

Kennesaw State University  
School of Music



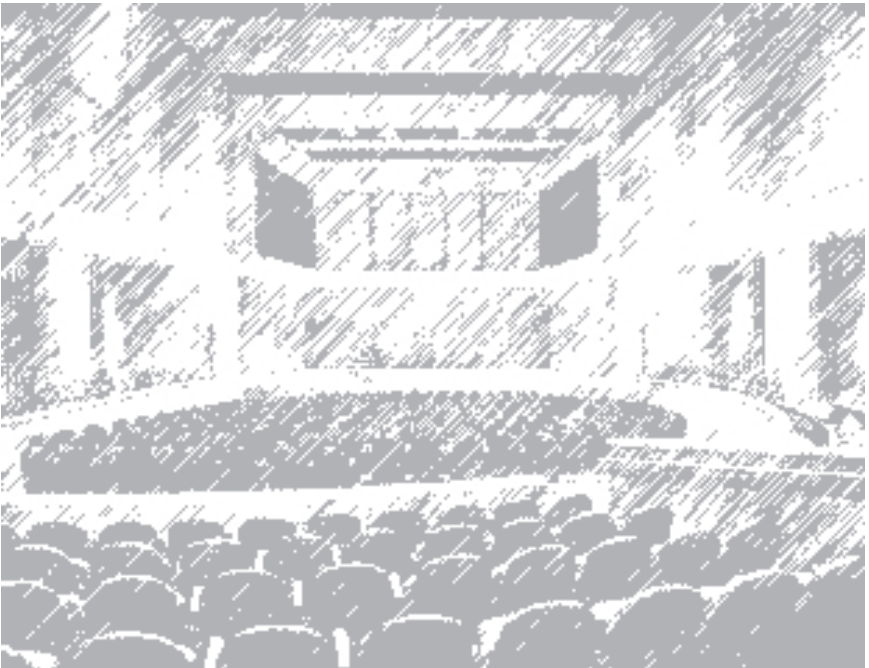
Senior Recital

**Emily Crisp, soprano**

***"Expedition to Desire"***

Sherri Barrett, piano

Amanda Melton, harp



Friday, May 6, 2016 at 8:00 p.m.

Music Building Recital Hall

One Hundred and Thirty-eighth Concert of the 2015-16 Concert Season

# program

I.

GIOACHINO ROSSINI (1792-1868)

**La Promessa**

VINCENZO BELLINI (1801-1835)

**Dolente immagine di Fille mia**

GAETANO DONIZETTI (1797-1848)

**La Zingara**

II.

HUGO WOLF (1860-1903)

**In dem Schatten meiner Locken**

**Die Bekehrte**

CLARA SCHUMANN (1819-1896)

**Lorelei**

ROBERT SCHUMANN (1810-1856)

**Mondnacht**

RICHARD STRAUSS (1864-1949)

**Zueignung**

III.

GABRIEL FAURÉ (1845-1924)

**Trois Chanson, opus 23**

I. Les Berceaux

II. Notre Amour

III. Le Secret

IV.

GEORGES BIZET (1838-1875)

**Je dis que rien ne m'épouvante**

from *Carmen*

V.

SAMUEL BARBER (1910-1981)

from *Hermit Songs*

**The Monk and his Cat**

**The Crucifixion**

JOHN DUKE (1899-1984)

**i carry your heart**

**I ride the great black horses**

**Bee, I'm expecting you**

from *Six Poems* by Emily Dickinson

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.

Ms. Crisp studies voice with Valerie Walters-Gold.

# program notes

I.

## **La Promessa** (Pietro Metastasio) | Gioachino Rossini

Gioachino Rossini is yet another bel canto composer who is mostly known for his operatic works like *Il barbiere di Siviglia*, *La Cenerentola*, and *La donna del Lago*. *La Promessa* comes from Rossini's "Sins of My Old Age" which is a collection of music composed for his private concerts given in Paris after his retiring from opera composing. *Péchés de vieillesse* ("Sins of Old Age"), is comprised of 150 vocal and solo piano pieces that were composed from 1857 up to Rossini's death in 1868. These songs were intended for light entertainment and as a technical study for young vocalists and collaborative pianists, but the virtuosity required is still apparent. The text describes a delightful scene where a lover (the narrator) is trying to convince their beloved that the love they share is unconditional and unending. This charming art song is indicative of Rossini's bel canto style through the various intervallic leaps and dramatic crescendos.

## **Dolente immagine di Fille mia** (Giulio Genoino) | Vincenzo Bellini

Vincenzo Bellini's popularity in his own day and his continuing legacy today are due entirely to his bel canto masterpieces for opera such as: *La Sonnambula*, *Norma*, and *I Puritani*, which display a genius for tender lyrical melodies and emotional intensity. He also wrote music outside the operatic realm including: ariettes, piano works, sacred works and symphonies. but they were of little consequence. Bellini wrote this piece as a student at the Naples Conservatory in the 1820s. In this song, a grieving lover sings to the ghost of his beloved, weeping with gently rising and falling accompaniment and vocal line, conveying that the flame of their passion will not be extinguished by her death.

## **La Zingara** (Carlo Guaita) | Gaetano Donizetti

The Bel Canto (a lyrical style of operatic singing using a full rich broad tone and smooth phrasing) opera composer Gaetano Donizetti wrote *La Zingara* in 1842. Donizetti wrote many famous operas, and many lesser known like *La Zingara* (The Gypsy); however, it is not to be confused with the arietta (short aria) also titled "La Zingara," from his smaller vocal work, *Inspirazioni viennesi* (Viennese Inspirations), which he referred to as "a little musical album (to pay for the trip)." The album consists of five solo songs and two duets, with poems

by Carlo Guaita. “La zingara,” the arietta, portrays a gypsy woman describing her travels and adventures in life. This dramatic piece exemplifies the bel canto style, utilizing a large range of dynamics and breathtaking melismatic vocal lines.

II.

### **In dem Schatten** (Paul Heyse) | Hugo Wolf

Hugo Wolf, a composer native to Austria-Hungary, is known mostly for his 245 published lieder. Wolf wrote the *Spanisches Liederbuch* set in 1889. The collection consists of ten sacred and thirty-four secular translations of 16th and 17th-century Spanish poetry that were translated into German by Paul Heyse and Emanuel Geibel. Among the ten songs, *In dem Schatten meiner Locken* (In the Shadows of my Tresses) provides a peek into the life of a young woman whose lover sleeps in the shadow of her long curls. As he sleeps, she wonders whether she should wake him, eventually deciding against it. Meanwhile, she laments the constant disarray of her curls - it seems that as soon as she brushes her hair, it becomes disheveled again. The playful texture of the accompaniment serves to emphasize the bouncing melody, indicative of Spanish folk music.

### **Die Bekehrte** (Goethe) | Hugo Wolf

Wolf sought to place an ultimate emphasis on text and wrote many compositions inspired by the most universal of the German poets, Johann Wolfgang von Goethe. Wolf composed the 51 songs that make up his Goethe Songbook between October 1888 and February 1889. *Die Spröde* and *Die Bekehrte* are a pair of Goethe poems used in Liederkreis games (stories constructed with art song). These songs are in the ornate pastoral convention, where *Die Spröde* is happy and flirtatious, and *Die Bekehrte* is remorseful, with the piano evoking both the faithless Damon’s flute and rustic musette drones.

### **Lorelei** (Heinrich Heine) | Clara Schumann

Clara Schumann was a German musician and composer, considered one of the most distinguished pianists of the Romantic era. The wife of composer Robert Schumann, exerted her influence over a 61-year concert career, changing the format and repertoire of the piano recital and influencing the listening public’s taste. Both Robert and Clara befriended Johannes Brahms. It is said that Clara and Brahms had an affair that influenced their professional

relationship. She was the first to perform publicly any work by Brahms. She later premiered some other pieces by Brahms, notably the *Variations and Fugue on a Theme* by Handel. In 1824, Heinrich Heine wrote one of his most famous poems, *Die Lorelei*, adapted from Brentano's ballad-folklore theme. This poem describes the female as a sort of siren who, sitting on the cliff above the Rhine and combing her golden hair, distracts shipmen with her beauty and song, causing them to crash on the rocks. Clara recreates this tragedy in her composition where the accompaniment resembles the deadly, frantic waters as the unyielding melodic line tells the story of the siren's ill intentions.

### **Mondnacht** (Joseph von Eichendorff) | Robert Schumann

*Mondnacht* (Moonlight Night) is a nocturne written the same year Robert Schumann married Clara while he was in Berlin in 1840. This song is No. 5 of his Eichendorff set, Op. 39. Robert wrote to his wife explaining that, "The Eichendorff cycle is my most Romantic music ever, and it contains much of you." The ambiance of this slow, sustained, strophic song, is based on a few of the poet's delicate words that describe the tender rapture of twilight. The piano accompaniment delicately suggests the shimmer of a full moon while the voice floats serenely, capturing the mood of stillness and euphoria. This piece is built on a simple, melodic eight-bar phrase that is repeated twice to form each verse, except the last verse. Schumann emphasized the union of the earth and sky by repeatedly spelling out the word "ehe" (marriage) in the piano part with the notes E, B (H- German key signature notation), E, creating a powerful synthesis between the text and his composition.

### **Zueignung** (Hermann von Gilm) | Richard Strauss

Richard Strauss's earliest compositions consisted of mostly lieder, piano compositions, and chamber music. The set *Acht Gedichte aus letzte Blätter*, Op. 10 poetry by Hermann von Gilm, was composed in 1885 and first published in 1887. The first song in the set, *Zueignung* (dedication), sets the poem "Habe Dank" by Hermann von Gilm zu Roseneck. The poem is an ode to love where Strauss sets words such as "soul," "torments" and "heart" to longer note values in order to stress the depth of this strophe. Word painting is utilized throughout the piece, particularly on *Helig*, (holy) which brings the piece to an emotional peak and is emphatically accentuated with thick repeated chords in the piano line. The text repeats *Habe Dank*, (give thanks) throughout the song reflecting the realization of love's transformative power and the eternal gratitude discovered with in it.

III.

### **Trois Chanson, opus 23** | Gabriel Fauré

French composer Gabriel Fauré's *Opus 23* was written between 1879 and 1881. During this period, Fauré's music was quite popular in Paris, but not financially rewarding. In April of 1879, having traveled to Germany where he was inspired by Wagner's *Der Ring des Nibelungen*, he returned to Paris and wrote *Les Berceaux* and *Notre Amour*. Also, during this period, Fauré discovered Armand Silvestre's poetry noted for its admiration and devotion to women. With overwhelming affection for femininity dominating his own personal life, Fauré often sought out women both as lovers and mother figures. Fauré met with Silvestre and the two collaborated on *Le Secret*. This opus was created in dedication to Mademoiselle Alice Boissonnet, an opera singer who was at one time his pupil and love interest.

#### I. *Les Berceaux* (Sully-Prudhomme)

Fauré was consistently enticed by texts about the sea or bodies of water as demonstrated by: *Au bord de l'eau*, *L'horizon chimerique*, *Les matelots*, *La fleur qui va sur l'eau*, and *Les Berceaux*. *Les Berceaux*, originally named *Le long du quai les grands vaisseaux*, is a poem by Sully-Prudhomme. According to a letter Fauré had written to his maternal substitute, Marie Clerc, he had contacted Sully-Prudhomme to shorten the name to *Les Berceaux*. Sully-Prudhomme draws the parallel between the rocking of a ship and of a cradle, which Fauré captured in a most haunting *mélodie*. The accompaniment constitutes a swaying theme in a pensive minor, while the vocal line gently describes the ships in the harbor. The text alludes to the idea that a covetous woman is longing for her husband to return from his adventurous travels alive. The emotional drama as the music ascends and reaches a peak when the text translates, "curious men tempted by the horizons..." At the end of the piece, the extended notes in the vocal line portray the internal conflict of that adventure and the desire to remain gently rocked in the harbor, with a written *ritardando*.

#### II. *Notre Amour* (Armand Silvestre)

This poem delineates the various characteristics of an eternal love. The accompaniment's repeated triplets written in the treble are juxtaposed with musical arcs throughout the vocal line, which in turn marries the two with *leggieramente* (lightly/delicately) style marking. The overall effect of the piece

is highly romantic, but with a candor and brilliance that is exemplified by the allegretto tempo. At the end of the piece, text painting is illustrated by an upward sweep of ascending notes and dynamics that reflect the overwhelming elations of love.

### III. *Le Secret* (Armand Silvestre)

The final song of this set is written in three stanzas, *morning* (forgetfulness), *day* (ignorance), and *night* (knowing). The opening stanza is piano, emulating the text, "...the wind of dawn without noise as a tear that evaporates." The second stanza is forte with proud exclamations and crescendos "proclame (proclaim)" and "coeur ouvert, penche, (heart opens, leaning)" affirming a pure love. The final stanza is pianissimo, as though the night dissipates along with the secret. Even though it is written in F-major, the piece is tinged with melancholy that resonates in Fauré's melodic and chordal structure. Fauré had written this piece while doubting his abilities and skills as a composer and artist, but when presented to his friend, composer Henri Duparc, trembling with emotion and punching Fauré with his fists, exclaimed "Savage! Brute!" This then confirmed for Fauré that his piece actually had been; "something good."

### IV.

#### **Je dis que rien ne m'épouvante** (Henri Meilhac & Ludovic Halévy) |

Georges Bizet

from *Carmen*

Bizet's final work, *Carmen*, is a four act opera with French libretto by Henri Meilhac and Ludovic Halévy, although the plot is based on the story of Prosper Mérimée's novella *Carmen*, published in 1845. Bizet's *Carmen* was premiered on March 3, 1875, at the Opéra Comique in Paris. The opera premiered exactly three months before Bizet's death on June 3, 1875, where he lived to reach a mere 36 years. Despite this opera's current distinguished reputation, *Carmen* was condemned by critics directly after it was premiered. The operas played at Opéra Comique were much more lighthearted and critics were unaccustomed to the appeal of the common folk, much less gypsies, smugglers, deserters, factory workers, and various scalawags that Bizet brought to center stage. Regardless of the outraged responses, it was not a failure and ran for 45 performances in 1875 and three more the following year. Bizet's *Carmen* was revolutionary in its pragmatism and became a notorious example of



opéra-comique, a genre of French opera without the comic, but containing both spoken dialogue and sung recitative. The librettists, Meilhac & Halévy, made the story convincingly operatic by introducing two balancing characters, neither of any importance in Mérimée's story. Micaëla, whose purity, devotion to Don José, and attachment to his dying mother, makes Carmen's personality all the more striking and brazen. And the cocky Escamillo, is the irresistible lure that entices Carmen from Don José. The French came to adore Carmen, which then provided the world of acclaimed melodies, notably the "Toréador" and the "Habanera." Carmen had conquered the world's opera houses, yet sung in various languages such as English, Italian and German. Composer Tchaikovsky's prediction holds true, "...ten years hence, *Carmen* will be the most popular opera in the world."

"Micaëla's Aria" appears in Act III. Preceding this aria, the mother of Don José, a young brigadier, has sent the young peasant girl Micaëla to carry a letter to him. The contents of the letter beg Don José to marry Micaëla to which he agrees. When a brawl occurs in the cigarette factory on the square in Seville, the gypsy girl Carmen is accused of stabbing a girl. Assigned to guard Carmen, Don José is seduced by Carmen and lets her go free. Don José is subsequently dismissed as a brigadier and sent to prison. When released, now obsessed with her, Don José goes to Carmen. He joins the band of smugglers that Carmen follows. Micaëla returns to notify Don José that his mother is dying and that he must go home. The aria begins as Micaëla timidly approaches the mountain pass where she believes Don José is hiding with Carmen and the smugglers. Micaëla prays she will have courage to face Carmen and any other danger that she might encounter. In this aria she displays both gripping fear and great courage.

V.

from *Hermit Songs* | Samuel Barber

American composer, Samuel Barber always stylishly avoided being drawn into the dogmatic world of 20th-century compositional "isms," for example serialism. Instead, Barber's works, from music for solo piano to opera, comprise a lush lyricism, occasionally atonal, but prove to typically be "unfashionably" tonal and Romantic in style. Barber composed for the public, musicians and critics who embraced his more conservative idiom. Barber composed the *Hermit Songs*, a cycle comprised of 10 songs, in 1953 on a grant from the Elizabeth Sprague Coolidge Foundation. They are settings of anonymous poems by Irish monks

from the 8th to the 13th century, translated from medieval Gaelic or Latin by various 20th-century poets, and settings from W. H. Auden texts. The poems range from the religious to the bawdy, as exemplified by *The Crucifixion* and *Promiscuity*.

### **The Monk and his Cat** (Anonymous)

*The Monk and His Cat* (*Hermit Songs*, Op. 29, No. 8, 1953) is a medieval friar that compares his own scholarly pursuits with the antics of his feline companion, as translated by W. H. Auden (1907-1973) from an anonymous Old Irish verse. This song describes the love affair between the scholar (narrator) and his cat, where they both mind their own daily tasks yet still need each other. The accompaniment cultivates a playful and free dissonance with an ascending bounce in various meter to resemble the frisky cat where the ever lyrical melody in the vocal line reflects the swelling heart of the scholar watching his beloved friend.

### **The Crucifixion** (Anonymous)

*The Speckled Book* is a medieval Irish manuscript containing many Middle Irish and Hiberno-Latin writings. It was most likely compiled in the 15th century and consists almost entirely of religious writings. Samuel Barber set several of these writings that range from the 8th to the 13th centuries in his song cycle *Hermit Songs*. Barber uses various meter to accentuate the text and complex chordal harmony to reflect the pain of the grieving Mother Mary as she watches her son die.

### **John Duke** (1899-1984)

Prolific American composer, John Duke, has an output of over 250 songs, of which many are settings of American poets such as Robert Frost, Elinor Wylie, and E. E. Cummings. Duke was a distinguished pianist and pedagogue, known for his compositions of English art-songs, which were composed between 1920 and his death in 1984. His works also include solo instrumental pieces, instrumental and vocal chamber music, choral and symphonic works, and theatrical works. He composed two operas, *Captain Lovelock* (1953) and *The Sire de Maletroit* (1958), an operetta *The Yankee Pedlar* (1962), a musical for children: *The Cat That Walked Himself* (1964), and music for various Smith College faculty.

### **i carry your heart** (E.E. Cummings)

Cummings' poem, *i carry your heart with me*, is about an unfathomable, passionate love, that can “keep the stars apart...” and that can transcend the “soul or mind.” As a modernist, Cummings uses metaphors to express an unyielding love that is completely exposed and vulnerable. This lover is the narrator’s entire world.

### **I ride the great black horses** (Robert Nathan)

Duke creates the image of horses galloping with agitated triplet figures in the accompaniment. The general theme of Robert Nathan’s text conveys a journey to overcome depression. The metaphor of a great stallion vigorously running till the great beast collapses resembling the mental instability of the narrator. The change of mood resembles the horse tumbling to a halt as the dissipating accompaniment suggests the fading life of the horse. The finale builds triumphantly as the farmer (God) brings his horses home, where there is no more suffering for the narrator.

### **Bee, I’m expecting you** (Emily Dickinson)

Duke’s *Bee! I’m expecting you!* is a sprightly and virtuosic account of an imaginary correspondence between a bee and a fly. Emily Dickinson typically remained at home to focus on her schooling. For most of her life the only interaction she had with acquaintances was through letters. It is likely that this poem could have been sent to her sister-in-law or an acquaintance. Dickinson would typically send poems along with a personal letter in the same postage. This little socialite fly, the narrator, is writing to a friend (Bee) describing various arrivals of other characters, the frogs and birds, that are seen as the reuniting family. The thick, warm clover meaning the home in which the narrator lives. Duke uses bizarre text stress, fluttering accompaniment, complex harmonic structure, and syncopated rhythms to reflect the capriciousness of the fly.

# biography

**E**mily Crisp is graduating from Kennesaw State University with a Bachelor of Music in Vocal Performance. She has performed many leading opera roles in her time at Kennesaw State, and also sang in multiple jazz combos on and off the university campus. She has also done solo oratorio works at Roswell Presbyterian Church. Ms. Crisp was a finalist in the Kennesaw State University Concerto Competition in 2015. She won second place in the duet category of the National Opera Association Convention in Indianapolis in January 2016.

After graduation, Ms. Crisp will be auditioning for various graduate programs and continuing her training with Valerie Walters-Gold. Ms. Crisp hopes to obtain a Masters in Voice and perform in various opera houses around the world. She also aspires to obtain a Doctoral degree in Vocal Pedagogy.

# 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.