

Kennesaw State University
College of the Arts
School of Music

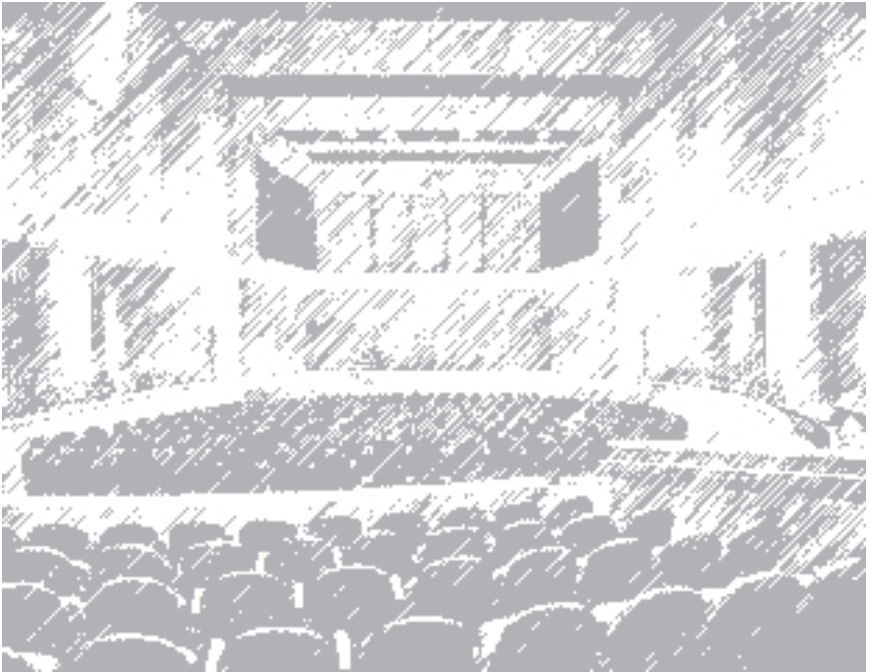
presents



Senior Recital

Ciara Adel Hart, soprano

Soyoun Sheehan, piano



Saturday, March 28, 2015

8:00 p.m.

Music Building Recital Hall

Nintieth Concert of the 2014-15 Concert Season

program

I.

GEORGE FRIDERIC HANDEL (1685-1759)

Non ti fidar

from *Muzio Scevola*

II.

HENRY PURCELL (1659-1695)

If music be the food of love

Music for a while

III.

WOLFGANG AMADEUS MOZART (1756-1791)

Als Luise die Briefe ihres ungetreuen

Ridente la calma

An Chloë

IV.

GIACOMO PUCCINI (1858-1924)

O mio babbino caro

V.

REYNALDO HAHN (1875-1947)

Le rossignol des lilas

Si mes vers avaient des ailes

GEORGES BIZET (1838-1875)

Ouvre ton coeur

VI.

LEE HOIBY (1926-2011)

The Serpent

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

program notes

Non ti fidar | George Frideric Handel

from *Muzio Scevola*

George Frideric Handel (1685-1759) was born on February 23, 1685, in Halle, Germany. He longed to study music from an early age, but his father did not believe that music was a realistic career. With the support of his mother, he began to practice in secret. At the age of seven, he had the opportunity to play organ for the duke's court in Weissenfels. While there, Handel met composer and organist Friedrich Wilhelm Zachow who invited Handel to become his pupil. Under Zachow's guidance, Handel was able to master composing for the organ, oboe, and violin by the time he reached the age of ten. At age eighteen, Handel decided to further his career in music by accepting a position as a violinist at the Hamburg Opera's Goosemarket Theater. He made his debut as an opera composer in 1704 with *Almira*. Several of his operas were produced with the Royal Academy of Music before he formed the New Royal Academy of Music in 1727. When Italian operas were no longer popular, he began composing several oratorios, including the famous *Messiah*. *Non ti fidar* is an aria from the third act (the only act Handel composed) of the opera *Muzio Scevola*. A tormented Clelia is being held captive by King Porsenna, and she becomes enraged that her secret betrothed, Muzio, has agreed to let Porsenna marry her. During the aria, she sings about how love is a false concept and advises both herself and others to never trust the desires of the heart.

If music be the food of love | Henry Purcell

Music for a while

Henry Purcell (1659-1695) was born on September 10, 1659, in London, England. To this day, he is known as one of the greatest English composers. He flourished during the period that followed the restoration of the English monarchy. Most of his career was spent devoting his services to the Chapel Royal as a composer, organist, and singer. He wrote for the stage, for the church, and for popular entertainment. He wrote only one full opera, *Dido and Aeneas*, which includes the famous aria *Dido's Lament*. His other works for the stage were written in a hybrid form known as semi-opera that combined spoken words with musical elements. Purcell wrote both full and verse anthems for the liturgy of the Church of England, as well as numerous settings

of the morning and evening church services. He also wrote a large quantity of secular solo songs and songs for two or more voices that stemmed from his work with the theatre. *If music be the food of love* and *Music for a while* are both examples of Purcell's secular music style. Both are art songs that have become part of the standard classical repertoire and exemplify Purcell's rich melodies and fluidity of phrasing.

Als Luise die Briefe ihres ungetreuen | Wolfgang Amadeus Mozart

Ridente la calma

An Chloë

Wolfgang Amadeus Mozart (1756-1791) was born on January 27, 1756, in Salzburg, Austria. Mozart was considered a musical prodigy as he had the ability to play multiple instruments at the young age of six. As the son of famous composer and violinist, Leopold Mozart, he began playing in public as a child and went on tours performing in different parts of Europe. Mozart composed in several different musical genres such as symphonies, string quartets, sonatas, operas, violin concertos, and piano concertos all before the age of twenty-one. Mozart moved his career to Vienna where he completed most of his famous operas and symphonies that he is best known for. Mozart's hundreds of works epitomize the style of the classical period and paved the way for later composers including Beethoven. He was known for using vivid emotions and sophisticated textures in his music. *Als Luise die Briefe ihres ungetreuen*, *Ridente la calma*, and *An Chloë* are all examples of how Mozart liked to convey strong emotion through musical elements. *Als Luise die Briefe ihres ungetreuen* is an example of his use of heightened emotion as it is about a woman who finds a love letter that her lover has written to someone else, so she proceeds to rip up all the love letters he wrote her and throws them into the fire. The sharp articulation in both the melody and the accompaniment add to the emotional effect of the piece. *Ridente la calma* describes the overwhelming feeling of being in love and the comfort that one feels when they are around the person that they hold dearest to their heart. The melody in the A section is sweet and tender as the character sings of how she feels now that she is in love, then it heightens in the B section as the lover enters the scene. *An Chloë* is a playful, flirtatious piece where a young boy is trying to coax and seduce his love interest. The upbeat tempo and quick rhythm patterns add to the playful emotion of the song.

O mio babbino caro | Giacomo Puccini

Giacomo Puccini (1858-1924) was born on December 22, 1858, in Lucca, Italy. Puccini was born into a musical family, which consisted of five generations of organists and composers that had worked for the Cathedral of San Martino. Puccini was expected to follow in his father's footsteps and one day take over his position at the church, but as a child, he seemed uninterested in music and was not a very good pupil. Puccini finally discovered his desire to compose in 1876 when he and one of his brothers traveled to Pisa to see a production of Verdi's *Aida*. His newfound passion for opera led him to apply and gain acceptance to the Milan Conservatory in 1880. After graduating from school in 1883, he began to compose some of his most famous operas such as *La Bohème*, *Tosca*, and *Madama Butterfly*, which are among the most often performed in opera history. *O mio babbino caro* is an aria from one of his later operas, *Gianni Schicchi*. Lauretta pleads with her father, Gianni Schicchi, to let her marry the love of her life, Rinuccio. She explains that marrying Rinuccio is more important to her than anything else, and if she does not get her way, she would rather die than go on another day without him.

Le rossignol des lilas | Reynaldo Hahn

Si mes vers avaient des ailes

Reynaldo Hahn (1875-1947) was born in Caracas, Venezuela. At the age of three, he moved with his family to Paris. While in France, he studied at the Conservatoire under Jules Massenet. Although Hahn is most well known for his vocal music, he also wrote music for the theatre, operas, ballets, and incidental music. He wrote concertos for piano and violin, two string quartets, and a piano quintet. Hahn's songs, which he often sang himself to his own piano accompaniment, have become standards in French vocal repertoire. Hahn was particularly interested in writing songs to the words of French poetry. *Le rossignol des lilas* and *Si mes vers avaient des ailes* are both examples of Hahn's settings of poetry to music. Both pieces capture the emotion of the poem through Hahn's use of intervals and dynamics in the vocal line and the undulating piano accompaniment underneath.

Ouvre ton coeur | Georges Bizet

Georges Bizet (1838-1875) was born on October 25, 1838, in Paris, France. He showed early promise as a musician, especially with his piano skills, and was admitted to the Conservatoire in Paris in 1848 when he was only ten years old. While at the Conservatoire, he won many awards and gained much

recognition as a young composer. Although he was initially recognized as accomplished pianist, later in his career he became more focused on composing for the stage. Because he lived such a short life, many of his stage works remained unfinished at the time of his early death. However, his most famous opera, *Carmen*, had become an instant success shortly before he died. *Carmen* is one of the most famous operas in opera history as Bizet draws the audience in with its Spanish setting and dramatic storyline. *Ouvre ton coeur* is an example of Bizet's dramatic composing style with its fast tempo and surprising intervals. The accompaniment also gives a strong Spanish feeling, much like Bizet's work in *Carmen*.

The Serpent | Lee Holby

Lee Holby (1926-2011) was born on February 17, 1926 in Madison, Wisconsin. He is an American composer and classical pianist known for composing operas and vocal music. Hoiby was a child prodigy who began playing piano at the age of five. He attended the University of Wisconsin where he studied under Gunnar Johansen and Egon Petri. Initially, he desired to be a concert pianist, but he received an invitation to study composition under Gian Carlo Menotti at the Curtis Institute in Philadelphia. Menotti was responsible for introducing Hoiby to opera. After studying with Menotti, Hoiby wrote many successful operas including *A Month in the Country*, *Summer and Smoke*, and *The Tempest*. Like Menotti, Hoiby's composing focused on lyricism and the text rather than the music. *The Serpent* is part of a collection of songs that Hoiby wrote for famous soprano, Leontyne Price. It tells a comedic tale of a serpent who gave up "serpentine" to have a singing career. The lyrics of *The Serpent* shine through to tell the story staying true to Hoiby's focus on lyricism.

School of Music Faculty and Staff

Music Education

Judith Beale
Janet Boner
Kathleen Creasy
John Culvahouse
Charles Jackson
Charles Laux
Alison Mann
Angela McKee
Richard McKee
Harry Price
Terri Talley
Amber Weldon-Stephens

Music History & Appreciation

Drew Dolan
Edward Eanes
Kayleen Justus
Dane Philipsen

Music Theory, Composition & Technology

Judith Cole
Kelly Francis
Jennifer Mitchell
Laurence Sherr
Benjamin Wadsworth
Jeff Yunek

Woodwinds

Robert Cronin, Flute
Todd Skitch, Flute
Christina Smith, Flute
Elizabeth Koch Tiscione, Oboe
John Warren, Clarinet, Chamber Music
Laura Najarian, Bassoon
Sam Skelton, Saxophone

Brass and Percussion

Doug Lindsey, Trumpet, Chamber Music
Mike Tiscione, Trumpet
Jason Eklund, Horn
Thomas Witte, Horn
Tom Gibson, Trombone
Brian Hecht, Bass Trombone
Bernard Flythe, Tuba/Euphonium
John Lawless, Percussion

Strings

Helen Kim, Violin
Kenn Wagner, Violin
Catherine Lynn, Viola
Allyson Fleck, Viola, Chamber Music
Charae Krueger, Cello
James Barket, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar

Voice

Jessica Jones
Eileen Moremen
Oral Moses
Leah Partridge
Valerie Walters
Jana Young

Piano

Judith Cole, Collaborative Piano & Musical
Theatre
Julie Coucheron
Robert Henry
John Marsh, Class Piano
David Watkins
Soohyun Yun

Jazz

Justin Chesarek, Jazz Percussion
Wes Funderburk, Jazz Trombone, Jazz
Ensembles
Tyrone Jackson, Jazz Piano
Marc Miller, Jazz Bass
Sam Skelton, Jazz Ensembles
Lester Walker, Jazz Trumpet
Trey Wright, Jazz Guitar, Jazz Combos

Ensembles & Conductors

Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Michael Alexander, Orchestras
Charles Laux, Orchestras
Debra Traficante, Concert Band
David T. Kehler, Wind Ensemble

School of Music Staff

Julia Becker, Administrative Specialist III
David Daly, Director of Programming and
Facilities
Susan M. Grant Robinson, Associate
Director for Administration
Joseph Greenway, Technical Director
Dan Hesketh, Digital Media Specialist
June Mauser, Administrative Associate II
Andrew Solomonson, Facility Operations
Manager

Ensembles in Residence

Atlanta Percussion Trio
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

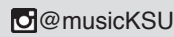
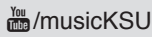
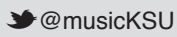
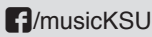
The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander
Interim Director, KSU School of Music

connect with us



musicKSU.com

Visit musicKSU.com and click "Live Streaming" to watch live broadcasts of many of our concerts and to view the full schedule of live streamed events.

Please consider a gift to the Kennesaw State University School of Music.

<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

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 470-578-6650 to request services.