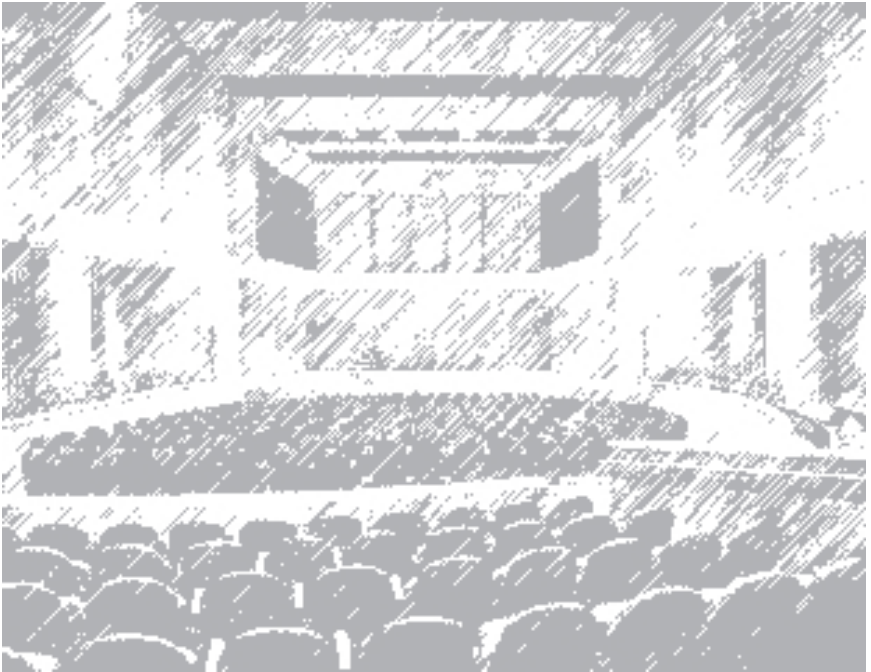


Kennesaw State University
College of the Arts
School of Music

presents



Junior Recital
Ashley Naffziger, soprano
Brenda Brent, piano



Saturday, March 28, 2015

6:00 p.m.

Music Building Recital Hall

Eighty-ninth Concert of the 2014-15 Concert Season

program

I

ALESSANDRO SCARLATTI (1659-1725)

Le Violette

from *Pirro e Demetrio*

CLAUDIO MONTEVERDI (1568-1643)

Lasciatemi morire

from *Ariana*

II

FRANZ SCHUBERT (1797-1828)

Nachtviolen

Die Vögel

Der Schmetterling

III

GABRIEL FAURÉ (1845-1924)

Le Secret

Ici bas

En Prière

IV

WOLFGANG AMADEUS MOZART (1756-1791)

Vedrai carino

from *Don Giovanni*

V

VICTOR HERBERT (1859-1924)

To The Land Of My Own Romance

from *The Enchantress*

Italian Street Song

from *Naughty Marietta*

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

program notes

Le Violette | Alessandro Scarlatti

from *Pirro e Demetrio*

Alessandro Scarlatti (1659-1725) is considered to be one of the key composers of the middle Baroque Era. He is also known for bridging the gap from early Baroque Italian vocal styles of the 17th century to the classical school of the 18th century. Scarlatti's early operas were constructed in the Baroque style with melodies and harmonies that elevated the status of the music to one of equality with the words; this was expressed through the use of recitative & arias. By 1686, Scarlatti was writing operas with more ornate structures and in ternary form which would later influence the "Italian Overture Style" of the Classical Period. One of Scarlatti's most famous operas *Pirro e Demetrio* (1694) contains an aria *Rugiadose, odorose* better known as *Le Violette* which expresses these themes perfectly. In the aria *Mario*, a young man is alone in the garden thinking about his love for a woman above his rank. He asks himself: Do these violets mock me? Do I have too much ambition in loving a woman of such high status?

Lasciatemi morire | Claudio Monteverdi

from *Ariana*

Claudio Monteverdi (1568-1643) is known for developing and expanding the expressive recitative. His style is dramatic and emotional. He is known for utilizing his theater background to portray the human character and create works that explore a wide range of human personalities and emotion. Monteverdi set the stage for the fusion of singing and drama.

Nachtviolen | Franz Schubert

Die Vögel

Der Schmetterling

Franz Schubert (1797-1828) set the standard for nineteenth century German Lieder, composing over six hundred songs and setting text by over ninety poets. Known for his intuitive melodic gift and ability to transform even the simplest text into a dramatic work full of characterizations, moods and styles. Schubert set the standard for many composers who followed him: Loewe, Mendelssohn, Brahms, Liszt, Mahler and Wolf. Schubert himself was

influenced by figures and styles found in Beethoven's piano works, helping him to develop a style that favored the voice by use of tone painting in the accompaniment and melodic line to tell a story in a through composed style. *Nachtviolen*, *Die Vögel* and *Der Schmetterling* all contain the above themes that are characteristic of Schubert's works, from the soulful melody of the night violets to the energetic and playful ornamentations of butterflies and birds. Schubert brings poetry to life through music.

Le Secret | Gabriel Fauré

Ici bas

En Prière

Gabriel Fauré (1845-1924) perfected the *mélodie*. He composed a wide range of melodies which can be broken into three distinctive periods in his career. They are known as his Early, Middle and Late Styles. Most of Fauré's works were written during his early period ending in 1886. *Ici bas* (1877) and *Le Secret* (1881) fall into his early category. They are characterized by beautiful melodies and flowing accompaniments, simple masterpieces. *En Prière* (1890) however is from his Middle period, ending in 1908. A more mature writing style, this work displays a complexity and depth of emotion only hinted at in his earlier works. Known for constantly evolving his writing style, Fauré composed using a wider variety of textures than seen in earlier compositions of melodies. Fauré brought new life and depth to French *mélodie*. His writings provoked a sense of passion and emotion that rivaled those of his predecessors.

Vedrai carino from *Don Giovanni* | Wolfgang Amadeus Mozart

W. A. Mozart (1756-1791) is known for being able to blend traditional and contemporary elements to create his own distinctive style, which is characterized by his tonal variety and formal discipline. While he is mostly known for operas, Mozart put his signature on almost every style of writing, masses, symphonies and art songs. Such works as *Vedrai carino* from the opera *Don Giovanni* display Mozart's use of melodic and rhythmic contrast that bring his works to life. In *Vedrai carino*, Masetto has been beaten up by Don Giovanni who is disguised as Leporello. Zerlina finds him and asks what happened. He replies that Leporello beat him up and Zerlina promises to soothe his wounds with her love.

To The Land Of My Own Romance | Victor Herbert

from *The Enchantress*

Italian Street Song

from *Naughty Marietta*

Victor Herbert (1859-1924) began his career as a cellist, playing in orchestras including the New York Metropolitan Orchestra. He later expanded his career as a conductor and professor of music at the National Conservatory of Music. While he wrote several full operas, he is best known for his lighter operettas *Babes in Toyland* (1903), *Naughty Marietta*, *Sweethearts* and *The Enchantress*. Often associated with the Tin Pan Alley writers, Herbert conducted music for Ziegfeld Follies of 1921 and 1923 and composed the first original background film score for *The Fall of a Nation*. Furthermore, Herbert was a huge advocate for the arts. He pushed for the passage of the copyright law of 1909, co-founded the American Society of Composers, Authors and Publishers in 1914, and brought the Supreme Court a case which earned composers the right to receive payment for the performances of their works.

biography

Ashley Naffziger is currently pursuing a Bachelor of Music degree at Kennesaw State University in Vocal Performance under Professor Jana Young. She began singing in the 8th grade and received much of her early influence in the choir at Due West United Methodist Church under the direction of Lynn Swanson; MME, Music Director and Conductor.

In 2009 she was accepted as a student under the instruction of Fulbright Scholar and Soprano, Karen Parks. From 2010-2011 Ashley studied at Olivet Nazarene University in Bourbonnais, Illinois, under the instruction of Professor Kay Welch. Ashley was a member of Chrysalis Women's Choir and was nominated and elected as choir Chaplin by her peers. While at Olivet she participated in the performance of Handel's *Messiah* in both 2010 and 2011. She was also a member of Gospel Choir and had the honor of performing with The Gaither Vocal Band on their Homecoming Concert in 2010.

Ashley transferred to Kennesaw State University where she currently resides. There she is involved in Kennesaw's Opera Theater Department. Ashley has been cast in several productions at Kennesaw State including Johann Strauss's *Die Fledermaus*, Gilbert and Sullivan's *Iolanthe* and Mozart's *The Magic Flute*. After her expected graduation date in the spring of 2016, she looks forward to working in church ministry and attending graduate school. Ashley has been an active volunteer with The Friends of the Georgia Symphony Orchestra since 1999 and spends a majority of her spare time working, practicing, and free-lancing.

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KSU Community and Alumni Choir

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Michael Alexander
Interim Director, KSU School of Music

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<http://community.kennesaw.edu/GiveToMusic>

upcoming events

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

Monday, March 30
Faculty Recital: Robert Henry, piano

Thursday, April 2
Trumpet Studio Recital
7 pm • Music Building Recital Hall #32

Tuesday, March 31
Classical Guitar Ensemble

Thursday, April 2
Jazz Combos

Wednesday, April 1
Jazz Combos and Jazz Guitar Ensemble

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