composed many of his greatest works in his later years, in a harmonically and melodically much more complex style. Charles Marie René Leconte de Lisle (1818–1894) was a French poet of the Parnassian movement, a school of French poets of the latter half of the 19th century.

Lydia

Lydia sur tes roses joues, on your rosy cheeks
Et sur ton col frais et si blanc, and on your neck, so fresh and white
Que le lait, coule étincelant Flow sparkingly
L’or fluide que tu dénoues; the fluid golden tresses which you loosen

Le jour qui luit est le meilleur, this shining day is the best of all
Oublions l’éternelle tombe. let us forget the eternal flame
Laisse tes baisers de colombe let your kisses, kisses of a dove
Chanter sur tes lèvres en fleur. sing on your blossoming lips

Un lys caché répand sans cesse a hidden lily spreads unceasingly
Une odeur divine en ton sein; a divine fragrance on your breast
Les délices comme un essaim numberless delights
Sortent de toi, jeune déesse. emanate from you, young goddess

Je t’aime et meurs, ô mes amours. I love you and die, oh my love
Mon âme en baisers m’est ravie! kisses have carried away my soul
O Lydia, rends-moi la vie, Oh Lidia, give me back life
Que je puisse mourir toujours! that I may die, forever die

René François Armand (Sully) Prudhomme (1839-1907) was a French poet and essayist, winner of the first Nobel Prize in Literature, in 1901. Born in Paris, Prudhomme originally studied to be an engineer, but turned to philosophy and later to poetry. Some of his most famous poems that were also set by Faure are “Au bord de l’eau” and “L’automne”.

Ici-bas

Ici-bas. Down here
tous les lilas meurent, All the lilacs die
Tous les chants des oiseaux. All the songs of birds
sont courts. Are short.
Je rêve aux étés qui demeurent.
Toujours!

Ici-bas,
les lèveres effleurent.
Sans rien laisser
de leur velours.
Je rêve aux baiser qui demeurent
Toujours!

Ici-bas.
tous les hommes pleurent.
Leurs amitiés.
Leurs amours.
Je rêve aux couples qui demeurent.
toujours!

I dream of summers that last
Forever!

Down here
Lips touch briefly
leaving nothing
Of their velvet.
I dream of kisses that last
Forever!

Down here
Everyone weeps
About their friendships
or their loves
I dream of kisses that last
Forever!

Michael Head
(1900-1976)

Money O

When I had money, money, O!
I knew no joy til I went poor;
For many a false man as a friend
Came knocking all day at my door.

Then felt I like a child that holds
A trumpet that he must not blow
Because a man is dead; I dared
Not speak to let this false world know.

Much have I thought of life, and seen
How poor men's hearts are ever light;
And how their wives do hum like bees
About their work from morn till night.

So, when I hear these poor ones laugh,
And see the rich ones coldly frown
Poor men, think I, need not go up
So much as rich men should come down.

When I had money, money, O!
My many friends proved all untrue;
But now I have no money, O!
My friends are real, though very few.

Thomas Dunhill
(1877-1946)

Thomas Dunhill was a prolific English composer of chamber music, symphonic works, songs, as well as three children's cantatas. He also wrote several music history volumes, including a critical edition of Arthur Sullivan's comic operettas. Dunhill set William Butler Yeats poetry in a song cycle entitled “The Wind Among the Reeds” for tenor and orchestra as well as the following beautiful love poem in which the poet expresses his desire to “spread my dreams under your feet;”

**Cloths of Heaven**

Had I the heavens' embroidered cloths,
Enwrought with golden and silver light,
The blue and the dim and the dark cloths
Of night and light and the half-light,
I would spread the cloths under your feet:
But I, being poor, have only my dreams;
I have spread my dreams under your feet;
Tread softly because you tread on my dreams.

**When I think upon the Maidens** (Philip Ashbrooke)

When I think upon the maidens
Whom I swore to love for aye,
Cynthia, Doris and her cousin,
There are still another dozen. Ah!...
Debts my heart can never pay.

Do they scorn me now I wonder,
Did they take it as a game?
Flora, Olive and the others,
How I hated all their brothers! Ah!...

Fickle Cupid you're to blame!

Years have passed and yet I'm single,
Torn and undecided still,
Clara, Mabel, what a vision!
I can't come to a decision,
And I hope I never will
Gaetano Donizetti was born in Bergamo, Italy on November 29, 1797. He, along with Vincenzo Bellini and Gioachino Rossini, are the leading composers of bel canto opera.

Donizetti received rigorous training in the art of fugue and counterpoint at the Lezioni Caritatevole school in Bergamo. He also studied composition with Simon Mayr, an internationally successful opera composer at the time. It was not until 1830 that Donizetti became well known when his opera Anna Bolena was premiered in Milan. L'elisir d'amore, a comedy produced in 1832, came after Anna Bolena and is recognized as one of the 19th century opera buffa masterpieces.

Una furtiva lagrima (from L'elisir d'amore)
From Act II, Scene 2

Nemorino thinks that his sudden success with the girls of the village is because he has taken Dr. Dulcamara’s elixir. He doesn't know yet, as they do, that he is about to inherit great wealth. As he wanders away from the village dance he only knows that Adina seemed distressed, and that he would gladly die if he could hold her in his arms.

Una furtiva lagrima
negli occhi
suoi spunto:
Quelle festose giovani
invidiar sembro.
Che piu cercando io vo?
M’ama! Si,
m’ama, lo vedo.
Un solo istante i palpiti
del suo bel cor sentir!
I miei sospiri,
confondere per poco a’ suoi sospiri!
Cielo! Si puo morir!
Di piu non chiedo, non chiedo.
Ah, cielo! Si puo! Si, puo morir!
Di piu non chiedo, non chiedo.
si puo morir! Si puo morir d’amor.

A single furtive tear
from her eyes
sprang:
As if of those playful youths
envious she appeared to become.
What more need I look for?
Yes, she loves me.
I see it. I see it.
And my sighs became as one
fleeting with her sighs!
Her heart beating,
to feel, our sighs confounded as one.
Oh, heavens! Yes I could die!
More I can’t ask, I can’t ask.
Yes I could die! If I could die of love.
I ask for nothing more.
Yes, I could die of love!
School of Music Faculty and Staff

Interim Director
Michael Alexander

Woodwinds
Cecilia Price, Flute
Todd Skitch, Flute
Christina Smith, Flute
Elizabeth Koch Tiscione, Oboe
Dane Philipsen, Oboe
John Warren, Clarinet
Laura Najarian, Bassoon
Sam Skeleton, Saxophone

Brass and Percussion
Doug Lindsey, Trumpet
Lester Walker, Jazz Trumpet
Jason Eklund, Horn
Thomas Witte, Horn
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
Bernard Flythe, Tuba/Euphonium
Michael Moore, Tuba
Justin Chesarek, Jazz Percussion
John Lawless, Percussion

Strings
Helen Kim, Violin
Kenn Wagner, Violin
Catherine Lynn, Viola
Allyson Fleck, Viola
Charae Krueger, Cello
Douglas Sommer, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar
Trey Wright, Jazz Guitar
Marc Miller, Jazz Bass

Ensembles & Conductors
Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Oral Moses, Gospel Choir
Russell Young, Opera & Musical Theatre
Eileen Moremen, Opera
Michael Alexander, Orchestras
Charles Laux, Orchestras
John Culvahouse, Wind Ensembles
David T. Kehler, Wind Ensembles
Wes Funderburk, Jazz Ensembles
Sam Skeleton, Jazz Ensembles
Justin Chesarek, Jazz Combos
Marc Miller, Jazz Combos
Trey Wright, Jazz Combos

Voice
Carolyn Dorff
Adam Kirkpatrick
Eileen Moremen
Oral Moses
Leah Partridge
Valerie Walters
Jana Young
Russell Young, Vocal Coach

Piano
Judith Cole, Collaborative Piano
Robert Henry

Music History & Appreciation
Drew Dolan
Edward Eanes
Doug Lindsey
John Marsh
Katherine Morehouse
Harry Price
Trey Wright

Music Education
Janet Boner
Kathleen Creasy
John Culvahouse
Margaret Grayburn
Charles Jackson
Charles Laux
Alison Mann
Angela McKee
Richard McKee
Harry Price
Terri Talley
Amber Weldon-Stephens

Music Theory, Composition & Technology
Judith Cole
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth
Jeff Yunek

Chamber Music
Allyson Fleck
Bernard Flythe
Charae Krueger
Catherine Lynn
Joseph McFadden
Harry Price
Kenn Wagner
John Warren
Soohyun Yun

Ensembles in Residence
Atlanta Percussion Trio
Faculty Jazz Parliament
Georgia Youth Symphony Orchestra & Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio

School of Music Staff
Julia Becker
Bob Becklean
Dominic Bruno
Steve Burton
David Daly
Susan M. Grant Robinson
Joseph Greenway
Dan Hesketh
June Mauser
Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

Connect with the School of Music

For more information about the School of Music, connect with us online at the websites below. Tweet at us during tonight’s concert from Morgan Hall’s Tweet Seats to connect with fellow concertgoers during the performance.

facebook.com/musicKSU    twitter.com/musicKSU    youtube.com/musicKSU
ksutv.kennesaw.edu/musicKSU    musicKSU.com

Please consider a gift to the Kennesaw State University School of Music.

http://community.kennesaw.edu/GiveToMusic

Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Monday, November 11
Jazz Combos

Tuesday, November 12
Wind Ensemble

Thursday, November 14,
Civil War Piano Performance, 7 pm

Friday, November 15 and Saturday, November 16
Opera: The Magic Flute

Saturday, November 16
Mixed Chamber Ensembles
10 am · 2 pm · 4:30 pm

Wednesday, November 20
Symphony Orchestra with Jeremy Denk, piano

Thursday, November 21
Philharmonic & Concert Band

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 770-423-6650 to request services.