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
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

Leah 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.
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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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