

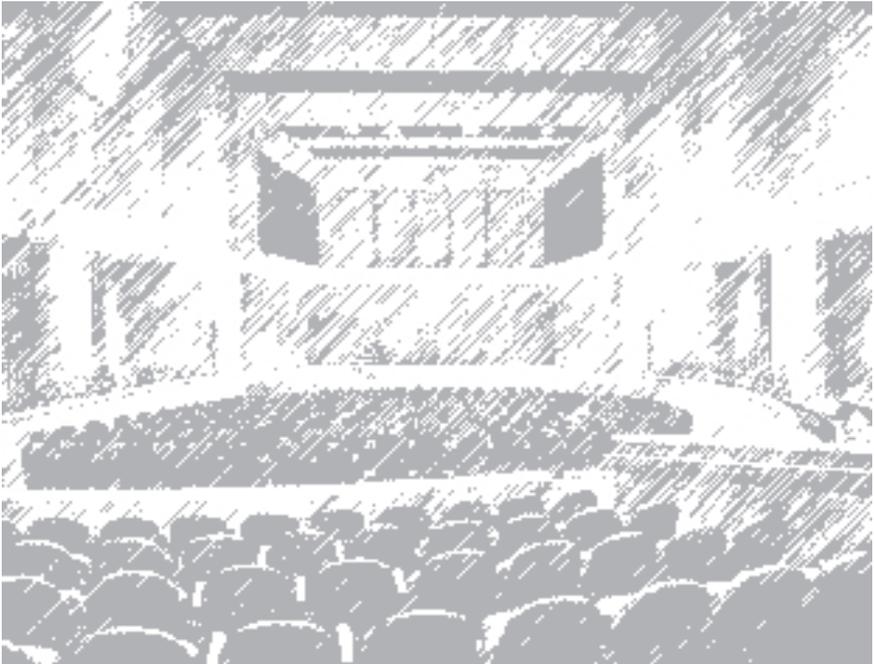
Kennesaw State University
School of Music



Senior Recital

Timothy Nathaniel Marshall, bass-baritone

Brenda Brent, piano
featuring Brandon Austin, trumpet



Saturday, April 23, 2016 at 8 p.m.
Music Building Recital Hall

One Hundred Twenty-first Concert of the 2015-16 Concert Season

program

I.

GEORGE FRIDERIC HANDEL (1685-1759)

How willing my paternal love

from *Samson*

Revenge, Timotheus Cries

from *Alexander's Feast*

Brandon Austin, trumpet

II.

FRANZ SCHUBERT (1797-1828)

from *Winterreise*

Erstarrung

Der Lindenbaum

JOHANNES BRAHMS (1833-1897)

O wüsst ich doch den weg zurück

Sonntag

III.

CLAUDE DEBUSSY (1862-1918)

Beau Soir

REYNALDO HAHN (1874-1947)

Infidélité

CAMILLE SAINT-SAËNS (1835-1921)

Danse Macabre

IV.

WOLFGANG AMADEUS MOZART (1756-1791)

Bravo, Signor Padrone...Se vuol ballare

from *Le Nozze di Figaro*

V.

MICHAEL HEAD (1900-1976)

Money-O

HARRY T. BURLEIGH (1866-1949)

Didn't my Lord Deliver Daniel

EUGENE HANCOCK (1929-1993)

Nunc Dimittis

UZEE BROWN, JR. (b. 1950)

This River

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Mr. Marshall studies voice with Oral Moses.

program notes

How Willing My Paternal Love | George Frideric Handel

Revenge, Timotheus Cries

George F. Handel was born in the town of Halle, Germany in 1685. Although born and studied in Germany, Handel composed mostly Italian opera and English oratorio. He mastered the Italian musical style when he visited Italy in his early adulthood. He later visited London, where he later became the court composer to King George I. After many Italian operas, the King grew tired of Italian opera and stopped attending and financing his works. In response, Handel began to write English oratorio, which combined Italian music style and English biblical text. These masterpieces were very successful in London and would drive Handel to write pieces like "The Messiah," "Samson," and other celebrated works. Handel died in London in 1756.

Samson is a three act oratorio composed in 1742. Handel had the idea to compose this oratorio after hearing Milton's *Samson Agonistes*. Newburgh Hamilton then converted the poem into a libretto for the oratorio. Hamilton explained in a preface how excited he was about the oratorio and that turning down this project would have been a terrible loss to contribute to master's work. "How willing my paternal love" is sung in Act 3 Scene 2 by Manoah, Samson's father, after he finds out that his son is being held captive by the Philistines.

Alexander's Feast is an ode set to music. It was composed in 1736 with the libretto by Hamilton which was taken from John Dryden's ode *Alexander's Feast*. The aria *Revenge, Timotheus Cries* comes from part two of the ode and describes the vengeance the Timotheus has called upon the Persians for their many dead soldiers.

Erstarrung | Franz Schubert

Der Lindenbaum

Franz Schubert is a Viennese composer who lived a very short life of 31 years from 1797 to 1828. However, in these 31 years, he was able to compose for many of the major musical forms from his 9 symphony works to his 6 masses. Of these varying forms he is known mostly for his German

lieder. He wrote over 600 of these German secular songs. In these songs he is known for connecting the music with the poetry through text painting. Of these, he composed two song cycles which were a collection of songs put together to tell a story. These were *Die Schöne Müllerin* and *Winterreise*.

Winterreise, or Winter Journey, uses the poetry of Wilhelm Müller, and is about a man who is on a journey of despair, haunted by his memories of a woman. "Erstarrung" is fourth song of the cycle in which the traveler searches in the snow for traces of footsteps from his travels with the woman he once loved. The piano's triplet rhythms that drive through the piece describe the travelers immense sorrow which turns towards depression by the end of the lied. In "Der Lindenbaum" the traveler has reached a lime tree that he has visited many times and dreamed many dreams. The leaves, rustling, call to him saying, "Come over here, my friend, here you will find rest." This is depicted by triplets that start off as a calm, light breeze, and then turns more menacing.

O wüsst ich doch den weg zurück (Klaus Groth) | Johannes Brahms **Sonntag** (Johann Ludwig Uhland)

Johannes Brahms was a German composer and was seen at the successor to Schubert and Schumann in German lieder. Born in Hamburg in 1833 and lived till 1897, during which he published 190 lieder. Unlike other composers, his lieder was not focused on the music matching the emotion of the poetry, but the music enhancing the meaning of the poetry. As a criteria for his choice in poetry, he looked for poems that would be complimented and elevated by his music. He was quoted saying to George Henschel that he feels Goethe's poems are "so perfect in themselves that no music can improve them."

"O wüsst ich doch den weg zurück," belongs to Brahms' collection of *9 Lieder und Gesänge, Op. 63* written in 1874. The poetry is by Klaus Groth, who also wrote 3 other poems from this collection all with the title *Heimweh*, meaning homesickness. "O wüsst ich doch den weg zurück," is the second of these songs and is about someone longing for their childhood. This is perfectly depicted by the piano in the introduction in the ascending then descending treble line which is then followed by the voice with a legato melody. The poetry describes the stress free life of a child and ends back with the return to the yearning of looking to that childlike life.

"Sonntag," is from his *Fünf Lieder, Op. 47* and was written by 1860. The poetry is by Johann Ludwig Uhland. This piece is an example of Brahms' more "folksy" style of lieder. This poetry about a young man not seeing his beautiful sweetheart and praying that he wished he was with her now. The poetry is heightened by Brahms use of a dance like meter and folk like melody.

Beau Soir (Paul Bourget) | Claude Debussy

Claude Debussy was a French composer in the impressionistic period. This period was brought on by the artist of the impressionistic period like Claude Monet, Edgar Degas, and others who changed the style of art by conveying the passage of time, change in weather, and shift in atmosphere. Debussy followed by applying impressionistic concepts to his compositions. He marries the poetry and music then uses it to paint a portrait. Debussy was born in 1862 and died in 1918.

"Beau Soir," was written in 1891 and is said to be the best known example of Debussy's early impressionistic style. With the very lyric phrasing of the voice and piano, it describes a setting sun and warm breeze blowing through a field.

Infidélité (Théophile Gautier) | Reynaldo Hahn

Reynaldo Hahn, a Venezuelan, naturalized French, born 1874 and died in 1947. He was the youngest of twelve children and a child prodigy. He began composing at the age of 8. He attended the Paris Conservatoire at the age of ten, where his education laid the foundation for his musical identity. Along with his career as a composer, he was a singer, director of the Paris Opera, and conductor for the Salzburg Festival. He began writing French melodie at the peak of its progression. He wrote mostly for the voice. He died January 28th, 1947.

"Infidélité," was written in 1891 and the poetry is by Théophile Gautier. This poetry describes a person and their lover visiting a place where they used to share good times. Everything seems fine as he describes the beautiful scenery until the character says, "nothing has changed but you." Hahn uses a repetitive eighth note rhythm to represent someone strolling along and it all comes to a halt with a fully diminished 7th chord to describe this change in feel toward the end of the piece at the character recites his last word to the lover.

Danse Macabre (Jean Lahor) | Camille Saint-Saëns

Camille Saint-Saens is a French composer, organist, and writer born in Paris in 1835 and died in 1921. He is known for contributing to every genre of French music and being a leader of the renaissance of French music in the 1870s. Saint-Saens' most known work is opera *Samson et Dalila*, he also wrote many other vocal works. In his vocal works, while style varies with the meaning of the poetry, he was known to vividly characterize the poems through his music. (Ratner) "Danse Macabre," is an example of that gift.

"Danse Macabre," was written as a French melodie in 1872 with poetry by Jean Lahor. This piece can be described as a waltz for the dead. The poetry personifies death, and the dead, dancing in the dead of night to a tune on his violin. They dance through the night and enjoying the earth as if they were alive again. The dance is characterized by the eighth note rhythm that returns throughout the piece. Saint-Saens later turned the music into a symphonic poem for orchestra.

Bravo, Signor Padrone... Se vuol ballare | Wolfgang A. Mozart

Wolfgang Amadeus Mozart is arguably one of the greatest composers in all of musical history. Born in Vienna in 1756, he is the son of Leopold Mozart, well-known musician. W. A. Mozart's father would find out that he is a child prodigy on the violin. He trained young Mozart and tour around Europe playing for the aristocracy. W. A. Mozart would go on to write his first opera at the age of 12 called *Apollo et Hyacinthus*. He would go on to write 22 operas. In 1786, Mozart collaborated with Librettist Lorenzo Da Ponte to compose *Le Nozze di Figaro*. This was the beginning of a collaboration period between the two with 2 more operas to follow, *Don Giovanni* and *Così fan Tutte*.

Le Nozze di Figaro is one of W. A. Mozart's most well known works. It follows the story of Figaro and Susanna, who are trying to get married. However, they face the problem of Count Almaviva who wants Susanna all to himself, but is married to Countess Almaviva. Everyone in the Count's estate gets involved and it seems like these two will never get married. "Se vuol ballare," is sung by Figaro in the first act and it shows the character's mischievous side as he has just found out that the Count has tried to court his fiance, Susanna. Figaro challenges the Count to "dance."

Money-O! (William Henry Davies) | Michael Head

Michael Head is an English composer, singer and pianist mostly known for his 122 vocal works. He was born in Eastbourne, England, in the year 1900 and died in 1976. His vocal works are known to be simplistic melodically and conservative harmonically. (Tindall, 386) He used many different styles in his compositions making it impossible to declare him under a certain compositional style. He composed art songs through the span of 58 years which, most of them, were quickly published after they were composed and are still in print today.

"Money-O," is one of Head's most popular songs. With text by William Henry Davis, it is described as boisterous but folksy; it describes a man who lived the life of the rich, however only found joy when he lost his fortune and went poor.

Didn't my Lord Deliver Daniel (Spiritual) | Harry T. Burleigh

"He is given full credit in the world for having saved the now famous Negro folk songs and spirituals from oblivion."

- Lucien White

Music critic for the New York Age

Harry T. Burleigh was an African-American composer, arranger and singer. Born in Erie, Pennsylvania, in 1866 and died in 1949, he is known for his arrangements of the Negro-Spirituals. He studied at the National Conservatory of Music in New York where he studied voice, harmony, and counterpoint but not as a student because of his race. He was the first to arrange and perform the Negro-Spiritual on the concert. This can be attributed to his good friend Czech Composer Antonin Dvorak, who pushed him to perform his arrangements. He published a compilation of Spirituals titled *Jubilee Songs of the United States of America*. His spirituals would be performed by famous American singers such as Marian Anderson, Paul Robeson and John McCormack. Burleigh also composed more than 150 art songs.

"Didn't My Lord Deliver Daniel," is a spiritual that tells others that the Lord delivered all of these men and women from their tribulation so why not every man. This would give enslaved Africans hope that they would be delivered from slavery and to freedom.

Nunc Dimittis (Sacred) | Eugene Hancock

Eugene Hancock is an African-American composer and organist born in St. Louis, Missouri, in 1929 and died in 1993. He earned his doctorate in Sacred Music from Union Seminary in New York. He was an influential voice in the African-American musician and organists communities.

"Nunc Dimittis," is the *Song of Simeon* used in Christian liturgy as a canticle. It is Simeon's song of praise on the presentation of the infant Jesus in the New Testament of the Bible. Hancock set this piece for voice and piano or voice and organ.

This River (Ja Johannes) | Uzee Brown Jr.

Uzee Brown Jr. is an African-American composer and singer who is currently a Professor of Voice and Chair of the department of music at Morehouse College. He studied composition at Bowling Green State University and voice at University of Michigan. He has been commissioned for compositions by groups from the Atlanta Symphony to colleges, churches and civic organizations. His compositions have been heard in venues such as the Lincoln Center and Carnegie Hall.

"This River" text is by Ja Johannes, retired Professor of English Literature at Savannah State University, an art song that inspires the listener to stay strong and persevere through their strife and say that no matter what, I will always cross over the river that runs through my life.

biography

Timothy Marshall is a bass-baritone studying Voice Performance with Dr. Oral Moses and Conducting with Dr. Leslie Blackwell at Kennesaw State University. While at KSU, he has sung in four opera productions. The roles include: Private Willis in Gilbert and Sullivan's *Iolanthe*, Papageno in Mozart's *Die Zauberflöte*, Tom Carter in Pasatieri's *The Hotel Casablanca*, and The Bishop in Paulus' *The Three Hermits*. Timothy has performed oratorio and concert repertoire such as bass soloist for Hasse's *Laudate Dominum*, Schubert's *Mass in G*, and Handel's *Messiah*, and the Georgia Premiere of Torres-Santos' *Requiem*.

While at KSU, Timothy has worked with World Renowned artists such as; Sherrill Milnes, Caroline Thomas, Jerry Welsh and Chuck Hudson. Timothy has received scholarships and awards based on his musical talents, such as first place in a NATS competition, and attending the University of Houston's Bel Can Institute over the summer of 2015. Timothy is also a choir intern at Roswell Presbyterian Church, where he has sung solos and conducted the choir for four years. He is also currently singing with the Atlanta Opera Chorus for their production of Gounod's *Romeo et Juliette*. Timothy participated in the Atlanta Opera's 24 Hour Opera Project, and sang the role of King Balthazar in UMC of Marietta's production of Menotti's *Amahl and the Night Visitors*.

This Summer, Timothy Marshall will be attending the InterHarmony Summer Festival where he will be performing the role of Figaro in the *Marriage of Figaro*. This fall he plans on attending Indiana University's Jacobs School of Music for Graduate Studies.

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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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