

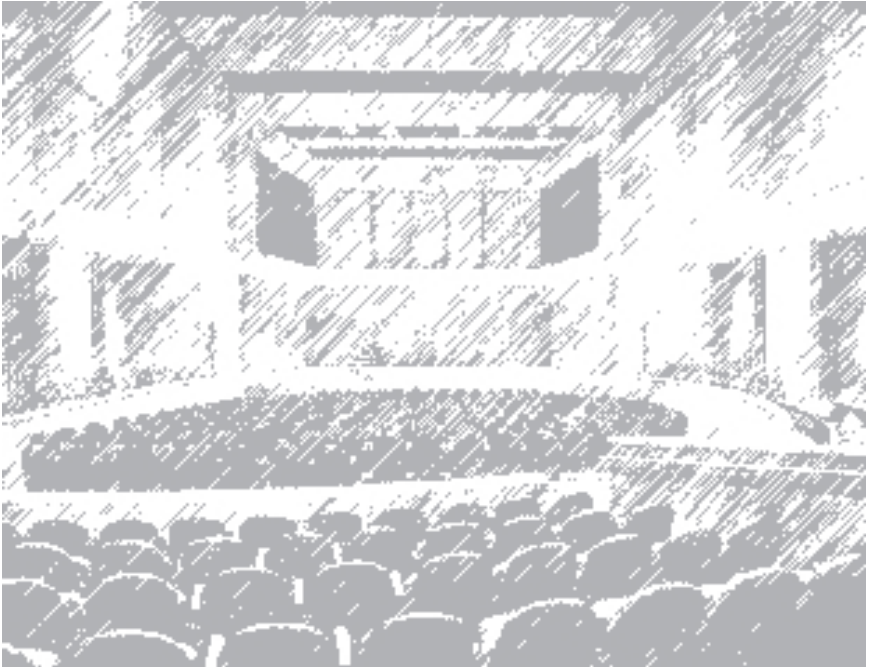
Kennesaw State University  
School of Music



Senior Recital

**Brittany Griffith, mezzo-soprano**

Brenda Brent, piano



Friday, April 1, 2016 at 6:30 pm  
Music Building Recital Hall  
Ninety-fourth Concert of the 2015-16 Concert Season

# program

I.

GIOVANNI BATTISTA PERGOLESI (1710-1736)

**Se tu m'ami, se tu sospiri**

II.

ALESSANDRO SCARLATTI (1659-1725)

**Gia il Sole dal Gange**

III.

FRANCESCO PAOLO TOSTI (1846-1916)

**Sogno**

IV.

GIOVANNI BATTISTA PERGOLESI (1710-1736)

**Nina**

## intermission

I.

ROBERT SCHUMANN (1810-1856)

**Du bist Wie eine Blume**

II.

CLAUDE DEBUSSY (1862-1918)

**Nuit d'étoiles** (Théodore de Banville)

## intermission

I.

ROGER QUILTER (1877-1953)

**Weep You No More**

from *seven Elizabethan Songs, Op.12, No.1*

II.

RICKY IAN GORDON (b. 1956)

**Will There Really Be a Morning?** (Emily Dickinson)

III.

G. F. HANDEL (1685-1759)

arr. Evelyn Simpson-Curenton

**He Shall Feed His Flock Like a Sheppard**

### intermission

I.

RICHARD ROGERS (1902-1979)

**The Sweetest Sounds**

from *No Strings*

II.

STEPHEN FLAHERTY (b.1960)

**Your Daddy's Son**

from *Ragtime*

III.

WILDHORN / BRICUSSE

**A New Life**

from *Jekyll and Hyde*

IV.

MEREDITH WILLSON (1902-1984)

**Goodnight, My Someone**

from *The Music Man*

# program notes

## **Se tu m'ami, se tu sospiri** | Giovanni Battista Pergolesi

Giovanni Battista Pergolesi was an Italian composer with perhaps one of the of the great examples of the Italian comic opera in 18th Century, the intermezzo *La serva Padrona*. He attended the conservatorio dei Poveri di Gesu Cristo in Naples where he also performed as a violinist. In 1732, he became maestro di cappella to Prince Ferdinando Colona Stigliano.

*Se tu m'ami, se tu sospiri* is believed by newer scholars to be the work of Alessandro Parisotti who compiled the *24 Italian Songs and Arias*. In this song a coquette (a women who flirts) is telling her young shepherd boy lover that she cannot love only him.

## **Gia il sole dal Gange** | Alessandro Scarlatti

Alessandro Scarlatti was musically trained as a violinist in Rome. His patrons were always of high rank including the exiled Queen Christina of Sweden who made him her master of the choir and orchestra. He moved to Naples in 1684 where he was appointed Maestro di Cappella at the vice-regal court of Naples where he worked with his brother the violinist. During those two decades Alessandro Scarlatti produced over 40 works. Over half of all the operas given at Naples in those two decades were Scarlatti's pieces of work.

*Gia il sole dal Gange* is perhaps one of the best known Baroque Italian arias because it is included in the compilation of *Twenty-Four Italian Songs and Arias*. This song is about the sun and how it makes the Ganges sparkle. The Ganges is river of northern India and Bangladesh, which rises in the Himalayas and flows some 2,700 km (1,678 miles) south-east to the Bay of Bengal, where it forms the world's largest delta. The river is regarded by Hindus as sacred.

## **Sogno** | Francesco Paolo Tosti

Francesco Paolo Tosti was a Italian composer who reached the highest levels of fashionable society. He became the singing master to the Queen of Italy and then to the British Royal family. Although he never wrote an opera, by the mid 1880's he became the most popular songwriter in Britain.

*Sogno* is a beautiful song in which a woman recounts a moment in which a man is beggin for her forgiveness and, after she refuses to accept his apology, she changes her mind just to find out that it had all been a dream.

## **Nina** | Giovanni Battista Pergolesi

Giovanni Battista Pergolesi was an Italian composer with perhaps one of the great examples of the Italian comic opera in 18th Century, the intermezzo *La serva Padrona*. He attended the conservatorio dei Poveri di Gesu Cristo in Naples where he also performed as a violinist. In 1732 he became maestro di cappella to Prince Ferdinando Colona Stigliano.

*Nina* is believed to have been composed by Legrenzio Vincenzo Ciampi. This song is about a person grieving the loss of a loved one.

## **Du bist wie eine Blume** | Robert Schumann

Robert Schumann was a German Romantic composer best known for his piano music songs and orchestral music which he wrote for his wife Clara Schumann. He started studying the piano at age six. *Du bist wie eine Blume* is comparing a loved one that is lovely and pure to a flower.

In the end the singer wants to pray to God to keep this “flower” pure and true forever.

## **Nuit d'étoiles** | Claude Debussy (Théodore de Banville)

Claude Debussy is perhaps one of the most highly regarded composers of the late 19th and early 20th century and is seen as the founder of musical impressionism.

*Nuit d'étoiles* is about the singer's account of the night time when her heart becomes sad at the memories of her beloved. She imagines seeing him and she describes his features as she dreams about him near the fountain they once called theirs.

## **Weep You No More** | Roger Quilter from *Seven Elizabethan Songs, Op.12, No.1*

Roger Quilter was an English composer who wrote choral, instrumental, and stage works. Although composing never came naturally to him, he became well established in 1900 when Denham Price gave a performance of his songs on the Sea at the Crystal Palace in London and when Tenor Gervase Elwes premiered in *Julia*, his only attempt at an opera.

*Weep You No More* is about learning to carry on after the loss of a loved one. The sun still shines during the day even though it will set at night and we

should continue living life and being happy because being sad will not bring the loved one back.

**Will There Really Be a Morning?** | Ricky Ian Gordon  
(Emily Dickinson)

Ricky Ian Gordon grew up in Long Island, New York. There he studied piano, composition, and acting at Carnegie Mellon University. After graduating he became a leading writer of vocal music that spans art song, opera, and musical theater.

*Will There Really Be a Morning* expresses longing and anticipation for what the future holds.

**He Shall Feed His Flock Like a Shepherd** | G. F. Handel  
arr. Evelyn Simpson-Curenton

G. F. Handel was a German-born English composer of the late baroque period. He is best known for his operas, oratorios, and instrumental compositions.

Evelyn Simpson-Curenton is a leading African-American composer, pianist, organist, and vocalist. Curenton is Music Director of the Washington Performing Arts Society's Men and Women of the Gospel and an associate of the Smithsonian Institution.

*He Shall Feed His Flock Like a Shepherd* is Evelyn Simpson-Curenton's arrangement of G. F. Handel's *Come Unto Him*, about seeking the Lord and being filled with his mercy and grace. All that are tired and hungry should seek the lord and find peace in him.

**The Sweetest Sounds** | Richard Rodgers  
from *No Strings*

Richard Rodgers was one of the dominant composers of the American Musical comedy most well known for his collaborations with Lorenz Hart and Oscar Hammerstein II. Richard Rodgers, however, wrote the lyrics and the music for his musical *No Strings*. Written about a successful high-fashion model who falls in love with a writer she meets in Paris.

This song has a special place in my heart because of its inclusion in the 1997 Production of Rodger and Hammerstein's *Cinderella*. This song was not in the original *Cinderella* musical, but was added in for the movie and sung by Cinderella and the Prince. This movie was one of the first glimpses I had into the world of musical theater and I have been in love with musical theater ever since.

## **Your Daddy's Son** | Stephen Flaherty

from *Ragtime*

Stephen Flaherty was a composer who writes for theater, film, and the concert hall. In 1997 he wrote the score for the musical *Ragtime*. This musical is about three diverse American families and their experiences at the turn of the century in New York.

*Your Daddy's Son* is about Sarah's account of love lost and regret for the decisions that she made in her life. She asks God for His forgiveness for the choices that she made in her life and also asks for the forgiveness of her son as she sings to him about his father and how she ended up at that point in her life.

## **A New Life** | Wildhorn / Bricusse

from *Jekyll and Hyde*

Leslie Bricusse is a writer-composer-lyricist from London who has contributed to many musical films and plays during his career. Frank Wildhorn is an American Musical theatre and Pop Music composer. He became the first American composer in twenty-two years to have three shows running simultaneously on Broadway with *Jekyll & Hyde*, *The Scarlet Pimpernel*, and *Civil War*, two of which received Tony nominations. Both Leslie Bricusse and Frank Wildhorn worked together to produce *Jekyll and Hyde* in 1990.

## **Goodnight, My Someone** | Meredith Willson

from *The Music Man*

Meredith Willson was a lyricist and composer for most of his career in which he contributed scores and librettos to several Broadway scores including *The Music Man* which earned him the New York Drama Critics, Tony and Grammy awards in 1958.

*The Music Man* is about a con-artist who makes his money by going to small towns and proposing to form a band to keep the kids off the streets. He takes money from the parents under the ruse that he is ordering the kids band instruments, but leaves town before the town becomes wise. This time; however, he meets the town's librarian and falls in love with her which makes him into a more honest man.

# about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


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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