

Kennesaw State University  
School of Music

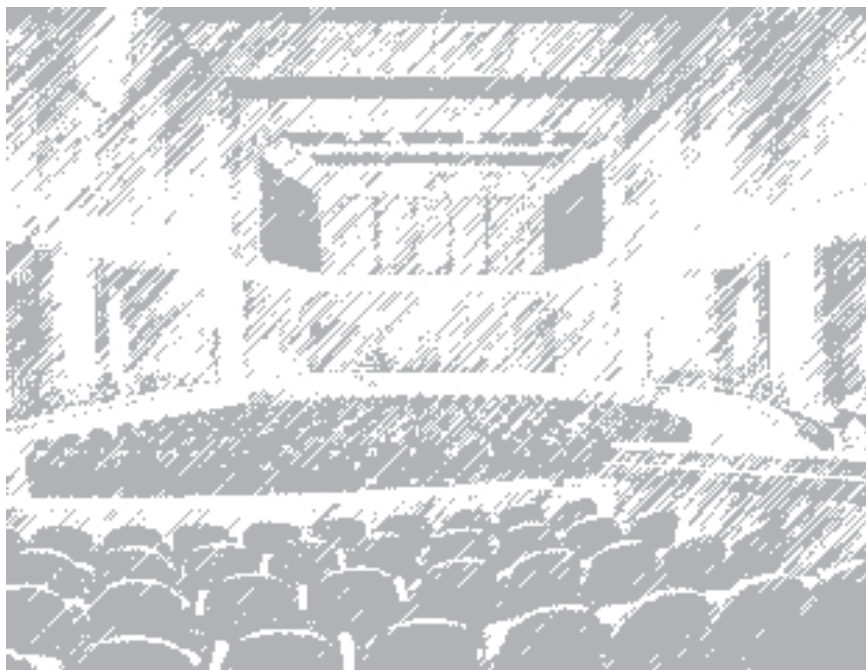


Senior Recital

**Leah McArthur Hedrick, mezzo-soprano**

from the Studio of Jana Young

Judy Cole, piano



Friday, April 29, 2016 at 8:30 p.m.

Music Building Recital Hall

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

# program

I.

STEFANO DONAUDY (1879-1925)

**Spirate pur, spirate**

**Sento nel core**

**No, non mi guardate**

II.

HUGO WOLF (1860-1903)

**Der Gärtner**

**Das verlassene Mägdlein**

**Kennst du das Land**

III.

GEORGES BIZET (1838-1875)

**Pastorale**

**Chanson d'avril**

**Ouvre ton cœur**

IV.

ROGER QUILTER (1877-1953)

**The Sea Bird**

**Moonlight**

**By The Sea**

V.

WOLFGANG AMADEUS MOZART (1756-1791)

**Torna di Tito a lato**

from *La Clemenza di Tito*

**Non so piu**

from *Le Nozze di Figaro*

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Ms. Hedrick studies voice with Jana Young.

# program notes

## **Stefano Donaudy (1879-1925)**

Stefano Donaudy composed songs emulating the bel canto style. His *Arie di stile antico* collection was published in the early 1900's in two volumes. As the title suggests these songs sound characteristically like music from the Baroque and Classical as opposed to the Romantic and Impressionistic styles of his colleagues. Donaudy drew on various song types such as madrigale, arie, canzone, and more. Many of his songs begin with a short prelude creating an atmosphere from serious drama to playful banter.

## **Hugo Wolf (1860-1903)**

Hugo Wolf championed German Lied through his intertwining of poetry and music. During his musical studies in Vienna, Wolf met his life long hero Richard Wagner after seeing the operas *Tannhäuser* and *Lohengrin*. The great composer encouraged Wolf with his creations and asked Wolf to show him larger scale works at their next meeting.

While he did not compose any operas, Wolf ordered his song sets as complete stories and in many ways equivalent to the drama of the operas influencing him. Wolf did not rely solely on poetry to awaken the listener's imagination. In "Der Gärtner" he uses rhythm to create the clip clopping of horses' hooves. He creates a hypnotic effect in "Das verlassene Mägdlein" through repeated quarter and eighth note rhythms.

Wolf's psychological elements of song writing manifest themselves within song cycles using the poet Johann Wolfgang von Goethe and his novel *Wilhelm Meister*. In the song "Kennst du das Land," the character Mignon sings a song about the grandeur of her homeland in Italy and how she longs to return with her father. The musical texture is complex as vocal phrases for each stanza have a different accompaniment pattern. The piano writing is quasi-operatic in style and orchestral in concept. "Kennst du das Land" is one of Wolf's masterpieces.

## **Georges Bizet (1838-1875)**

Georges Bizet began his musical endeavor at the Conservatoire at the tender age of nine. The composer immersed himself in multiple facets of music and made many attempts with opera. Colleagues such as Gounod and Rossini, as well as his time spent studying in Italy, influenced a multitude of his works.

Bizet's most famous opera, *Carmen*, came after previous shortcomings of such works as *La jolie fille de Perth*, *Ivan IV*, and *and Don Procopio*.

"Ourve ton Cœur" consists of expressive harmonies and colors reminiscent of *Carmen* while in "Chanson d'avril" Bizet blurs the line between reality and the abstract like the Impressionist painters of his era.

### **Roger Quilter (1877-1953)**

Roger Quilter excelled in composing songs for the voice as represented by famous singers of his time like Ada Crossley, Gervase Elwes, and Mark Raphael who performed his works in the early 20th century. Quilter's most prominent songs are set by established English poets such as Shakespeare, the Elizabethans, Tennyson, and Blake; but his lyrics in his *Three Songs of the Sea* cycle is entirely written by himself. Two of the songs are composed in triple meter with rolling accompaniment depicting the waves of the ocean.

### **Wolfgang Amadeus Mozart (1756-1791)**

Wolfgang Amadeus Mozart's opera *Le Nozze di Figaro* was first performed May 1, 1786 in Vienna. The two arias Cherubino sings in the opera both have running eighth and sixteenth notes with quick tempos solidifying this character's continually changing feelings as well as images of a confused adolescent. The aria "Non so più cosa son" reflects Mozart's ability to create character without relying only on text.

Mozart's last opera, *La Clemenza di Tito*, is an opera seria. In this scene, Sesto has just burned the city by order from Vitellia to kill Emperor Tito. Sesto's friend, Annio, advises Sesto to return to Tito and confess his wrongdoing offering proof of his faithfulness.

## biography

**L**eah Hedrick plans to continue pursuing music and study voice under Jana Young. She would like to give glory to the Lord for the gift of singing and for the incredible people He put in her life. Thank you to my parents for always encouraging me to follow my dreams. Thank you to Jana Young without whom I would not be the singer and artist I am today. A special thanks to my husband, Luke, who's been by my side since the beginning of this adventure. I love you all with everything in my heart.

## School of Music Faculty and Staff | Director, Stephen W. Plate

### Music Education

Judith Beale  
Janet Boner  
Kathleen Creasy  
John Culvahouse  
Charles Jackson  
Charles Laux  
Alison Mann  
Angela McKee  
Richard McKee  
Cory Meals  
Harry Price  
Terri Talley  
Amber Weldon-Stephens

### Music History & Appreciation

Drew Dolan  
Edward Eanes  
Heather Hart  
Kayleen Justus

### Music Theory, Composition, Technology

Judith Cole  
Steve Dancz  
Kelly Francis  
Jennifer Mitchell  
Laurence Sherr  
Benjamin Wadsworth  
Jeff Yunek

### Woodwinds

Robert Cronin, Flute  
Todd Skitch, Flute  
Christina Smith, Flute  
Elizabeth Koch Tiscione, Oboe  
John Warren, Clarinet, Chamber Music  
Laura Najarian, Bassoon  
Sam Skelton, Saxophone

### Brass & Percussion

Doug Lindsey, Trumpet, Chamber Music  
Mike Tiscione, Trumpet  
Jason Eklund, Horn  
Tom Gibson, Trombone  
Nathan Zgonc, Trombone  
Brian Hecht, Bass Trombone  
Martin Cochran, Euphonium  
Bernard Flythe, Tuba/Euphonium  
John Lawless, Percussion

### Strings

Helen Kim, Violin  
Kenn Wagner, Violin  
Justin Bruns, Chamber Music  
Catherine Lynn, Viola  
Paul Murphy, Viola  
Charae Krueger, Cello  
James Barket, Double Bass  
Joseph McFadden, Double Bass  
Elisabeth Remy Johnson, Harp  
Mary Akerman, Classical Guitar

### Voice

Jessica Jones  
Eileen Moremen  
Oral Moses  
Leah Partridge  
Valerie Walters  
Todd Wedge  
Jana Young

### Piano

Judith Cole, Collaborative Piano & Musical Theatre  
Julie Coucheron  
Robert Henry  
John Marsh, Class Piano  
David Watkins  
Soohyun Yun

### Jazz

Justin Chesarek, Jazz Percussion  
Wes Funderburk, Jazz Trombone, Jazz Ensembles  
Tyrone Jackson, Jazz Piano  
Marc Miller, Jazz Bass  
Sam Skelton, Jazz Ensembles  
Lester Walker, Jazz Trumpet  
Trey Wright, Jazz Guitar, Jazz Combos

### Ensembles & Conductors

Leslie J. Blackwell, Choral Activities  
Alison Mann, Choral Activities  
Cory Meals, Concert Band, Marching Band  
Oral Moses, Gospel Choir  
Eileen Moremen, Opera  
Nathaniel Parker, Symphony Orchestra  
Charles Laux, Philharmonic Orchestra  
Debra Traficante, Concert Band, Marching Band  
David T. Kehler, Wind Ensemble

### School of Music Staff

Julia Becker, Administrative Specialist III  
Kimberly Beckham, Coordinator of Band Operations and Outreach  
David Daly, Director of Programming and Facilities  
Susan M. Grant Robinson, Associate Director for Administration  
Joseph Greenway, Technical Director  
Dan Hesketh, Digital Media Specialist  
June Mauer, Administrative Associate II  
Andrew Solomonson, Facility Operations Manager

### Ensembles in Residence

Atlanta Percussion Trio  
KSU Faculty Jazz Parliament  
Georgia Youth Symphony Orchestra and Chorus  
KSU Faculty Chamber Players  
KSU Faculty String Trio  
KSU Community and Alumni Choir

# 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

## connect with us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

**musicKSU.com**

Visit [musicKSU.com](http://musicKSU.com) and click "Live Streaming" to watch live broadcasts of many of our concerts and to view the full schedule of live streamed events.

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

**<http://community.kennesaw.edu/GiveToMusic>**