



Friday, September 25, 2015 at 8:00 pm  
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
Twelfth Concert of the 2015-16 Concert Season

## Guest Artist Recital

Tina Milhorn Stallard, soprano

Lynn Kompass, piano

HENRY PURCELL (1659-1695)

### **The Blessed Virgin's Expostulation**

ROBERT SCHUMANN (1810-1856)

### ***Gedichte der Königen Maria Stuart, Op. 135***

- I. Abschied von Frankreich
- II. Nach der Geburt ihres Sohnes
- III. An die Königin Elisabeth
- IV. Abschied von der Welt
- V. Gebet

SERGEI PROKOFIEV (1891-1953)

### ***Five Poems of Anna Akhmatova, Op. 27***

- I. Солнце комнату наполнило (Sunlight filled the room)
- II. Настоящую нежность (About real tenderness)
- III. Память о солнце (Thoughts of the sunlight)
- IV. Здравствуй! (Greetings!)
- V. Сероглазый король (The grey-eyed king)

Intermission

JOHN FITZ ROGERS (b. 1963)

***Songs of Time and Tide***

- I. Light, my light
- II. The sleep that flits on baby's eyes
- III. When I bring coloured toys to you
- IV. Is it beyond thee to be glad
- V. On the seashore of endless worlds

TOM CIPULLO (b. 1960)

from ***How to Get Heat Without Fire***

The Pocketbook

# program notes

## ***The Blessed Virgin's Expostulation*** | HENRY PURCELL

Duration: 8 minutes

Published in Volume 2 of *Harmonia Sacra*, this setting of a text by Nahum Tate is a fine example of Purcell's dramatic writing for the voice. As described in Luke 2:41-51, the Holy family journeyed to Jerusalem to observe the Passover. On the return home, the family realized twelve-year-old Jesus was missing. Tate's text and Purcell's music capture the many emotions the Virgin Mary may have felt in her distress.

Tell me, some pitying angel, quickly say,  
Where does my soul's sweet darling stay,  
In Tyger's, or more cruel Herod's way?  
Ah! Rather, let his little footsteps press  
Unregarded through the wilderness,  
Where milder savages resort,  
The desert's safer than a tyrant's court.

Why, fairest object of my love,  
Why dost thou from my longing eyes remove?  
Was it a waking dream that did foretell that wondrous birth?  
No vision from above?  
Where's Gabriel now who visited my cell?  
I call, he comes not.  
Flattering hopes, farewell.

Me Judah's daughters caressed.  
Called me of mothers the most blessed.  
Now fatal change of mothers most distressed.  
How shall my soul its motions guide?  
How shall I stem the various tide,  
Whilst faith and doubt my laboring thoughts divide?  
For whilst of they dear sight beguiled,  
I trust the God, but oh! I fear the child.

## ***Gedichte der Königen Maria Stuart, Op. 135*** | ROBERT SCHUMANN

Duration: 9 minutes

Schumann's last song cycle sets poetry of Mary Stuart, the tragic Queen of Scots, and spans twenty-six years in her life. We encounter a girl leaving her adopted home of France, a young mother praying for her newborn son, an imprisoned

queen writing a pleading letter, the same prisoner bidding the world farewell and, ultimately, praying before a fearful death.

### **Abschied von Frankreich (Farewell to France)**

I travel away!  
Farewell, my joyful France,  
where I found the dearest home,  
you my childhood nurse!  
Farewell, you land, you lovely time,  
The boat carries me far from happiness  
But it bears only half of me:  
One part forever remains yours,  
My joyful land, to tell you,  
To remember the other.  
Farewell!

### **Nach der Geburt ihres Sohnes (After the Birth of Her Son)**

Lord Jesus Christ,  
Whom they crowned with thorns,  
Protect the birth of the one born here.  
And if it is your will,  
Let his line reign long in this kingdom,  
And everything that happens in his name  
Be to your glory and praise and honor, Amen!

### **An die Königin Elisabeth (To Queen Elizabeth)**

Only one thought pleases and torments me,  
Forever holds my spirit captive,  
So that the voice of fear and hope sounded  
As I restlessly counted the hours.

And when my heart chooses this sheet of paper as its messenger,  
And tells of my longing to see you,  
Then dear sister, a new anxiety grasps me,  
Because it lacks the power to prove.

I saw the boat, almost safe in the port,  
Detained by the storm and battle of the waves,  
The sky's bright face shrouded by night.

So am I also moved by fears and concerns,  
Not of you, sister, but the workings of destiny  
Often tear the sail we trust.

## **Abschied von der Welt (Farewell to the World)**

Of what use to me is the time still allotted?  
My heart is dead to earthly desires,  
I am shadowed only by suffering,  
Only a joyful death remains.  
You enemies, leave off your envy:  
My heart is turned away from sovereign honors,  
Excessive pain will consume me  
Soon hatred and strife will go with me to the grave.

You friends who remember me in love,  
Reflect and believe that without strength and happiness  
No good work remains for me to complete.

So I do not wish for better days to return,  
And since I sorely tried here below,  
Implore my part of eternal peace!

## **Gebet (Prayer)**

O God, my master,  
I hope in you!  
O Jesus, beloved,  
Now save me!  
In hard prison,  
In worse distress,  
I yearned for you;  
In complaining sobbing to you,  
In the dust despairing,  
Hear, I implore you,  
And save me!

## ***Five Poems of Anna Akhmatova* | SERGIE PROKOFIEV**

Duration: 13 minutes

Anna Akhmatova (1889-1966) is one of the two greatest women poets in the history of Russian poetry. Her lyrical forms, economy of words, and vivid imagery convey the refined feelings of a society woman. Prokofiev's settings of Akhmatova's poetry reveal a stylistic breakthrough in lyricism. The composer commented, "after these songs, many people believed for the first time that I write lyrical music."

### **Солнце комнату наполнило (Sunlight filled the room)**

Sunlight filled the room  
With dust golden and transparent  
I woke up and remembered, my gentle one:  
Today is your birthday!

Even scattered, lace-like snow  
Is warm beyond the windows,  
That is why I am often sleepless,  
Like a penitent.

### **Настоящую нежность (About real tenderness)**

Real tenderness cannot be confused  
With anything, and it is silent.  
In vain, you carefully wrap  
My shoulders and breast in fur.  
And in vain you speak  
Obedient words of first love.  
How I know these stubborn,  
Unfulfilled glances of yours!

### **Память о солнце (Thoughts of the sunlight)**

Thoughts of the sunlight in the heart grow fainter.  
The grass is yellowed.  
The wind with snowflakes  
Gently blows a little.

The willow fans out  
Across an empty, transparent sky.  
Perhaps it is better  
That I did not become your wife!

Thoughts of the sunlight in the heart grow fainter.  
What is this? Darkness? Can it be?  
Overnight winter arrived.

### **Здравствуй! (Greetings!)**

Greetings!  
Can you hear the quiet rustling  
To the right of the table?  
These lines can't be written,  
I will come instead.

**Lynn Kompass**, vocal coach and collaborative pianist, joined the faculty of the University of South Carolina in 2002. Currently an Associate Professor on the faculty, she provides musical preparation for all productions performed by Opera at USC and teaches courses in song literature and French, German, Italian and Russian diction for singers.

As a collaborative pianist and chamber musician, Ms. Kompass has appeared in venues across the country including Weill Recital Hall and the Nicholas Roerich Museum (NYC), the Strings in the Mountain Festival (Colorado),

Harold Washington Library (Chicago), North Carolina Museum of Art (Raleigh) and various other chamber music series in North and South Carolina. She has also given recitals at numerous colleges and conservatories nationwide, including the Conservatorio de Musica de Puerto Rico, Eastman School of Music, University of Tennessee, Western Michigan University, University of Florida and James Madison University. Her international engagements have taken her to Italy, Spain, Brazil, China, South Korea, and Thailand. For five summers she was engaged as a pianist for the prestigious Steans Vocal Institute in residence at the Ravinia Music Festival. During this time she played in numerous voice recitals and for master classes given by Christoph Eschenbach, Christa Ludwig, Thomas Hampson, Thomas Allen, Barbara Bonney, and many others.

As a coach/repertoire, Ms. Kompass has worked at the Festival de Musique de St. Barthelemy in the French West Indies, as well as Chicago Opera Theater, Aspen Opera Theater, Charleston Chamber Opera, Greenville Light Opera Works (GLOW), and Opera Brasil in São Luis, Brazil. She has also given master classes and clinics at SUNY Potsdam, Florida State University, Charleston Southern University, Western Michigan University, Winthrop University and Emory University.

Ms. Kompass holds graduate degrees from the University of Michigan, where she studied with Martin Katz. In addition, she has worked with legendary coach/accompanist Martin Isepp at the Banff Centre for Fine Arts, as well as with Margo Garrett, Roger Vignoles and Warren Jones at the Steans Institute.



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

### **Strings**

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Justin Bruns, Chamber Music  
Catherine Lynn, Viola  
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Charae Krueger, Cello  
James Barket, Double Bass  
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### **Voice**

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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  
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David Kehler, Wind Ensemble

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### **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

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