

Kennesaw State University  
College of the Arts  
School of Music

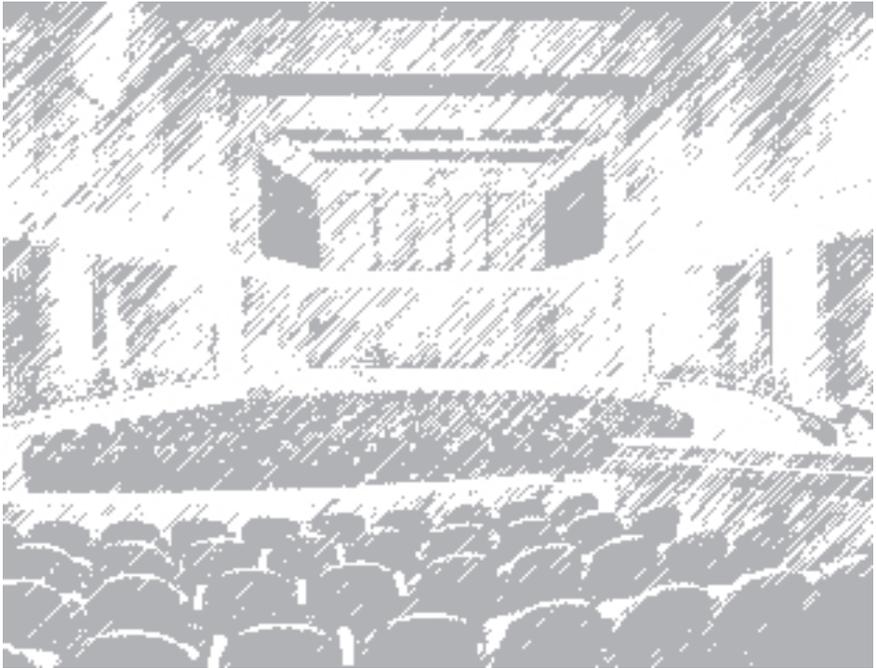


presents

Senior Recital

Kimberly Royer, mezzo-soprano

Soyoun Sheehan, piano



Saturday, December 6, 2014

7:30 p.m.

Music Building Recital Hall

*Fifty-first Concert of the 2014-15 Concert Season*

# program

ROBERT SCHUMANN (1810-1856)

**Myrthen, Op. 25**

I. Widmung

poem by Friedrich Rückert

**Du bist wie eine blume, No. 24**

poem by Heinrich Heine

HUGO WOLF (1860-1903)

**Das verlassene Mägdelein**

poem by Eduard Mörike

JULES MASSENET (1842-1912)

**Va! laisse couler mes larmes**

from *Werther*

libretto: Edouard Blau, Paul Millet, Georges Hartmann

EARNEST CHAUSSON (1885-1899)

**Le Charme**

from *Sept Mélodies, Op. 2*

poem by Armond Silvestre

Intermission

GIOACHINO ROSSINI (1792-1868)

**Una voce poco fa**

from *Il Barbiere Di Siviglia*

libretto: Cesare Sterbini

STEFANO DONAUDY (1879-1925)

**36 Arie di Stile Antico**

Ah, mai non cessate

O del mio amato ben

poem by Alberto Donaudy

MOSES HOGAN (1957-2003)

**Sometimes I Feel Like A Motherless Child**

**Deep River**

**Were You There?**

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

# program notes

## **Myrthen, Op. 25** | Robert Schumann

Robert Schumann was best known for his piano, lieder, and orchestral compositions. He was an influential music critic and outstanding composer, especially of piano music, songs, chamber music, and symphonies. “Widmung,” Op. 25 is the first song in the *Myrthen* song cycle, and was written by German Poet Friedrich Rückert. *Myrthen* is a collection of twenty-six songs composed as a wedding present to his wife Clara. His ‘Clara motif’ was a descending fifth, for the five letters of her name, and can be found in many of his works. Schumann’s songs demand considerable elegance of phrasing, and a rubato that must remain within the frame of the rhythmic pulse.

The songs explore themes of devotion, longing, loneliness, matrimony and. Schumann considered the piano accompaniments in his songs as equal partners with the vocal line. In this setting of Friedrich Rückert’s poem *Widmung*, Schumann uses a fast tempo and arpeggiated rhythmic accompaniment patterns to depict the impulsive, dramatic beginnings of a romantic relationship. This fiery accompaniment figure transforms into to a calmer block-chord pattern of triplets in the middle section, giving time for the romance to grow and express itself on a more mature level. Schumann’s setting of Heine’s *Du bist wie eine Blume* is comparatively calmer throughout with hymn-like reverence. The notes and phrasing remind one of a bell curve, with an ascension followed by a descent. He accentuates the most emotionally charged words, such as “God,” “sadness,” “bless,” and “sweet,” at the peaks of phrases.

## **Das verlassene Mägdelein** | Hugo Wolf

Hugo Wolf, an Austrian composer, was instrumental in the development of German lied, or art song. With Wolf’s songs, German song reached the ultimate synthesis of poem and music. He was influenced by his friends Richard Wagner and Johannes Brahms. Wolf brings out the meaning of the lyrics with his creative accompaniments. He strove to allow the poetry to take center stage in his pieces. He referred to his songs as ‘poems for voice and piano.’

In Wolf’s setting of Eduard Mörike’s poem *Das verlassene Mägdelein*, unity is created by a rhythmic motive that repeats throughout the song (quarter/eighth-eighth). The simple, transparent rhythmic texture is the element that holds this song together. Wolf creates an eerie atmosphere in this piece with an isorhythmic motif, unconventional use of familiar harmonies, alteration of seconds and thirds, and a haunting melody. The music paints the picture of the poem, which is about a young, grief-stricken maiden recalling her dream of a faithless lover who left.

### **Va! laisse couler mes larmes** from *Werther* | Jules Massenet

Jules Massenet composed French opera music and was well known for his graceful French melodic style. His music is admired for its lyricism, sensuality, occasional sentimentality, and theatrical aptness. His opera, *Werther* premiered in 1892 in Vienna, was based upon Johann Wolfgang von Goethe's 1774 novel, *The Sorrows of Young Werther*. His use of text painting enhances the dramatic nature of his arias, as in *Va! Laisse couler mes larmes*. The lyrics cry out, "The tears which one does not cry into our soul all fall back," and are an expression of falling tears of sadness as demonstrated by use of a sinking melody line. This piece is Charlotte's aria from *Werther*. Werther was in love with Charlotte, although she was engaged to marry Albert. Werther writes her a letter, telling her that he is leaving, asks for her prayers, and requests she weep for him in the event he does not return. The aria is Charlotte's response to Werther's letter. Massenet's use of dynamics in the piece serve to bring out Charlotte's emotions.

### **Le Charme** from *Sept Mélodies* | Ernest Chausson

Ernest Chausson was best known for his French operatic and sacred style compositions, and characteristic use of chromaticism. He studied in Paris with Jules Massenet and Cesar Franck, and was influenced by the music of Richard Wagner's operas *Der fliegende Holländer* (1843; *The Flying Dutchman*), *Tristan und Isolde* (1865), and in 1882, the premiere of *Parsifal*. His encounters with the works of Wagner greatly expanded his musical universe.

Chausson's characteristic use of chromaticism in *Le Charme* is evident in the first phrase of the song, "Quand ton sourire me surprent," and again towards the end of the song with "Ce qui me vain quita jamais." The vocal line is mirrored in the accompaniment as well. The song is noteworthy for its simplicity and elegance, skillfully compressed into a brief twenty-eight bars. Chausson sets the three stanzas strophically, but lengthens the last stanza by four bars. The song is intimate and direct, its emotion refined.

### **Una voce poco fa** from *Il Barbiere Di Siviglia* | Gioachino Rossini

Gioachino Rossini was revered for his use of "bel canto" style melodies, high notes, and ornaments which feature the soloist's vocal agility. He was best known for his Italian opera compositions, although he composed in many other styles such as chamber, sacred, and piano music. His music was strongly influenced by Haydn and Mozart. He is best known today for his comic masterpiece *Il barbiere di Siviglia* (*The Barber of Seville*), generally ranked among the supreme examples of Italian comic opera.

*Una voce poco fa* is Rosina's aria from Act I, Scene II of the opera *Il barbiere di Siviglia*, widely known for its "bel canto" style singing, which means "beautiful song" and is known as an elegant Italian vocal style of the early nineteenth century marked by lyrical, embellished, and florid melodies that show off the beauty, agility,

and fluency of the singer's voice. In bel canto operas, the most important element is the voice, even more important than the story, the orchestra, and the staging. Rosina's entrance aria from *Il barbiere di Siviglia*, *Una voce poco fa*, seems to acknowledge that fact. Rosina is a young woman under the care of Dr. Bartolo, and is filled with joy after reading a letter from Lindoro (Count Almaviva). Then she sings of her love for him.

### **36 Arie di Stile Antico** | Stefano Donaudy

Stefano Donaudy began composing Italian songs in his early teens. Donaudy was masterful at creating a fusion between Baroque and Romantic styles. Overall he composed successful operas and art songs, and was primarily known for his vocal and piano pieces. "Ah, mai on cessate" uses Romantic harmonies, and allows for the bass and the melody line to become a duet in Baroque style. He uses Romantic harmonies but evokes Baroque contrapuntal textures in the accompaniment of "O del mio amato ben," in that the bass line is its own independent melody line. The vocal line and the bass line are paired rhythmically. It is in strophic form; the two-stanza text is an impassioned lament for a lost love.

### **Sometimes I Feel Like A Motherless Child** | Moses Hogan

#### **Deep River**

#### **Were You There?**

Moses Hogan was a successful concert pianist, conductor and composer, and is best known for his spirituals. He founded and conducted the Moses Hogan Chorale, which received international fame and recognition, and recorded a collection of spirituals called *Give Me Jesus*, with soprano soloist Barbara Hendricks. He also partnered together with Albert McNeil in conducting *An American Heritage of Spirituals*, sung by the well-known Mormon Tabernacle Choir.

Craig Jessop, Director of the Mormon Tabernacle Choir expresses that, "Moses Hogan provides a new voice for spirituals in America. His arrangements are exciting treatments that do not obscure the traditional essence of this music. His artistry as conductor, arranger and pianist is world-class." Though the melody is simple and repetitious in *Sometimes I Feel Like a Motherless Child*, in this arrangement Hogan modifies the vocal line at times to include a few surprise "blue notes" and uses unexpected harmonies to create a warm, soulful texture. For example in "Deep River," he sets the word "over" on the highest note of the melody in the phrase, "My home is over Jordan" and, in the following phrase, the word "deep" is sung in a dramatic descending line. The song evokes feelings of peace and hope. Hogan's arrangement of *Were You There?* is an emotional piece, with a story told from the viewpoint of one who saw Jesus's crucifixion. Groans of pain can be felt in the lyrics, "Oh, sometimes it causes me to tremble." Hogan also uses such devices as text painting to underscore the heartfelt lyrics of his arrangements.

# biography

**K**im Royer's hometown church was Smyrna First United Methodist, where she was an active soprano member of the touring group "God's Light Youth Choir" from age nine to sixteen. God's Light tours were conducted under the direction of Mrs. Kim Duggins, and included annual two-week summer cross country tours and concerts at various Methodist churches across the United States. Mrs. Royer later became active in the adult Chancel choir at Smyrna First UMC under the direction of Mrs. Lynn Dee Martin. During this time she was also a soprano member of the Cobb Youth Chorus under the direction of Mrs. Elizabeth Kimble. Later she would participate as a soprano in the Campbell High Chorale for three years under the direction of Dr. Beth Brown Shugart, plus one year under the direction of Mrs. Rita Johnston until her graduation in 1993. She earned Excellent and Superior ratings in both the Individual and Women's Trio categories at All-State competition, earned her high school letter in Chorus, and was awarded medals from the Georgia Music Educator's Association.

After high school, Mrs. Royer attended Kennesaw State University and earned a Bachelor of Science in Organizational Communications and a minor in English Literature, graduating in May 1998. She married her husband Craig in the summer of 2001. The couple served in the contemporary praise band as praise singer and bass guitarist at City On A Hill United Methodist Church in Woodstock, Georgia, from August 2006 through July 2012.

During this time, Mrs. Royer was asked to initiate and implement a new Chorus program at the H.E.D.G.E. homeschool, a then current ministry of Hillside United Methodist Church in Woodstock, Georgia, where she served as H.E.D.G.E. Choir Director for one and a half years. While at City On a Hill, she conducted an adult Praise Choir, coordinated seasonal children's and youth music, and participated as a soprano member and soloist in Kennesaw State University's Community and Alumni Choir under the direction of Dr. Leslie Blackwell.

Today, Mrs. Royer studies choral music at KSU's School of Music program, and is a candidate for the Bachelor of Music in Music Education, specializing in Choral Conducting. She has completed three years of choral ensemble requirements and vocal lessons with vocal coach Dr. Adam Kirkpatrick of the Atlanta Opera, and most recently Mrs. Eileen Moremen, Artist-in-Residence in Voice and director of KSU's Voice and Opera Workshop. She received superior ratings in the National Association of Teachers of Singing Competition in Spring 2012, and is an Alto I/II member of the KSU Chamber Singers under the direction of Dr. Leslie Blackwell. She enhances her choral music studies outside of Kennesaw State through serving as a seasonal soloist and first soprano member in the Chancel and Chamber choirs at her home church, Hillside United Methodist in Woodstock, Georgia. She and Craig are serving there as praise singer and bass guitarist in the contemporary worship band. Mrs. Royer supplements her education through participating in events hosted by the National Association for Music Education and being actively involved in KSU's first official chapter of the American Choral Director's Association. Most recently, Mrs. Royer was chosen to audition for the Concerto Competition hosted by the KSU School of Music.

# about the school of music

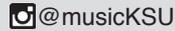
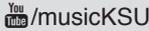
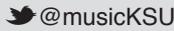
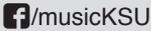
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Michael Alexander  
Interim Director, KSU School of Music

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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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