

Kennesaw State University  
School of Music

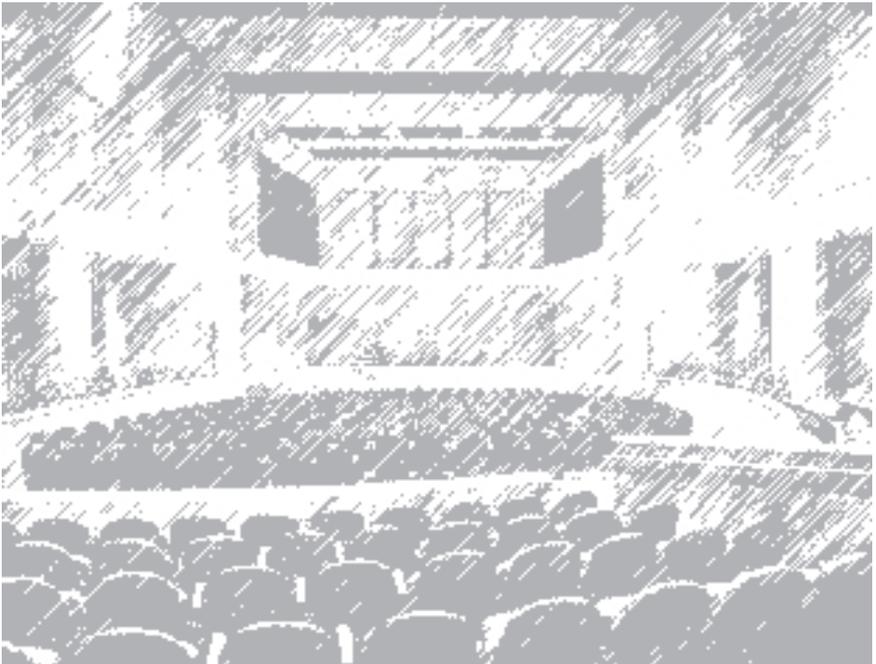


Senior Recital

**Camille Hathaway, mezzo-soprano**

from the Studio of Jana Young

Erika Tazawa, piano



Saturday, May 7, 2016 at 8:00 p.m.

Music Building Recital Hall

One Hundred and Forty-first Concert of the 2015-16 Concert Season

# program

I.

ANTONIO VIVALDI (1678-1741)

**Sposa son disprezzata**

from *Bajazet*

II.

ENRIQUE GRANADOS (1867-1916)

**La maja dolorosa No. 1**

**La maja dolorosa No. 2**

**La maja dolorosa No. 3**

III.

HUGO WOLF (1860-1903)

**Auch kleine Dinge**

**Ich hab in Penna**

**Verborgenheit**

**Er ist's**

IV.

JAKE HEGGIE (b.1961)

**This Journey**

from *Dead Man Walking*

V.

REYNALDO HAHN (1874-1947)

**Rêverie**

**A Chloris**

**Quand je fus pris au pavillon**

**L'enamourée**

VI.

GIACOMO MEYERBEER (1791-1864)

**Nobles seigneurs, salut!**

from *Les Huguenots*

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

# program notes

I.

## **Sposa son disprezzata** | Antonio Vivaldi

from *Bajazet*

The continuously celebrated and performed music of Antonio Vivaldi is considered to be the height of Baroque style as well as the cornerstone for teaching fundamentals to aspiring young musicians. He gained fame and popularity working as a violin instructor and composer at the orphanage for girls called Ospedale della Pietà. This was one of four homes for young girls who were called orphans, but were mostly the daughters of noblemen born by their mistresses. They anonymously endowed their children to live a life full of luxury and of music. Vivaldi's orphanage was hailed as the best of the four and many of his compositions were for the 40 piece female orchestra. Violin being his personal favorite, he wrote many pieces for the instrument and wrote vocal arias in the style of the violin. Tedious scales and arpeggios permeate his compositions while keeping in the High Baroque style. In his aria, "Sposa, son disprezzata," the character Irene scorns her husband for being unfaithful and battles with the thoughts of honoring him and being hopeful that he will one day be true to her.

II.

## **La maja dolorosa** Song Cycle | Enrique Granados (1867-1916)

Internationally acclaimed Spanish composer Enrique Granados had a fulfilling but short-lived career as a musician and a composer. With his nationalistic flair, he composed many works ranging from his beloved piano suites to his invigorating operas. One of the biggest influences for his works was the style of the famous artist Francisco De Goya. He named his greatest works after the beloved Spanish painter and used his techniques of mixing the old and new styles of art into his compositions. In this song cycle, "La maja dolorosa," Granados uses influence from Spanish dances to enhance the nationalism throughout the dramatic pieces. The song cycle itself is a person's journey through the loss of their significant other. The first piece is deeply embedded in anger and disbelief of the loss and morphs into sorrowful longing in the second piece. Finally, a resolution is met in the third song that the memory of the lover can never be replaced and will always be remembered with deep passion and happiness.

III.

**Auch kleine Dinge, Ich hab in Penna, Verborgenheit, Er ist's |**

Hugo Wolf

Perhaps one of the greatest composers of all time that championed German art song was Hugo Wolf. No composer before or after could craft such an intricate balance of harmonic and emotional depth within the Lieder genre. As a struggling artist, Wolf was forced to live drifting from one friend to another all the while slaving over his music. He was a master of marrying text and melody so much so that the term “psychological song,” has been coined to describe his music. Wolf had a distinct language when describing his own works. For one piece, he has been quoted as saying, “The music is of so striking a character and of such intensity that it would lacerate the nervous system of a block of marble.” Of the 242 art songs that were written in his short 43 years, four of them will be looked at in greater detail. Wolf captures the heart by composing simple yet enriching songs such as “Auch kleine Dinge,” where he gives the reminder that all things in life, no matter how small, are precious. Parallel to that idea, he can show the dark side of the human mind in taking pleasure in flirting with the crude reality of human suffering which is explored in his piece “Verborgenheit.” Finally, Wolf demonstrates his flair for the dramatic in “Ich hab in Penna,” and “Er Ist’s,” by combining a whirling and impressive piano line with an equally as spectacular vocal line. A master of all emotions, Hugo Wolf is in his own league in the combination of poetry and music.

IV.

**This Journey | Jake Heggie**

from *Dead Man Walking*

Contemporary composer Jake Heggie has taken the opera scene by storm with his dramatic yet deeply thoughtful compositions. His career started by creating a friendship with the international opera star Frederica von Stade. The two collaborated with his art songs and gained Heggie recognition as a composer after winning awards in this category. Shortly after this, one of his first and most famous operas, “Dead Man Walking,” was premiered and established around the world as a force to be reckoned with, earning its place in the standard opera repertoire. The aria, “This Journey,” is from this opera that is based on the book with the same title by Helen Prejean. The opera centers around a nun by the name of Helen who has been called to be the spiritual guide for a young man on death row. Dramatic displays of poignant

emotional contrast show how not so distant we are from one another no matter the atrocities one may think or act upon. This aria is the scene right before Helen meets with the boy for the first time. She wrestles with the idea of fear, death, and righteousness through spirituality with intense vocal and instrumental depth.

V.

**Rêverie, A Chloris, Quand je fus pris au pavillon, L'enamourée** | Reynaldo Hahn

Unrequited love and sweet nothings seem to be at the heart of the style of French composer, Reynaldo Hahn. His compositional language is rooted in the French style and his most known works are of the French *melodie* genre. As a child prodigy, Hahn began composing at the age of 8 and was soon accepted into the Paris Conservatory where he worked under the guidance of the musical masters Gounod, Massenet, and Saint-Saëns. He flourished in art song and was deeply influenced by the poetry of Victor Hugo as were many French composers of the time. His piano accompaniment and melody act as mirrors in providing the theme for a piece. One cannot be without the other as simplistic beauty reigns king throughout his works. In these four songs, love and flirtation are shown in different weights of filters ranging from light and endearing to deep and introspective.

VI.

**Nobles seigneurs, salut!** | Giacomo Meyerbeer  
from *Les Huguenots*

Considered to be the most successful and performed opera composer of the nineteenth century, Giacomo Meyerbeer ignited France with his grand and wondrous compositions. After the reign of Rossini and the *bel canto* style, Meyerbeer transformed the opera scene with exciting and short lived arias that always kept the attention of the audience. Meyerbeer worked closely with the famous librettist Eugène Scribe and created multiple masterpieces with his aid. A conversation between the two in a hypothetical dialogue from the *Journal pour Rire* quotes Scribe as saying, "For the public, the most important thing is not to comprehend but to be amused. Besides, if a comic opera contained common sense, it would not be a comic opera;" and therein lies the style of Giacomo Meyerbeer. In his celebrated opera, "Les Huguenots," the classic love story of star crossed lovers is staged in the setting of the 1572 purge of

French Huguenots (Protestants) by the French Catholics. The love between a Catholic maiden and Protestant lord is dramatically showcased with expansive orchestra and larger than life chorus numbers. In the aria “Nobles Seigneurs, Salut!” the pageboy Urbain is sent to greet an assembly of noblemen all while secretly relaying a message to the Protestant nobleman Raoul to come blindfolded to an unspecified location. Urbain dramatically teases the nobles about honor and love in this short yet immensely difficult aria.

## biography

**C**amille Hathaway is an up-and-coming young mezzo-soprano that has a wide palate for serving the public through music. She is currently in her senior year at Kennesaw State University as a vocal performance major and plans to continue her academic path in vocal literature. Her performance belief is that language is what makes the voice different from any other instrument and that this should be celebrated. Poetry drives her to be as true to the message and vulnerable to the musical experience as possible. Her recent roles include *Principessa* from Puccini’s masterpiece, “*Suor Angelica*,” and *The Third Lady* from Mozart’s, “*Die Zauberflöte*.” She has been regarded as many to have a timeless voice that can be colored as playful for comedy and as heartfelt for drama. Ms. Hathaway plans to pursue a Master’s degree and a Doctoral in Vocal Performance as well as a thriving career in the realm of opera and recital repertoire.

# 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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