

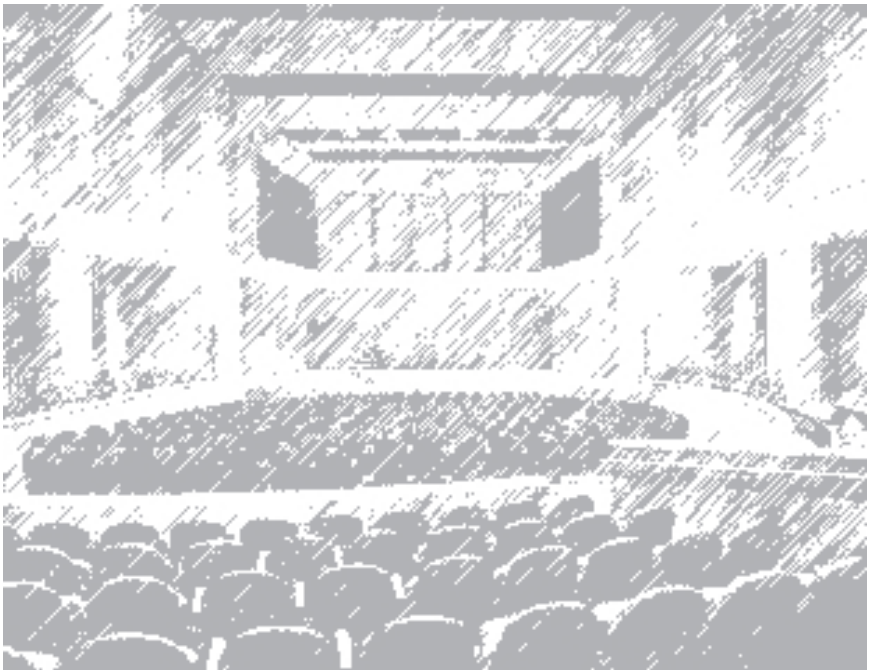
Kennesaw State University  
School of Music



Junior Recital

**Rachel Stein, soprano**

Brenda Brent, piano



Friday, December 11, 2015

8:00 p.m.

Music Building Recital Hall

Sixty-fifth Concert of the 2015-16 Concert Season

# program

## I.

FRANCESCO CONTI (1681-1732)

**Quella Fiamma**

from *Tanto e Tanto Pene*

DOMENICO BRUNI (1758-1821)

**La Vezzosa Pastorella**

ANTONIO CALDARA (1670-1736)

**Sebben Crudele**

from *La Constanza in Amor Vince L'ingranno*

## II.

CLAUDE DEBUSSY (1862-1918)

**Mandoline** (Paul Verlaine)

**Nuit D'étoiles** (Théodore de Banville)

HENRI DUPARC (1848-1933)

**Chanson Triste** (Jean Lahor)

GABRIEL FAURÉ (1845-1924)

**Mandoline** (Paul Verlaine)

from *Cinq Mélodies de Venise*

## III.

FRANZ SCHUBERT (1797-1828)

**Romanze** (Ignaz Castelli)

from *Die Verschworenen*

Ryan Tang, clarinet

IV.

GLADYS RICH (1904-1994)

**American Lullaby** (Rich)

RICHARD HUNDLEY (b. 1931)

**Come Ready and See Me** (James Purdy)

LEE HOIBY (1926-2011)

**Where the Music Comes From** (Hoiby)

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Ms. Stein studies voice with Eileen Moremen.

# program notes

**Quella Fiamma** (The Flame) | Francesco Conti  
from *Tanto e Tanto Pene* (Pain Always)

Musicologists believe that *Quella Fiamma* is the last movement of a lost cantata for soprano and string quartet, once attributed to Benedetto Marcello. The woman speaks of her burning desire and if the love is returned, she would never look elsewhere for satisfaction.

**La Vezzosa Pastorella** (The Beautiful Shepherdess) | Domenico Brunì

Multiple sources attribute this song to Domenico Brunì who was a castrato during the Classical era. *La Vezzosa Pastorella* is a traditional pastoral poem in ternary form. The A section describes the shepherdess going to the fields and picking flowers for her lover while she waits for him. However, in the B section, he does not appear. She becomes disheartened but then realizes that there are other “fish in the sea.”

**Sebben Crudele** (Cruel One) | Antonio Caldara  
from *La Constanza in Amor Vince L'ingranno*  
(The Constant Deception of Love)

Antonio Caldara, one of the best orchestral and vocal Baroque composers, worked throughout northern Italy for various royalties and lived comfortably until his death. Little is known about the opera from which *Sebben Crudele* originates other than it was performed in 1710 in Mantua. In this piece, the woman tells her lover that, although he is angry with her, she will be patient and extinguish his temper with her love.

**Mandoline** (Mandolin) | Claude Debussy

The Impressionist era, which emphasizes feeling over form or structure, is pronounced in Debussy's compositions. Based upon symbolist poetry, including the work of Paul Verlaine, “*Mandoline*” is reminiscent of pastoral poetry speaking about courtly love and the well-dressed men trying to woo cold-hearted women. The characters referred to as Tircis, Aminte, and Damis are commonly found in French pastoral poems. *Mandoline* was published in 1890 but was not performed until 1904. Stylistically, Debussy breaks from art song tradition of using the ABABA format, found in the Fauré setting, and

instead opts for the more Romantic style of having an ABCA form. The piece also prominently features the A major, G major, and D major chords, the three lowest strings of the mandolin. He paints a picture of a pastoral scene. The piano almost frantically weaves with the voice creating excitement and hope.

### **Nuit D'étoiles** (Night of Stars) | Claude Debussy

*Nuit D'étoiles*, a poem by Théodore de Banville was written in 1880. Banville's poetry utilizes simple rhyme schemes, complex meters and is also classified as symbolist in style, using euphemisms and symbolism to depict ideas. On a beautiful night the narrator reminisces about lost love.

### **Chanson Triste** (Sad Song) | Henri Duparc

*Chanson Triste* is No. 4 in the song cycle *Cinq Mélodies* that was composed in 1870. As a composer, Duparc was most influenced by the compositional styles of Johann S. Bach, Ludwig van Beethoven, Franz Liszt, and Richard Wagner. The text comes from Jean Lahor, a pen name for Henri Cazalis. Cazalis was a doctor who treated many of the symbolist poets, such as Verlaine who wrote *Mandoline*. Although *Chanson Triste* translates to "sad song," the poem speaks about the healing power of a lover and the hope of finding peace in their arms.

### **Mandoline** (Mandolin) | Gabriel Fauré

from *Cinq Mélodies de Venise*

Gabriel Fauré composed *Mandoline* as part of a song cycle for voice and piano, *Cinq Mélodies de Venise*. Ironically, *Mandoline* is the only song in the set to be written while in Venice in 1891. Fauré was a guest of soprano Winaretta Singer, for whom it was written. Fauré set five of Verlaine's poems from two collections entitled *Romances sans paroles* and *Fêtes galantes* (*Mandoline*). Fauré's interpretation is starkly different from that of Debussy's, composed the year before. The vocal line is light and cheerful describing lovers courting while the piano plucks cheerful eighth notes to emulate the mandolin.

### **Romanze** (Romance) | Franz Schubert

from *Die Verschworenen* (The Conspirators)

Franz Schubert was an Austrian composer best known for his lieder and chamber music. *Romanze* comes from one of his few operas, *Die Verschworenen*

(The Conspirators) written in 1823. The libretto is based on the play, *Lysistrata*, by Greek playwright Aristophanes. The Baroness von Ludenstein (the updated *Lysistrata*) famously tells the wives of her husband's soldiers to withhold sexual privileges until they agree to stop going to war. At the beginning of Act One, the Baroness laments her husband's absence.

### **American Lullaby** | Gladys Rich

Gladys Rich was born and raised on a farm in Georgia. She married in 1931 and wrote *American Lullaby* in 1932. She never made a living as a composer. Much of her work was published posthumously. As a woman working odd jobs and caring for her children, it is easy to imagine her writing *American Lullaby*. This small song captures the lifestyle of the 1930's.

### **Come Ready and See Me** | Richard Hundley

Richard Hundley primarily composes art songs, blending lyrical melodies and harmonies of the piano with deceptively simple yet heartfelt meaning. Trained as a pianist, he worked for the Metropolitan Opera chorus and studied composition with Israel Chitkowitz. As a singer and pianist, he relies on spontaneity to best find a way to express the text. In this song, although slightly saddened by the long absence of a lover, the resolution indicates hopefulness.

### **Where the Music Comes From** | Lee Hoiby

As an American composer, Hoiby trained as a pianist but was introduced to composition when Gian Carlo Menotti invited him to study at the Curtis Institute in Philadelphia. Best known for his vocal music, *Where the Music Comes From* was written in 1983.

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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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