

Kennesaw State University
College of the Arts
School of Music

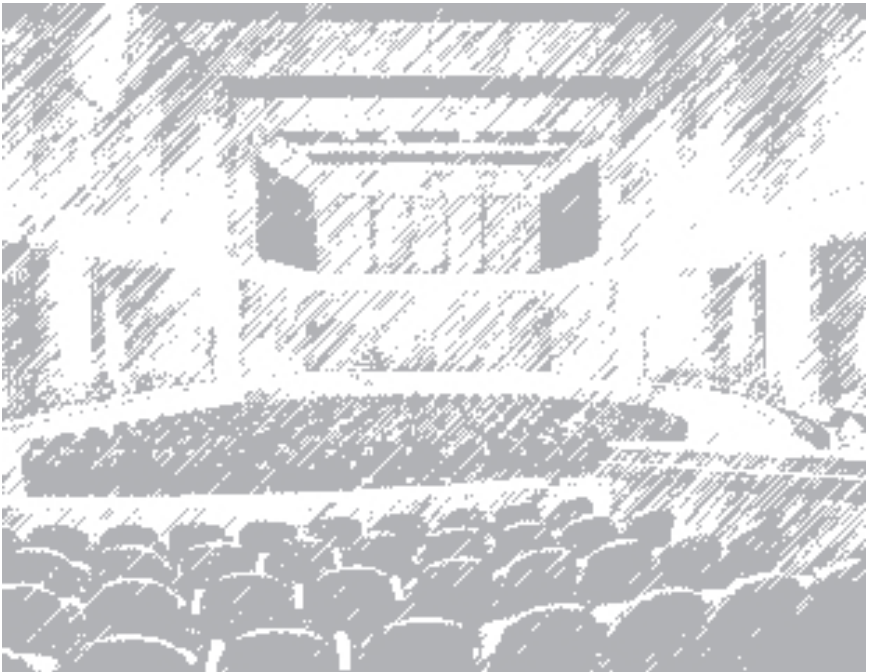
presents



Junior Recital

Camille Hathaway, mezzo-soprano

Erika Tazawa, piano



Saturday, May 16, 2015

8:00 p.m.

Music Building Recital Hall

One Hundred and Thirty-eighth Concert of the 2014-15 Concert Season

program

I.

CLAUDIO MONTEVERDI (1567-1643)

Pur ti miro, pur ti godo

from *L'incoronazione di Poppea*

Shannan O'Dowd, soprano

II.

JOHANNES BRAHMS (1833-1897)

Immer leiser wird mein Schlummer (Lingg)

Von ewiger Liebe (Wentzig)

III.

WOLFGANG AMADEUS MOZART (1765-1791)

Non so più cosa son (Act I)

from *Le Nozze di Figaro*

IV.

CLAUDE DEBUSSY (1862-1918)

Trois Chansons de France

Le Temps a laissé son Manteau

La Grotte

Pour ce que Plaisance est morte

V.

RICHARD HUNDLEY (b. 1931)

Sweet Suffolk Owl

Waterbird

VI.

CHRISTOPH WILLIBALD VON GLUCK (1714-1787)

Che farò senza Euridice?

from *Orfeo ed Euridice*

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Ms. Hathaway studies voice with Jana Young.

program notes

Pur ti miro, pur ti godo | Claudio Monteverdi

from *L'incoronazione di Poppea*

The bridge between the music of the Renaissance and the Baroque periods can be largely attributed to Claudio Monteverdi. His understanding of music came from being taught by Marc'Antonio Ingegneri who was the maestro di cappella at the Cathedral of Cremona. The church was always a large influence on his life and his music. Although having written a large portion of sacred music, his secular stylings were by no means lacking. Monteverdi is highly acclaimed for his nine books on the secular Italian madrigal. Even more notably acclaimed is his work in opera. Monteverdi is most known for his composing of the first notable opera, *L'Orfeo*. The last opera that has been found to be written by Monteverdi is *L'incoronazione di Poppea*, or, "The Coronation of Poppea." This opera contains the love duet "Pur ti miro, Pur ti godo," that will be performed at the start of the program. This is the first opera to be composed about actual people, and those people are the infamous Roman King Nero and his mistress Poppea. After many malicious deeds and manipulation, the opera comes to an end as Poppea is coronated after being wed to Nero. Although both spiteful people, this duet is nothing but breathtakingly beautiful as intense harmonies show the intense obsession that the two have for each other.

Immer leiser wird mein Schlummer (Lingg) | Johannes Brahms

Von ewiger Liebe (Wentzig)

The height of German Romanticism can be attributed to the genius of Johannes Brahms. His academic insight to the way he approached his compositions created musical masterpieces. Clean theory and purity of counterpoint are the tools Brahms used to achieve his need for perfection. His overwhelming influence of the Classical style coupled with his love of Beethoven manifested the highly structured way his music is composed. Although very constructed, his music was in no way simple and predictable. Rich and massive chords along with rushing emotional inspiration fueled the fire that became Romantic music. These two pieces show sharp contrasts in the human experience while still keeping within the same style. "Von ewiger Liebe," gives the appearance to be dark and foreboding of love's call, but instead takes a sharp turn and leaves with the message that of course love must conquer all. Contrasting

to that, "Immer leiser wird mein Schlummer," is the unfortunate unfolding of events in which the speaker has an illness that will surely lead to their death. They are desperately pleading for love's call to answer, but there is no reply. Both songs use grand displays of dramaticism through not only the voice, but also through the piano. The two act as one through the emotional journey of Brahms's music.

Non so più cosa son (Act I) | Wolfgang Amadeus Mozart
from *Le Nozze di Figaro*

One of the crowned jewels of classic music that is still widely celebrated across the globe is the music of Mozart. The child prodigy was highly acclaimed from his first musical steps and has continued his popularity since his death. Mozart is the quintessential Classical composer as he used his clever wit to create structured masterpieces such as the opera from which this aria comes from, *The Marriage of Figaro*. Mozart's style is clean and smart in approach and is easily enjoyable. The genius of his instrumental and vocal ensemble work is the apex of perfection. In this scene, the young male character of Cherubino is professing his love of all women to the handmaiden, Susana. The trials and tribulations of puberty are all but too real as this aria comes to life. Women make Cherubino simultaneously hot and cold as well as a plethora of other contrasts. The humorous mind of Mozart can still be relatable and appreciated by audiences everywhere.

Trois Chansons de France | Claude Debussy

As one of the most prominent figures in French music, Claude Debussy sets the standard for the most quality Impressionist music of the century. His fluid use of chromaticism and atonality creates a mysterious atmosphere that distinguishes him from the typical composer of the time. His early Russian exposure influenced his music and helped manifest his distinct style. In his "Three Chansons of France," Debussy profoundly uses nature to personify the great changes in his personal life. The three movements use the characters of the season, the grotto, and pleasure to go through a journey of realization that earthly desires are no longer worth pursuing. Debussy uses expansive and delicate piano to be the scenery to further emphasize the mood of shifting mindsets.

Sweet Suffolk Owl | Richard Hundley **Waterbird**

The stylings of American composer Richard Hundley can be described as scenic and heavily melodic. From a young age, catchy lines and improvisatory piano were the medium in which he started composing. Even through his growth as a composer, availability for improvising and elongated vocal lines stayed the same. One of the fantastic qualities about Hundley is his love for literature. He is known to memorize the text he has chosen before writing down a single note and then letting the natural line form a melody. Poetry moves him to his core and he wants his music to portray exactly the way his mood swings while reading it. Both of the pieces performed today have the main character of a bird, two very different types of birds. The first is an owl with a very dark and somber mood. The owl can be seen as either foreshadowing of death or death itself. Although dark in nature, the song has humorous undertones that can be felt in the piano line. Completely flipping that idea, the fictitious waterbird is the next main character. Here we see the need and pleading for adventure and imagination. The repetitive lines grow more and more fantastical every time they appear; no one line is similar in presentation. As you can see: two birds, two different stories.

Che farò senza Euridice? | Christoph Willibald von Gluck from *Orfeo ed Euridice*

As an artist, Christoph Willibald von Gluck was a master at combining the influences of all the great European styles. He was born in Germany, wrote French opera, and set about reforming many of the Italian principles of the time. One of the interesting time periods in music is the galant period which refers to the simplifying of music after the highly melismatic and complex Baroque era. Gluck was a master of this art and called it “noble simplicity.” He believed that these frivolous phrasings took away from the true beauty of music and sought to convince the public that a basic, simple phrase could carry large emotional depth. This aria, *Che farò senza Euridice?*, is from one of his most well known operas, *Orfeo ed Euridice*. This takes from the same mythological storyline as presented from the first notable opera written by Monteverdi, *L'Orfeo*. In the aria, the heroic protagonist Orfeo has just gone to the depths of the underworld to rescue his beloved. He manages to save her but sadly loses her again in the struggle back to the land of the living. This aria is the lament to his beloved, Euridice.

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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

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