

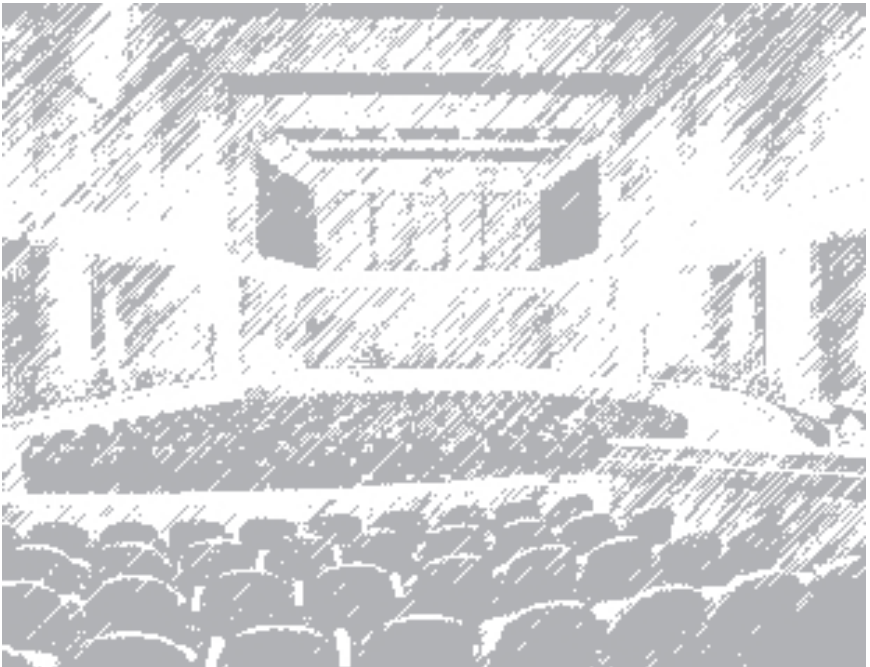
Kennesaw State University  
School of Music



Senior Recital

**Ashley Naffziger, soprano**

Brenda Brent, piano



Saturday, May 7, 2016 at 2:00 p.m.

Music Building Recital Hall

One Hundred and Fortieth Concert of the 2015-16 Concert Season

# program

I.

ANTONIO VIVALDI (1678-1743)

**“Domine Deus”**

from *Gloria*

II.

ROBERT SCHUMANN (1810-1856)

**Jasminenstrauch**

**Aus den östlichen Rosen Op. 25, No. 25**

**Fruhlingsnacht Op. 39, No. 12**

III.

WOLFGANG AMADEUS MOZART (1756-1791)

**"Ach ich fühl's"**

from *Die Zauberflöte*

IV.

MAURICE RAVEL (1875-1937)

**Five Greek Folk Songs**

Chanson de la Mariée

La-ba, vers l'église

Quel gallant m'ésot comparable

Chanson des cueilleuses des lentisques

Tout gai!

V.

AARON COPLAND (1900-1990)

**At the River**

**Simple Gifts**

**The Little Horses**

VI.

RICKY IAN GORDON (1956)

**Red Dress**

**Will There Really Be a Morning**

VII.

GIACOMO PUCCINI (1858-1924)

**"O mio babbino caro"**

from *Gianni Schicchi*

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

# program notes

I.

**“Domine Deus”** from *Gloria* | Antonio Vivaldi

Antonio Vivaldi (1678-1743) was a priest, music teacher and virtuoso violinist. He composed many sacred works and is known for his distinctive melodies and rhythms. His most famous choral work, *The Gloria*, is a Latin mass composed in 12 cantata-like sections. Written for the choir of the Ospedale della Pietà, an orphanage for girls; “Domine Deus” is a beautiful soprano solo from the 6th section of *The Gloria* which declares God the all powerful King of heaven.

II.

**Jasminenstrauch** | Robert Schumann

**Aus den östlichen Rosen Op. 25, No. 25, Frühlingsnacht Op. 39, No. 12**

Robert Schumann (1810-1856) was a German Romantic composer celebrated for his piano music, lieder (German art songs), and orchestral arrangements. Much of his early works were short piano pieces and songs melodically inspired by lyrical poems. Known for composing to reflect a specific mood in his lyrics, Schumann often drew upon his own life experiences and the scenes around him. *Jasminenstrauch*, *Aus den östlichen Rosen*, and *Frühlingsnacht* are perfect examples of Schumann’s ability to take a scene, and a poem, and infuse them with a melody that effectively transports his audience to a different time and place.

III.

**"Ach ich fühls"** from *Die Zauberflöte* | Wolfgang Amadeus Mozart

W. A. Mozart (1756-1791) was known for blending traditional and contemporary elements to create his own distinctive style, which is characterized by his tonal variety and formal discipline. While he was mostly known for his operas, Mozart put his signature on almost every style of writing, masses, symphonies, and art songs. Such works, as “Ach ich fühls” from the opera *Die Zauberflöte* display Mozart’s use of melodic and rhythmic contrasts that bring his works to life.

In "Ach ich fühls," Pamina is attracted to the playing of her lover Tamino's flute. Pamina follows the sound and meets Tamino. When she speaks to him he does not answer her. Hurt and discouraged she declares death to be more desirable than the loss of Tamino’s love. Little does she know, he is under a vow of silence; to speak would mean he loses her forever.

IV.

**Five Greek Folk Songs** | Maurice Ravel

Maurice Ravel (1875-1937) was a French composer known for his musical craftsmanship and perfection of form and style. Ravel mostly worked within the established formal and harmonic conventions of his day, staying firmly rooted in tonality. Though he was fairly traditional, Ravel managed to forge a language of his own through use of modes, added notes, and varied rhythms. *Cinq mélodies populaires grecques* (Five Greek Folk Songs) is a great example of Ravel's unique style. From the upbeat wedding call of "Chanson de la mariée" to the sad lament for lives lost in "Là-bas, vers l'église," Ravel's musical techniques take his listeners on a journey of love found and love lost.

V.

**At the River** | Aaron Copland

**Simple Gifts, The Little Horses**

Aaron Copland (1900-1990) was often referred to as the Dean of American Composers. Incorporating elements of jazz and folk songs into his compositions, Copland was known for liberating the art world from European influences, and popularizing indigenous American music. "Little Horses," "At the River," and "Simple Gifts" reflect Copland's love for tradition. "Simple Gifts" in particular, a traditional Shaker song was a favorite of Copland's. Set not only for solo vocal performance, Copland also used the song as the core melody for his ballet "Appalachian Spring." Copland's songs truly reflect the soul and tradition of the American people.

VI.

**Red Dress** | Ricky Ian Gordon

**Will There Really Be a Morning**

Ricky Ian Gordon (1956) was raised in Long Island, New York; Gordon studied piano, composition and acting at Carnegie Mellon University. He has written art songs, opera, and musical theater. Gordon is known for his productions "Morning Star" and "The Grapes of Wrath." His song "Red Dress" is both beautiful and dream like, depicting a young woman who longs for the freedoms of adulthood and desires to find the man of her dreams. Though the day has yet to come, the song ends with the hope that one-day her true love will come. Copland's "Will There Really Be A Morning," is a perfect response to the hopes of "Red Dress," reflecting on those moments in life when we question what tomorrow will bring.

VII.

## "O mio babbino caro" from *Gianni Schicchi* | Giacomo Puccini

Giacomo Puccini (1858-1924) studied at the conservatory in Milan and became the most successful Italian opera composer after Verdi. His highly personal style blends Verdi's focus on vocal melody with elements of Wagner's compositional style, such as reoccurring melodies and leit motives. Puccini is known for using different styles to diversify his characters. In "O mio babbino caro," Buoso Donati, a rich aristocrat, has died. His relatives discover he has left all his money to the church. Furious with his decision, they plot their next move. Rinuccio, Buoso's cousin, is in love with peasant girl Lauretta. Forbidden to marry unless he is left an inheritance, he goes to her father Gianni Schicchi in hopes that he can help them. When Gianni's declares there is nothing to be done Lauretta breaks down, declaring her love for Rinuccio. She states that if her father does not help them she will surely throw herself off the Ponte Vecchio in to the river Arno.

## biography

**Ashley Naffziger** is currently pursuing a Bachelor of Music degree at Kennesaw State University in Vocal Performance under Professor Jana Young. She began singing in the eighth grade and received much of her early influence in the choir at Due West United Methodist Church under director Lynn Swanson. In 2009, Naffziger was accepted as a student of Soprano Karen Parks. From 2010-2011, she studied at Olivet Nazarene University in Bourbonnais Illinois with Professor Kay Welch. As a member of Chrysalis Women's Choir, Naffziger was nominated and elected as choir Chaplin by her peers. While at Olivet she participated in the annual performance of Handel's *Messiah* in both 2010 and 2011. She was also a member of Gospel Choir and had the honor of performing with The Gather Vocal Band on their Homecoming Concert in 2010. Naffziger transferred to Kennesaw State University in 2012. There she is involved in Kennesaw's Opera Theater Department and has been cast in several productions including; Johann Strauss's *Die Fledermaus*, Gilbert and Sullivan's *Iolanthe*, Mozart's *The Magic Flute*, and Puccini's *Suor Angelica*. Her expected graduation date is spring of 2016. She looks forward to working in Church Ministry and attending graduate school. Naffziger has been an active volunteer with The Friends of the Georgia Symphony Orchestra since 1999, and is a current Choral Scholar at St. James Episcopal Church in Marietta. She spends a majority of her spare time working, practicing, and freelancing.

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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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