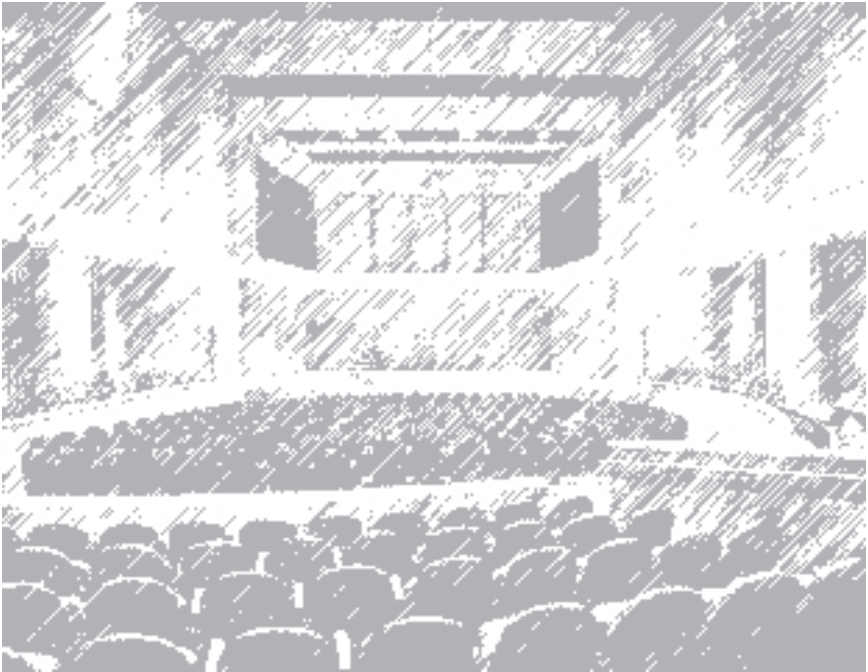


Kennesaw State University
College of the Arts
School of Music



presents

Junior Recital
Emily Crisp, soprano
Sherri Barrett, piano



Friday, December 5, 2014

7:00 p.m.

Music Building Recital Hall

Fiftieth Concert of the 2014-15 Concert Season

program

I

ANTONIO VIVALDI (1687-1741)

Ti lascierei gl'affetti miei (Antonio Vivaldi)

from *Tito Manlio*

GEORGE F. HANDEL (1685-1759)

Come and Trip it (John Milton)

II

FRANZ SCHUBERT (1797-1828)

Lachen und Weinen (Friedrich Rückert)

Du bist die Ruh (Friedrich Rückert)

JOHANNES BRAHMS (1833-1897)

Ständchen (Franz Kugler)

III

ERNEST CHAUSSON (1855-1899)

Le Charme (Armand Silvestre)

BENJAMIN GODARD (1849-1895)

Te Souviens-Tu (Benjamin Godard)

CLAUDE DEBUSSY (1862-1918)

Mandoline (Paul Verlaine)

IV

GEORGE F. HANDEL (1685-1759)

Piangero la sorte mia (Nicola Haym)

from *Giulio Cesare in Egitto*

V

JOHN CARPENTER (1876-1951)

The sleep that flits on baby's eyes (Rabindranath Tagore)

NED ROEM (b.1923)

Oh you whom I often and silently come (Walt Whitman)

RICHARD HUNDLEY (b.1931)

Come ready and see me (James Purdy)

JOHN DUKE (1899-1984)

I can't be talkin' of love (Esther Mathews)

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Ms. Crisp studies voice with Valerie Walters.

program notes

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Ti lascierei gl'affetti miei (You leave my affections) | Antonio Vivaldi
librettist Matteo Noris | from *Tito Manlio*

You leave my affections. God most high, I worship you!

Antonio Vivaldi was the most original and influential Italian composer of his generation. Vivaldi laid the foundations for the mature Baroque concerto. Vivaldi's most famous work is *The Four Seasons for Strings*, written in 1723. He had written each movement to depict moods and scenes from each of the four seasons. This work has been described as a wonderful example of pre-19th century program music. Vivaldi wrote more than 500 other concertos, and about 350 of these are for solo instrument and strings. Vivaldi composed a large amount of sacred choral music and wrote about 46 operas. His other works include sinfonias, about 90 sonatas, and chamber music. Vivaldi's contributions to musical style, violin technique, and the practice of orchestration were substantial. He was a pioneer of orchestral program music. The opera *Tito Manlio* was written in celebration of the marriage of Philip of Hesse-Darmstadt (1671-1736), the governor of Mantua. Vivaldi quickly composed the opera within five days for the happy couple, but the wedding eventually did not take place. Despite the marriage cancelation, *Tito Manlio* was successfully premiered at the Teatro Arciduciale in Mantua in 1719. The opera is set in Florence, 1696. A Roman consul Titus Manlius (bass) sent his son Manlio (soprano-dressed as a man) to spy on the enemy camp; Manlio encounters an enemy Latin Officer Geminio (tenor), and is provoked by Geminio. Manlio ignores his father's orders to not engage in armed combat and he kills Geminio. When Tito hears of his son's disobedience, he sentences his own son to death. This aria occurs while Manlio is in prison preparing himself for death and hopes to harden his heart towards his father to relieve his own suffering. Vivaldi writes long descending lines to express this sorrow and gives the vocal line many repetitions with a weeping motive. Manlio then makes peace with God and praises the Lord's name, as the music reflects this delicate and holy moment at the modulation.

Come and trip it | George F. Handel | librettist John Milton

Come and join me in this fantastic dance!

George Frideric Handel was an English composer born in Germany. He is acknowledged as the greatest composer of his age. His reputation rests on a great number of orchestral works and oratorios. Handel's choral and orchestral piece, *The Messiah*, is one of the most famous of his works. Handel's operas were mainly based on Italian librettos. These operas "dominated the earlier part of his career, and are the finest of their kind."

In his later years he composed many dramatic vocal works and operas, which mainly consisted of English oratorio. Handel established the dramatic vocal genre. This lovely early English art song is based on John Milton's poem, *Come and Trip It*. It is a poem about a type of dance in which a person is inviting everyone to dance nimbly and lightly to the music. The song is perceived to be fun and somewhat humorous which is presented by the light buoyancy in the dance-like accompaniment.

II

Lachen und Weinen (Laughing and Crying) | Franz Schubert
librettist Friedrich Rückert

Laughing and crying morning and evening! Why must my heart be so confused?

Schubert made seminal contributions in the areas of orchestral music, chamber music, piano music and, most especially, the German lieder. The richness and subtlety of his melodic and harmonic language, the originality of his accompaniments, and his elevation of marginal genres and the mysterious nature of his uneventful life have invited a wide range of readings that are passionately debated today. Schubert is known to be one of the first "bohemian" composers of his time. He was a self-declared composer and considered himself unfit for any other lifestyle. Of all the great composers, Schubert is often said to have led one of the quietist lives: steadily being poor, reworking his ideas for many hours throughout every day, and relied on the support of his close friends.

This is a very playful piece where the lachen (laughter) and the weinen (tears) of the poem are those of a young girl, and Schubert's response is both lighthearted and deeply sympathetic. The girl is portrayed to be in love yet baffled to why she is so incredibly happy in the day but sad in the evening. The girl yearns for her lover at night and looks forward to seeing him in the day. Schubert writes the delightful accompaniment to resemble this girl's innocence and naïve tendencies. He also utilizes text painting very well by distinguishing the difference between night and day, happy and sad with the modulation from major to minor, then back to major. Franz Schubert was an Austrian composer. He is the only canonic Viennese composer native to Vienna.

Du bist die Ruh (You are rest) | Franz Schubert | librettist Friedrich Rückert

You are the calm that completes me for you live in my eyes and my heart.

Schubert's *Du bist die Ruh*, translating to *You are Rest and Peace*, is one of the most romantic and emotional pieces in his collection. This passionate poem is by the inspirational German poet, Friedrich Rückert. The poem expresses the true depth and pain of a familiar love. Schubert translates the text's sensuality perfectly, with loving and gentle themes and simple form, thus creating a beautiful and moving song. Schubert uses a light and subtle approach in the accompaniment to enhance the sweetness of the lyric melody in the vocal line. This piece was written

during the Romantic era which composers during this period sought to make the music as emotional and moving as possible.

Ständchen (Serenade) | Johannes Brahms | librettist Franz Kugler

How delightful is this setting for lovers! The moon, the garden and the music is so perfect.

Johannes Brahms is a German composer and pianist. He is the successor to Beethoven and Schubert in relationship to the larger forms of chamber and orchestral music. He is also considered the successor to Schubert and Schumann in the miniature forms of piano pieces and songs, and to the Renaissance and Baroque polyphonists in choral music. He wrote in the classical forms, yet his nature was essentially romantic. Brahms creatively blended the practices of three centuries with folk and dance idioms. Brahms also combines the language of mid- and late 19th-century art music. His works of controlled passion were deemed intransigent and innovative by some. He was considered progressive composer and was socially accepted in his lifetime.

This poem depicts the different characteristics of a party scene that captivates love struck people. Brahms uses the accompaniment to illustrate a trance like state to reflect the lover's ignited hearts. The melody is gracefully arching and deliberately nostalgic in character.

III

Le Charme (The Charm) | Ernest Chausson
librettist Armand Silvestre

I could not understand my feelings for you at first but, I now know that I love you.

Chausson was a French romantic composer who died just as his career was beginning to flourish. Chausson's compositions, covering the years from 1878 to 1899, may be divided into three periods. *Le Charme* falls into the first period from 1878-86, which was when Chausson's musical language was beginning to gradually take shape. He employed shapely melodic lines, elegant harmonies, and a style which may seem somber, that is more alive to optimistic ideas than to depth of feeling. This is Massenet's legacy, and is reflected in *Le Charme*. Chausson left behind only 39 opus-numbered pieces. Musical creation for him always proved to be a long and painful struggle. However, the quality and originality of his compositions are consistently high. *Le Charm* is a love poem with a falling melody, Chausson allows the singer literally to fall in love as the song progresses. There is a sense that the singer is resisting. The melody avoids falling down to the tonic note of the scale. The singer does eventually reach a resolution at t'aimais (I loved you). Chausson captured the beauty and the tentativeness of falling in love using the text to shape this gorgeous melody.

Te Souviens-Tu? (Do you remember?) | Benjamin Godard

librettist Benjamin Godard

*Do you remember the promise? The ecstasy, the kiss, and tenderness we shared?
I am saddened to be away from you and dream to be with you.*

Godard was born in Paris on August 18, 1849 and died January 10, 1895. Godard was a French violinist and Romantic-era composer. He entered the Conservatoire de Paris in 1863 where he studied under Henri Vieuxtemps, a violinist and Napoléon Henri Reber and accompanied Vieuxtemps twice to Germany. Godard favored Felix Mendelssohn and Robert Schumann's style, which was reflected in his own compositions. This song allows me to relax into the French language and enjoy the forward placement it gives me while I sing, along with the opportunity to practice my legato phrasing. Godard may have written of the emotions of this piece from experience, which expresses the pain of reflection on the memories of a past love affair that may never be rekindled again. Clearly he was not prepared to leave this love behind and every moment away from his love the dreams of her haunt him persistently. This piece is like a personal love letter confessing the depth of love for another and the cherished memories of being together.

Mandoline (Mandolin) | Claude Debussy | librettist Paul Verlaine

How lovely these "haughty people" are, see their graceful movements and how elegantly dressed they are on this beautiful night!

Claude Debussy was born on August 22, 1862 in Saint-Germain-en-Laye, France, the eldest of five children. He was a very influential composer of the impressionist era. Debussy received no formal education until he entered the Paris Conservatoire and began piano lessons at the age of seven with an Italian violinist named Cerutti. From the start, though clearly talented, Debussy was argumentative and experimental. He challenged the rigid teaching of the Academy, favoring instead dissonant intervals that were frowned upon and can be heard in this piece. Debussy has written for piano, strings, and voice. This piece gives me the opportunity to work on my French diction and become more acquainted with the impressionistic style. It helps me to find a happy medium with being light and lyrical without losing tone and pitch. I also am able to work on the expression and understanding of the French language. This piece is a joyful poem about the beauty and ludicrous behavior of "upper class society." The poet is simply mocking the people at a party by stating how he sees the vanity of the lovely gossipers and listeners. He also mocks the naive men that fall in love with elusive women over and over again continuing to write poetry about their ensuing heartache. Lavishing in the grandeur of the women dancing around the room, the composer writes a lovely tune sung on "la" at the end of the song reflecting the image of women dancing and singing.

IV

Piangerò la sorte mia (I shall lament my fate) | George F. Handel
librettist Nicola Haym | from *Giulio Cesare*

I weep for the cruelty and brutality done to me, but I will have my revenge.

The synopsis of this opera is based on historical reference to Caesar's visit to Egypt in 48-47 B.C. Caesar meets Cleopatra, the queen of Egypt, and becomes captivated by her beauty and falls in love with her. Previously, Tolomeo (the brother of Cleopatra and co-ruler of Egypt) suspects Cleopatra of treason because of her love for Caesar and imprisons her.

This Aria embodies the complete sorrow and distraught Cleopatra feels because her army was defeated by Tolomeo, and the assumptions that she has of her beloved Caesar as probably dead. Cleopatra weeps and mourns her cruel fate by repeating "piangero, piangero." This is reflected in the recitative and Largo section of this aria. Her glory and honor have been stripped from her as she lies in a prison cell. She vows that though she may die, she will return and seek revenge on Tolomeo and haunt him for the rest of his days! All of her frustrations and hatred towards Tolomeo is represented in the allegro section with a scream like melisma as she declares, "agitero!" which translates "I will shake (thee)!"

V

The sleep that flits on baby's eyes | John Alden Carpenter
librettist Rabindranath Tagore

Dear baby how tender and fragile you are, much like this nighttime fairy tale.

John Alden Carpenter is an American composer. Carpenter's compositional style was considered to be mildly modernistic and impressionistic. Many of his works strive to encompass the spirit of America, such as his patriotic *The Home Road* and several other works of his are jazz inspired. Carpenter was really fond of jazz and it became a significant aspect of the American style which he sought to create. The jazz like qualities can even be heard in the intricate accompaniment of this piece. Carpenter composed three ballets, one symphony (*Symphony No. 1, in C*), an orchestral suite (*Adventures in a Perambulator* - which was one of his most famous works), piano pieces, and art songs.

This song is one of the pieces in Carpenter's song cycle *Gitanjali*, which consists of poems written by Rabindranath Tagore. This piece has a luminous and mystical quality that is reflected in both the vocal part and the accompaniment. Tagore's poem expresses a moment of great peace and tranquility representing the tenderness and innocence of new life and the magical beauty it conveys to the world. In addition, this is expressed in the elaborate accompaniment, and the simplicity is represented in the vocal line. The rest of the poem expands on the features and slow growth of the baby which could be portrayed as a metaphor for life itself. Carpenter writes a beautiful lullaby like melody to embody the vulnerability and gentleness of the night to create accurate text painting of this poem.

Oh you whom I often and silently come | Ned Rorem

librettist Walt Whitman

I am captivated by you while I am in your presence, and I become smitten.

Rorem is an American composer and a writer who studied at the American Conservatory in Chicago (1938-40), Northwestern University (1940-2), the Curtis Institute in Philadelphia (1943), and the Juilliard School (1946,1948). Rorem is primarily an art song composer who was influenced by his teachers and more particularly the French musicians he came to know while he lived Paris. His current works include several operas, three symphonies, orchestral works, and a variety of chamber pieces. Rorem's legacy lies with the culmination of about 400 songs he has written for solo voice and piano and for voice and chamber ensemble. It was 'poetry that originally drew Rorem to compose art songs. Rorem is known for the compositional skills he presents through the naturalness and clarity of word setting and the healthy rage in which he writes his vocal lines. Outside of the musical circles, Rorem also became known for his writing, mainly his diary *The Paris Diary of Ned Rorem*, which is an elegantly written observation on culture, people, music and etc.

This is a delightful poem about someone who has become bewitched or infatuated with another. Rorem communicates this romantic scene through the waltz like movement between the piano and the vocalist which creates an image of fluttering butterflies, a metaphor, for many people have experienced "butterflies in their stomach" as a result of young love.

Come ready and see me | Richard Hundley | librettist James Purdy

I am waiting for you; please come soon because time is quickly running out.

Richard Albert Hundley is an American pianist and composer born September 1, 1931. His works consist of art songs for voice and piano. Hundley writes for the voice with a sensitivity that comes from an expertise developed over many years of singing and being around other singers. Though he writes specifically for the voice, he says that his main concern is to "write expressively," which most certainly is reflected in this piece.

This is a heartfelt song about a person who is waiting for someone very dear to them to finally see or feel the reality of the situation that this song could be used in certain contexts. The love this person has for them is very strong and they have been heart broken by their loved one many times. All the author wants is for the other person to see them with a clear, open, and loving mind; But also to physically come see them because the author misses their loved one so much. There is a great deal of tenderness and depth to this song.

I can't be talkin' of love | John Duke | librettist Esther Mathews

My dear, I can't be tellin' you 'bout my love!

John Duke is an American composer and pianist born in Cumberland, Maryland. He is widely considered to have become best known for his art songs. From 1923 to 1967 he taught at Smith College, from which he retired as professor of music. Duke's most important contribution was in the field of song, in which his style returned to a "pianistically expansive neo-Romanticism" after experiments in the 1930s with a linear, modal language.

This is a flirtatious and almost teasing song about restricting oneself from talking of love. The author explains how she wouldn't dare speak of love but she does love this person very deeply because she dreams about this person at night. Duke composes the song to reflect these characteristics with a playful melody and rhythm in both the vocal line and accompaniment.

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KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

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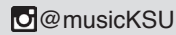
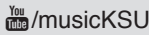
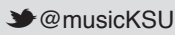
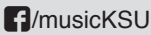
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Michael Alexander
Interim Director, KSU School of Music

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upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Monday, December 8
Percussion Ensemble

Tuesday, January 13
Faculty Recital: David Watkins, piano

Thursday, January 8
Von Grey with KSU Orchestra

Friday, January 16
Atlanta Symphony Orchestra: Marin Alsop, conductor and Julian Rachlin, violin

Monday, January 12
**Helen Kim, violin
with Sakiko Ohashi, piano**

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