

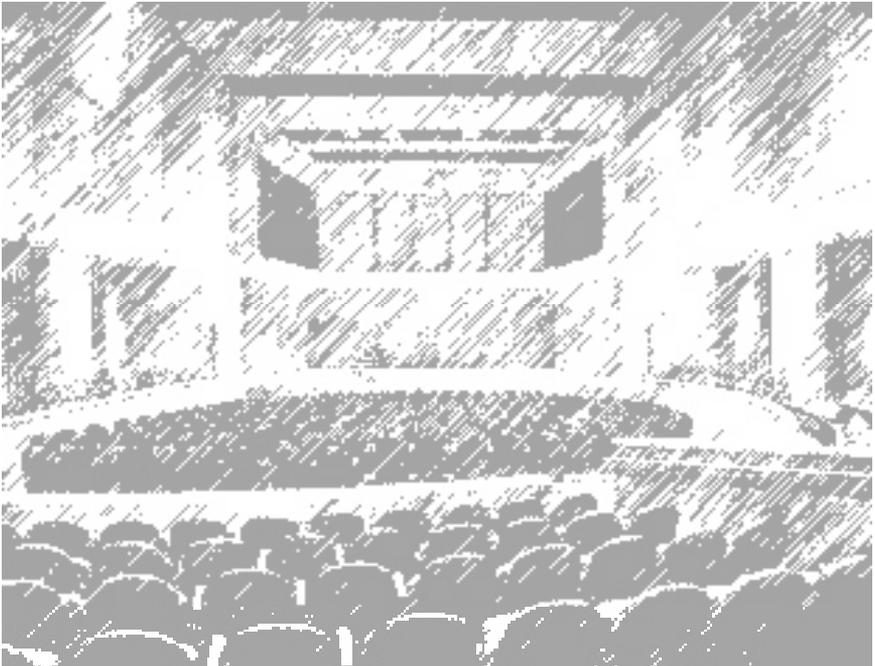
Kennesaw State University
College of the Arts
School of Music

presents

Guest Artist

Nova Thomas, soprano

Russell Young, piano



Tuesday, September 24, 2013

8:00 p.m

Dr. Bobbie Bailey & Performance Center, Morgan Hall
Seventh Concert of the 2013-14 Concert Season

Program

FRANCESCO CILEA (1866-1950)

Io son l'umile ancella from *Adriana Lecouvreur*

ERMANNIO WOLF-FERRARI (1876-1948)

I Rispetti, Op. 11

Un verde praticello senza piante
Jo dei saluti ve ne mando mille
E tanto c'è pericol chi'io ti lasci
O sic he non sapevo sospirare

OTTORINO RESPIGHI (1879-1936)

Quattro liriche

Io sono la madre
In alto mare
Nebbie
Mattinata

ERICH KORNGOLD (1897-1957)

Drei Lieder für Sopran und Klavier, Opus 22

Was du mir bist
Mit Dir zu scheigen
Welt ist stille eingeschlafen

ENRIQUE GRANADOS (1867-1916)

Tonadillas

La Maja Dolorosa No. 1
La Maja Dolorosa No. 2
La Maja Dolorosa No. 3

ALFREDO CATALANI (1854-1893)

Ebben?...ne andrò lontano from *La Wally*

Translations

I

Io son l'umile ancella from *Adriana Lecouvreur* FRANCESCO CILEA / ARTURO COLAUTTI

Ecco: respiro appena.
Io son l'umile ancella del Genio creator:
ei m'offre la favella io la diffondo ai cor...

Del verso io son l'accento,
l'eco del dramma uman,
il fragile strumento vassallo della man.

Mite, gioconda, atroce, mi chamo
Fedeltà:
un soffio è la mia voce,
che al novo di morrà.

See, I barely breathe.
I am the humble handmaiden of the
creative genius:
he offers me the word, I diffuse it to the
hearts...
I am the accent of the verse,
he echo of the human drama,
the fragile instrument, the vassal of the
hand.
Gentle, happy, terrible, I am called
Fidelity:
a breath is my voice
which at the new day will die.

II

I Rispetti, Op. 11 ERMANNIO WOLF-FERRARI

Un verde praticello

Un verde praticello senza piante
è li'immagine vera del mio amante
Un mandorlo fiorito all'acqua in riva
è Un verde praticello senza piante
dell'amante mio l'imagin viva.
Tutti I raggi del sole e delle stelle
Sono l'imagin di sue luci belle
Il dolce olezzo di giovane fiore
è l'immagine vera del mio amore
Amante, amante, Amore, amore
O vieni avaccio a ristorarmi il core!

You would have to find the fairest
meadow
to match the beauty of my love.
The blooming almond tree by the
stream
You would have to find the fairest
meadow
Would be a glowing picture of my love.
All of the sun's rays and all the stars
that shine
Can hardly match the light from his
eyes.
The fragrance of young blossoms
Carries the true essence of my love
Adored one, Beloved one
O come my love and restore my heart!

Jo dei saluti ve ne mando mille

Jo dei saluti ve ne mando mille
Quante sono nel ciel minule stelle!
Quante d'acqua nei fiumi sono stille,

Quante dentro all'inforno son faville
e di grano nel mondo son granelle
. . .
e quante primavera foglie a dorna!

che sì sbella e gentile a noi ritorna!

I send you countless messages
which far outnumber all of the stars!
Less in number are the waters in the
deep sea.

Less are the fires that burn in Hell
and the grains that have been cast by
the wind.

And less are the leaves given to this
earth,
When the beauty of springtime returns!

E tanto c'è pericol ch'io ti lasci

E tanto c'è pericol ch'io ti lasci

Quanto in mezzo del mar fare un
giardino.
A torno a torno un muricciuol di sassi

Ed in quell mezzo porvi un gelsomino
E quando il gelsomin sarà fiorito
Allora il nostro amor sarà finite!

Beloved, know that I would never leave
you

It would be easier to make gardens in
the sea
in a whirlpool of water surrounding a
rocky wall.

Then I would plant a bower of roses
And until one single flower bloom
Until then my love for you will have no
end!

O si che non sape vo sospirare

O si che non sape vo sospirare

Del sospirar mi son fatta maestra!
Sospir se sono a tavola a mangiare,

Sospir se sono in camera soletta,
Sospir se sono a ridere e a burlare,

Sospir se sono con quella e con
questa,

Sospiro prima sospirando poi:
Sospirare mi fanno gli occhi tuoi.

Sospiro prima e sospiro fra un anno

E gli occhi tuoi sospirare mi fanno!

Ah, once I laughed at the whims of
love

And now I am only a master of sighing.
Even my food and drink are countless
sighs.

Sighing even haunts me while I sleep.
Now sighing echoes all my joy and
laughter,
sighs follow me far and near,

I sigh at morning and at night:
And I sigh at your slightest beaming
glance.

I sigh in springtime until the dying of
winter

Doomed by your eyes to the anguish
of sighing.

OTTORINO RESPIGHI
Quattro liriche

Io sono la Madre

Io sono la Madre...
 per sempre è partito
 il Figliuolo mio crocefisso.
 Io sono la Madre...
 ho le pupille fisse
 su la strada senza fine
 dov'è passato il mio Signore.
 Io sono il Cuore, dolore e lagrima,
 il pianto di colui ch'è morto.
 Io sono la Madre, Mariam, l'ora
 dell'angoscia che frema d'intorno,
 la mano lucente del mio Figliuolo
 around,
 che si è crocefisso.
 Io sono la Madre...

I am the Mother...
 my Son is gone
 forever, crucified.
 I am the Mother...
 my eyes are fixed
 upon the endless road,
 where my Lord passed along.
 I am the Heart, sorrow and tears,
 the weeping of the one who died.
 I am the Mother, Maria,
 the hour of distress that shudders all
 the shining hand of my Son,
 whom they crucified.
 I am the Mother...

In alto mare / ENRICO PANZACCHI

È sdruscito il navill'ira del flotto
 Tregua non da.
 Ecco l'ultima antenna il nembo ha
 rotto.
 Signor, pietà!
 Per le saette il ciel rimbomba, scissor
 Di qua e di là;
 Le sue gole mugghiando apre l'abisso;
 Signor, pietà!
 Fugge dai cori l'ultima speranza,
 La morte è qua
 Non un'ombra di vela in lontananza;
 Signor, pietà!

The sails are torn, the angry waves
 Give no respite.
 Now the wind has just broken our last
 yard.
 Lord, have mercy!
 The sky roars full of thunder, torn apart
 From all sides;
 The abyss opens his many throats,
 Lord, have mercy!
 From all hearts the last hope flees
 Death approaches.
 Not a shadow of sails in the distance.
 Lord, have mercy!

Nebbie / ADA NEGRI

Soffro, lontan lontano
 Le nebbie sonnolente
 Salgono dal tacente piano.
 Alto gracchiando, i corvi,
 Fidati all'ali nere,
 Traversan le brughiere torvi.
 Dell'aere ai morsi crudi
 Gli addolorati tronchi
 Offron, pregando, i brochi nudi.
 Come ho freddo!

I suffer. Far, far away
 The sleeping fog
 Rises from the quiet plain.
 Shrilly, cawing, the crows,
 Trusting their black wings,
 Traverse the moors, grimly.
 To the raw bites of air
 The sorrowful tree trunks
 Offer, praying, their bare branches.
 How cold I am!

Son sola;
Pel grigio ciel sospinto
Un gemito destinto vola;
E mi ripete: Vieni;
È buia la vallata.
O triste, o disamata
Vieni! Vieni!

I am alone;
Driven through the gray sky
A groan of the dead soars.
And repeats to me: come;
The valley is dark.
O sad one, o unloved one,
Come! come!

Mattinata / GABRIELE D'ANNUNZIO

Spandono le campane
A la prim' alba l'ave
Spandono questa mane
Un suon grave e soave
Le campane lontane.

The bells spread out
the Ave at dusk
They spread today
A low and beautiful sound
The far and distant bells.

Nivea come neve
La nebbia copre il mare
Fluttua lieve lieve;
È rosea; scompare;

As white as snow
The fog covers the sea
It gracefully dances
It is rosy and disappears;

Bocca d'oro la beve
E neve e rose ed oro
Il mattin fresco mesce.
Un alto inno sonoro
Fanno come il di cresce
Ond' e campane in coro.

A golden mouth drinks it
And snow and roses and gold
The fresh morning sings out.
The bells sing another hymn
As soon as the day grows
All waves and bells as in a choir.

Salve, lanua coeli.
Co 'l dì la nostra bella

Salve, lanua coeli!
Following the growing day our
beautiful one

Fuor de' sogni e de' veli
Balza Ave, maris stella!
Salve, Regina coeli!

Leaps out her dreams and veils
Ave Maria Stella
Salve Regina coeli!

IV

ERICH KORNGOLD
Drei Lieder für Sopran und Klavier, Opus 22

Was Du mir bist? / ELEONORE VAN DER STRATEN

Was Du mir bist?
Der Ausblick in ein schönes Land,
wo fruchtbelad'ne Bäume ragen,
Blumen blühn am Quellenrand.

What are You to me?
The view from a beautiful land,
Where trees, heavy with fruit, flourish,
Surrounding the spring, flowers
blossom.

Was Du mir bist?
der Stern' Funkeln,

What are You to me?
The stars twinkling,

das Gewölk durch bricht,
der ferne Lichtstrahl,
der im Dunkeln spricht:
O Wand'rer, verzage nicht!
Und war mein Leben auch entsagen,
glänzte mir kein froh Geschick...
Was Du mir bist?
Kannst Du noch fragen?
Was Du mir bist: mein Glaube an das
Glück.

The clouds break through,
The distant beam of light,
That speaks in the darkness:
Oh wanderer, do not give up!
And were my life forsaken,
No friendly face would shine on me...
What are You to me?
How can you ask me?
What You are to me is: my belief in
good fortune.

Mit Dir zu Schweigen/ KARL KOBALD

Mit Dir zu schweigen still im Dunkel,
die Seele an der Träume schloß
gelehnt
ist Lauschen ew'gen Melodeien,
ist Liebe ohne End'...
Mit Dir zu schweigen in der
Dämmerzeit,
ist Schweben nach der Welten großen
Fülle,
ist Wachsen weit in die Unendlichkeit,
entrückt in ew'ge Stille...

To be still and silent with you in the
dark,
The soul sitting in the lap of the dreams
Is listening to the old tunes,
Is Love without end...
To be still and silent with you in the
evening,
Is rocking with the weight of the world,
Is growing far into eternity,
Whisked off to the endless calm...

Welt ist stille eingeschlafen/ KARL KOBALD

Welt ist stille eingeschlafen,
ruht im Mondenschein.
Öffnen sich im Himmelshafen Augen,
golden rein.
Gottes geige singt jetzt leis
Liebste, denk' an Dich.
Wie im Traumboot geht die Reise,
such' in Sternen Dich.
Strahlen sel'ger Lieb' erhellen
Meines Herzens Raum.
Zwiesprach' halten uns're Seelen,
Küssen sich im Traum.

The world has fallen to sleep,
Resting in the moonlight.
It opens its eyes to heaven's port,
Pure and golden.
God's violin now plays softly
Dearest. Consider yourself.
As a phantom ship sails on a voyage,
I look for you in the stars.
Rays of blessed love brighten
The chambers of my heart.
Our souls converse,
And kiss in my dream.

V

ENRIQUE GRANADOS

La Maja Dolorosa (No. 1)

¡Oh muerte cruel!
¿Por qué tú a traición
Mi majo arrebataste á mi pasión?

Oh cruel death!
Why did you by treachery
Take my majo, my passion?

No quiero vivir sin él,
¡Porque es morir así vivir!

I don't want to live without him,
For it is death to live so.

No es posible ya sentir más dolor;
En lágrimas deshecha mi alma esta.
¡Oh Dios! Torna mi amor,
¡Porque es morir así vivir!

It is impossible now to feel more pain;
My soul is dissolved in tears.
Oh God! Return my love,
For it is death to live so.

La Maja Dolorosa (No. 2)

¡Ay! Majo de me vida, no, no, tú no has muerto!

Oh majo of my life, no you have not died!

¿Acaso yo existiese si fuero eso cierto?

Would I still be alive if that were true?

¡Quiero loca besar tu boca!

Wildly I desire to kiss our lips!

¡Ay! De tu ventura Alas!

Your destiny!

Mas ¡Ay! Deliro, sueño, mi majo non existe,

But oh! I am raving, I dream my majo no longer exists.

En torno mío el mundo lloroso esta y triste.

The world about me is weeping and sad

A mi duelo non hallo consuelo,

I find no consolation in my sorrow

Mas muerto y frío

But even dead and cold

Siempre el majo sera mío.

My majo will always be mine.

¡Ay! siempre mío.

Oh! Always mine.

La Maja Dolorosa (No. 3)

De aquel majo amante que fué mi

Gloria Of that beloved majo who was my glory

Guardo anhelante dichosa me moria.

I cherish a happy memory.

El me adoraba vehemente y fiel

He loved me ardently and truly

Yo mi vida entera di á él,

And I gave my whole life to him,

Y otras mil diera,

And I would give it a thousand times,

Si el quisiera.

If he desired it.

Que en hondos amores,

For when feelings are profound,

Martirios son flores,

Torments are sweet.

Y al recorder mi majo amando,

And as I think of my beloved majo,

Vam resurgiendo ensuênos

Dreams come back

De un tiempo pasado.

Of a time gone by.

Ni en el Mentidero ni en la Florida

Neither in the Mentidero nor in Florida

Majo más majo paseó en la vida

Was a majo more handsome ever seen to stroll.

Bajo el chambergo sus ojos vi

Beneath the broad hat I saw his eyes

Con toda el alma puestos en mi,

Fixed upon me passionately,

Que á quien miraban enamoraban.

For they caressed the one on whom they rested.

Pues no halle en el mundo

In all the world I have never seen

Mirar mas profundo

A more piercing look

Y al recorder mi majo amando,
Vam resurgiendo ensuênos
De un tiempo pasado.

And as I think of my beloved majo,
Dreams come back
Of a time gone by.

VI

ALREDO CATALANI / LUIGI ILLICA
Ebben...? Ne andrò lontano from *La Wally*

Ebben...? Ne andrò lontano
Come va l'eco della pia compaña
La fral le neve Bianca!
Là fra le nubi d'or!
Laddove la speranza
è rimpianto è dolor

And so?...I'll go far away
as does the echo of the church bell
There in the white snow...
There among the golden clouds!
There where hope
is regret, is pain

O della madre mia, casa giocondo

la Wally ne andrà da te lontano assai
e forse a te non farà mai piû ritorno,
ne piû la rivedrai!
Mai piû Mai piû!

Oh from you maternal house so
cheerful
Wally will leave, will go very far away
and perhaps, will never return
Never more will you see her.
Never more, never more!

Ebben...? Ne andrò lontano
Come va l'eco della pia compaña
La fral le neve Bianca!
Là fra le nubi d'or!

And so?... I'll go far away
as does the echo of the church bell
There in the white snow...
There among the golden clouds!

Biographies

Nova Thomas is an Assistant Professor of Voice at Westminster Choir College of Rider University, and presently the director of the university's Music Theater Program. Her teaching responsibilities include private vocal instruction (for both graduate and undergraduate students); dramatic coachings and role preparation; four progressive semesters of classes for the singing-actor; and a special topics course in Bel Canto. Additionally, she is in much demand as a master class teacher and speaker. Recent engagements in this capacity have included classes and lectures with the National Association of Teachers of Singing (NATS) and National Opera Association Winter Conference; an OPERA America-sponsored event on the training of big voices; a master class with the Florence Voice Seminar; and several university master classes. Ms. Thomas is a teaching-artist and dramatic coach for Westminster Choir College's CoOPERative pro-

gram; a master teacher for the Conducting Institute; and a co-teacher with renowned actor and TONY award winner Denis O'Hare for the Summer Music Theater Immersion Experience in New York City. Other academic appointments include Professor of Professional Practice and Voice and Speech Departmental Chair at the New School for Drama, New School University (formerly the Actors Studio Drama School) in New York City. She is a recipient of that university's most prestigious award for "Excellence in Teaching."

As a performer, Ms. Thomas is an internationally acclaimed soprano whose work has been characterized as "ravishing in sound and magical in stage presence" (*OPERA/London*). International appearances have taken her to the opera houses of Cologne, Hamburg, Stuttgart, Paris, London, Dublin, Belfast, Mexico City, and Hong Kong. In this country she has performed with the opera companies of New York City, Philadelphia, Santa Fe, Seattle, Baltimore, Detroit, San Diego, Indianapolis, St. Louis, Louisville, Knoxville, Houston, Memphis, Grand Rapids, Nashville, Costa Mesa, New Jersey, El Paso, Syracuse, and Anchorage (among others). Concert engagements have included performances with the Chicago Symphony, the Cincinnati Symphony, and the Indianapolis Symphony. Her repertoire features the heroines of *La Traviata*, *Il Trovatore*, *Norma*, *Otello*, *Aida*, *Un Ballo in Maschera*, *Tosca*, *Madama Butterfly*, *Il Trittico*, *Macbeth*, *La Boheme*, *Faust*, *Così fan Tutte*, *Le Nozze di Figaro*, *Anna Bolena*, *Don Giovanni*, *Turandot*, *Dialogues des Carmelites*, and *Les Contes d'Hoffman*. She has enjoyed a close collaboration with Dame Joan Sutherland and Maestro Richard Bonyngue – the latter with whom she recorded the title role in the *Bohemian Girl* for Decca Records. Other conductors and directors of renown with whom she has had the privilege of working are (among others): James Conlon, Carlo Rizzi, John Nelson, Michelangelo Veltri, John Crosby, Philippe Augin, Eduardo Muller, Maurizio Barbacini, Colin Graham, Michael Hampe, Lotfi Mansouri, and John Pascoe.

Ms. Thomas is a co-author with James Jordan, of the soon to be released book, *Towards Center* (GIA Press, 2009). She is originally from North Carolina, and has received her home state's Lifetime Achievement Award for her contributions to the arts. She works with the former Chair of the Joint Chiefs of Staff, General Henry Hugh Shelton, and serves on his Board of Directors for a national leadership initiative.

Russell Young, Professor of Opera and Musical Theater, is an active vocal coach/accompanist/conductor. He received his BM in Music History from Baylor University. He also received his M.M. degree in Piano Performance from the University of Louisiana-Monroe, and his D.M.A. in Accompanying and Chamber Music from the University of Miami. Young

was awarded a Gramma Fisher Fellowship for study in accompanying and operatic coaching in Graz, Austria. As a vocal coach, Dr. Young has worked at Western Opera Theater in San Francisco and the Stadtstheater in Darmstadt, Germany. He has also been associated with the Florida Grand Opera and Gold Coast Opera companies.

In demand as a vocal accompanist, Dr. Young has played in concert with many notable artists including Kathleen Battle, Barbara Bonney, Joy Davidson, Joseph Evans, Sunny Joy Langton, Evelyn Lear, Helen Donath, Thomas Stewart, and Jana Young. Dr. Young is the co-director of the Miami Chamber Ensemble, a group dedicated to the performance of vocal chamber music. With his wife, soprano Jana Young, and clarinetist Margaret Donaghue, the group has performed throughout the United States. Most recently, they were invited to perform at the national convention of the National Association of Teachers of Singing, and for the Nakamichi Concert Series in Boston. The group recorded a CD of music for soprano, clarinet and piano by American composers. The CD will be released in 2006 on the Albany Label.

Dr. Young is also active as a conductor and recently conducted Donizetti's "The Elixir of Love" for Amarillo Opera. Prior to his appointment at Kennesaw State University, Dr. Young served as the Program Director and Conductor for Opera Theater at the University of Miami, Coral Gables, Florida. Among the highlights of his tenure there, Dr. Young premiered a new one-act opera of Thomas Sleeper and the U.S. premiere of Luigi Mancinelli's one-act masterpiece, "Paolo e Francesca," composed in 1906. The latter was recorded on the Albany Label. Also at the University of Miami, Dr. Young was the director of the vocal coaching staff. In addition to his duties at Kennesaw State University, Dr. Young is on the coaching staff of the AIMS program in Graz, Austria, and also serves as a coach for "Le Chiavi di Bel Canto" – a three week program devoted to the music of the Bel Canto period. Dr. Young has also worked with the University of Miami in Salzburg program, Solfest in Key West, and the Taos Opera Institute in Taos, New Mexico.

Kennesaw State University 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.

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www.kennesaw.edu/music

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

Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Wednesday, September 25
Faculty Recital: David Watkins, piano

Thursday, September 26
Jazz Ensembles

Tuesday, October 1
Philharmonic & Concert Band

Thursday, October 3
University Chorale and Women's Choir

Saturday, October 5
Guest Artist Series: Petr Nouzovsky, cello and Patricia Goodson, piano

Monday, October 7
Faculty Recital: Christina Smith, flute and Robert Henry, piano

Tuesday, October 8
Faculty Recital: Soohyun Yun and Joanna Kim, pianos

Wednesday, October 9
Symphony Orchestra

Thursday, October 10
KSU Women's Day Choral Concert
7:30 pm

Monday, October 14, 2013
Wind Ensemble in concert with Duke Wind Ensemble

Wednesday, October 16, 2013
Faculty Jazz Parliament

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