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

ERMANNO 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 liiriche

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
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.

II

I Rispetti, Op. 11
ERMANNO WOLF-FERRARI

Un verde praticello
Un verde praticello senza piante
è l’immagine vera del mio amante
Un mandorlo fiorito all’acqua in riva
dell’amante mio l’immagin viva.
Tutti I raggi del sole e delle stelle
Sono l’imagine 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 ristorrarmi il core!

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, the 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.

You would have to find the fairest meadow to match the beauty of my love.
The blooming almond tree by the stream
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
Quante sono nel ciel minule stelle!
Quante d'acqua nei fiumi sono stille,
Quante dentro all'inforno son faville
e quante primavera foglie a dorna!
che si sbella e gentile a noi ritorna!
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!
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 sonoa ridere e a burlare,
Sospir se sono con quella e con
questa,
Sospiro prima sospirando poi:
Sospirare mi fanno gli occhi tuo.
Sospiro prima e sospiro fra un anno
E gli occhi tuoi sospirare mi fanno!

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!

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!

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.
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 freme d'intorno,
là mano lucente del mio Figliuolo around,
che si è crocefisso.
Io sono la Madre...

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 èqua
Non un'ombra di vela in lontananza;
Signor, pietà!

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

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

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 Schwaben nach der Welten großen  
Fülle,  
ist Wachsen weit in die Unendlichkeit,  
entrückt in ew'ge Stille...

Welt ist stille eingeschlafen/ KARL KOBALD

Welt ist stille eingeschlafen,  
rührt 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' erhellten  
Meines Herzens Raum.  
Zwiesprach' halten uns're Seelen,  
Küssen sich im Traum.

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!

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

**La Maja Dolorosa (No. 2)**

¡Ay! Majo de me vida, no, no, tú no has muerto! 
¿Acaso yo existiese si fuero eso cierto? 
¡Quiero loca besar tu boca! 
¡Ay! De tu ventura Alas! 
Mas ¡Ay! Delirio, sueño, mi majo non existe, 
En torno mío el mundo lloroso esta y triste. 
A mi duelo non hallo consuelo, 
Mas muerto y frio 
Siempre el majo sera mio. 
¡Ay! siempre mio.

**La Maja Dolorosa (No. 3)**

De aquel majo amante que fué mi 
Guardo anhelante dischosa me moria. 
El me adoraba vehement y fiel 
Yo mi vida entera di á él, 
Y otras mil diera, 
Si el quisiera. 
Que en hondos amores, 
Martirios son flores, 
Y al recorder mi majo amando, 
Vam resurgiendo ensuenos 
De un tiempo pasado. 
Ni en el Mentidero ni en la Florida 
Majo más majo paseó en la vida 
Bajo el chambergo sus ojos vi 
Con toda el alma puestos en mi, 
Que á quien miraban enamoraban.

Pues no halle en el mundo 
Mirar mas profundo

---

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

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.

Oh majo of my life, no you have not died! 
Would I still be alive if that were true? 
Wildly I desire to kiss our lips! 
Your destiny! 
But oh! I am raving, I dream my majo no longer exists. 
The world about me is weeping and sad 
I find no consolation in my sorrow 
But even dead and cold 
My majo will always be mine. 
Oh! Always mine.

Gloria Of that beloved majo who was my glory 
I cherish a happy memory. 
He loved me ardently and truly 
And I gave my whole life to him, 
And I would give it a thousand times, 
If he desired it. 
For when feelings are profound, 
Torments are sweet. 
And as I think of my beloved majo, 
Dreams come back 
Of a time gone by. 
Neither in the Mentidero nor in Florida 
Was a majo more handsome ever seen to stroll. 
Beneath the broad hat I saw his eyes 
Fixed upon me passionately, 
For they caressed the one on whom they rested. 
In all the world I have never seen 
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.

Ebben…? Ne andrò lontano
Come va l’eco della pia compana
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 più ritorno,
ne più la rivedrai!
Mai più Mai più!

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 compana
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” (OPERALondon). 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 Bonynge – 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 Velttri, 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 Stadttheater 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.

For more information about the School of Music, please visit www.kennesaw.edu/music

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