Kennesaw State University
College of the Arts
School of Music

presents

Senior Recital

Tory Krynne Bethune, mezzo-soprano
Brenda Brent, piano

Friday, November 15, 2013
7:00 p.m
Music Building Recital Hall

Forty-second Concert of the 2013-14 Concert Season
Program

I

BENEDETTO MARCELLO (1686-1739)
Il Mio Bel Foco

II

JOHANNES BRAHMS (1833-1897)
from Zigeunerlieder
He, Zigeuner!
Kommt dir Manchmal

III

REYNALDO HAHN (1874-1947)
Si Mes Vers Avaient des Ailes

GABRIEL FAURÉ (1845-1924)
Automne

IV

GIAN CARLO MENOTTI (1911-2007)
Lullaby
from The Consul

RICKY IAN GORDON (b.1956)
Will There Really Be a Morning?

JOHN JACOB NILES (1892-1980)
Wayfaring Stranger

HAROLD ARLEN (1905-1986)
Somewhere Over the Rainbow
from The Wizard of Oz

This recital is presented in partial fulfillment of requirements for the degree Bachelor of Music in Music Education.
Ms. Bethune studies voice with Oral Moses.
Benedetto Giacamo Marcello was an Italian composer and writer. Born the son of a Venetian nobleman, he followed the typical career of the noblemen of his time and was admitted to the Maggior Consiglio (the “Major Counsil”) of the Republic of Venice. He was considered a musical nonprofessional of his time, largely because he didn’t follow the usual conventions of musical maestri in that he held no regular musical appointments (i.e. liturgical positions) and most of his musical compositions are undated. During the time in which Intorno al idol mio was written, Marcello desired a reform of singing style. He thought vocalists should abstain from frilly, obnoxious ornamentation. He wanted vocalists to be more concerned with the quality of their voice, rather than the acrobatics of their voice.

Il mio bel foco (quella fiamma)

Il mio bel foco
O lontano o vicino ch’esser poss’io
Senza cangiarmi mai tempi
pervoi, care pupille,
arerà sempre.

Quella fiamma che m’accende,
Piacone tonto all’alma mia,
Che giamaia s’estinguerà

E se il fato a voi mi rende
Vaghi rai del mio bel sole,

Altra luce ella non vuole
Névoler giamaia potrà

My ardent fire
No matter how far I am from you
My burning love for you
will never change or lessen,
I will desire your eyes always

This flame that sets me on fire
Pleases my soul so much,
That it can never be extinguished

And if fate would return me to you,
Your lovely eyes which are the beautiful
sun to me,
other eyes my soul does not want
Or ever could want

Johannes Brahms was a German Romantic composer. He is known as the successor to Renaissance and Baroque polyphonic composers in choral music. He was part of a group of composers called the St. Cecila Society. These composers, including Bruckner and Schumann, were forerunners in the neo-classicist movement in which composers would hearken back to the renaissance period in their compositions. This was in direct contrast to the seemingly more “progressive” composers of the Romantic Era such as Wagner and Berlioz. Brahms was also known as one of the first ethnomusicologists, because of his habit of studying and transcribing the ethnic music of cultures such as the gypsy culture in Hungary. The song cycle, Zigeunerlieder or “gypsy songs” are a direct result of one such study. In
"He, Zigeuner!," the lover is bidding the violin to play for him because of his unfaithful maiden, and in "Kommt dir manchmal," the lover is beseeching the beloved to never forget the vow they made to one another.

He, Ziguener! *(Zigeunerlieder)*

He, Zigeuner,
greife in die Saiten ein!
Spiel das Lied vom ungetreuen Mëgdelein!

Lass die Saiten weinen, klagen,
Ttraurig bange,
Bis die heiße Träne Netzetz diese Wange!

Hey, Gypsy,
strike up the violin!
Play the song of the unfaithful maiden!

Let the strings weep, lament,
sadly fearful,
Until the hot tears wet this face!

Kommt dir manchmal *(Zigeunerlieder)*

Kommt dir manchmal in den Sinn,
mein süßes Lieb,
Was du einst mit heil’gem Eide Mir gelobt?

Do you sometimes recall,
My sweet love,
What you once vowed to me With solemn oath?

Deceive me not, leave me not,
You don’t know, how much I love you, Love me as I love you,
Then God’s grace will shine on us!

III.

REYNALDO HAHN
1874-1947

Reynaldo Hahn was a Venezuelan-born, French composer, conductor, writer, and child prodigy. He was the youngest of his twelve siblings and was only three years old when his family moved to Paris. While in France, He attended the Paris Conservatoire at the age of eleven, where he began to compose. While at the Paris Conservatoire, at only 15 years of age, he composed *Si mes vers avaient des ailes*. Dedicated to his sister, this early work by Hahn paints the picture of "poetry with wings" quite beautifully by moving, legato piano lines, along with subtle and interesting chromaticism that is characteristic of French Romanticism.

Si Mes Vers Avaient Des Ailes

Mes vers fuiraient,
doux et frêles,
Vers votre jardin si beau,
Si mes vers avaient des ailes,
comme l’oiseau.

My poems would run away,
sweet and frail,
To your garden so fair,
If my poems had wings,
Like a bird.
Fauré was a French composer, teacher, pianist and organist. He was and is known as one of the most advanced composers of his generation. Fauré had a significant influence on many 20th-century composers. His innovations in harmony and melody have impacted the ways that they have been taught for many generations. Fauré captured the nostalgia in Victor Hugo’s poem, Automne by moving triplets in the treble line. He portrays the bitterness of the once-fond memories of youth and love through minor tonality and dissonant leaps in the bass line.

**Automne**

**Ils voleraient, étincelles,**
Vers votre foyer qui rit,
Si mes vers avaient des ailes,
comme l’esprit.

They would fly, sparkling,
Toward your hearth, which laughs.
If my poems had wings,
Like the witty mind

**Près de vous, purs et fidèles,**
Ils accourraient, nuit et jour,
Si mes vers avaient des ailes,
Si mes vers avaient des ailes,
Comme l’amour!

Near to you, pure and faithful,
They’d speed, night and day,
If my poems had wings,
If my poems had wings,
like the wings of love!

**Gabriel Fauré**

1845-1924
GIAN CARLO MENOTTI
1911-2007

Gian Carlo Menotti often referred to himself as an American composer, but was actually a dual citizen of both the United States and Italy. He wrote approximately two dozen operas all with the intention of appealing to popular taste. The Pulitzer Prize-winning opera, “The Consul”, was no exception. Set in an unidentified totalitarian state in the mid 20th century, this opera portrays the life of Magda Sorel. Her revolutionary husband, John Sorel, is a wanted enemy of the state. In Act 2, John’s mother is comforting her dying grandchild by singing him a Lullaby.

RICKY IAN GORDON
b. 1956

Ricky Ian Gordon is a New York-born, American composer. He studied piano, composition and acting at Carnegie Mellon University, and currently resides in New York City. He is a leading writer of vocal music that spans art song, opera, and musical theater. Many internationally renowned artists, such as Kristin Chenoweth and Audra McDonald, have recorded Mr. Gordon’s songs. His art song, Will There Really Be a Morning?, is a 1995 musical adaptation of an Emily Dickinson poem. He published this piece along with 20 others in the vocal collection of “A Horse With Wings”.

JOHN JACOB NILES
1892-1980

John Jacob Niles was born in Louisville Kentucky on April 28th of 1892. He was an American composer, singer, and collector of traditional ballads, many of which were Appalachian songs. He was an important part of the American folk music revival of the 1950’s and 1960’s. Among those who have recorded his songs are Joan Baez, Burl Ives, and Peter, Paul and Mary. Wayfaring Stranger is an Appalachian ballad that is rooted in the English tradition.

HAROLD ARLEN
1905-1986

Harold Arlen (born Hyman Arluck) wrote some of the greatest hits from the 30’s and 40’s, including the entire score to The Wizard of Oz. In July 1938, Harold Arlen and E.Y. Harburg were signed by MGM to write the score for the filming of the childhood classic. With only a little time left to finish the score, Arlen suggested that they needed a ballad. The song came to him while he was headed to a movie with his wife. He jotted it down. Harburg was reluctant because he thought the piece was too grand for a little girl in Kansas to sing. Dead-set on his song, Arlen played it for his friend, Ira Gershwin. Gershwin liked it, and Harburg in response to Gershwin’s approval, quickly titled the new song "Over the Rainbow" and composed its lyrics. "Over the Rainbow" was deleted from the print of The Wizard of Oz three times! Arlen and Arthur Freed fought, however, and the song remained, ironically to later receive the Academy Award as the best film song of the year!
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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.

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Upcoming Events

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

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
**Jeremy Denk, piano**
with Symphony Orchestra

Thursday, November 21
**Philharmmonic & Concert Band**

Tuesday, November 26
**Jazz Ensembles**

Monday, December 2
**Percussion Ensemble**

Tuesday, December 3
**Choral Ensembles**

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