

Kennesaw State University  
College of the Arts  
School of Music

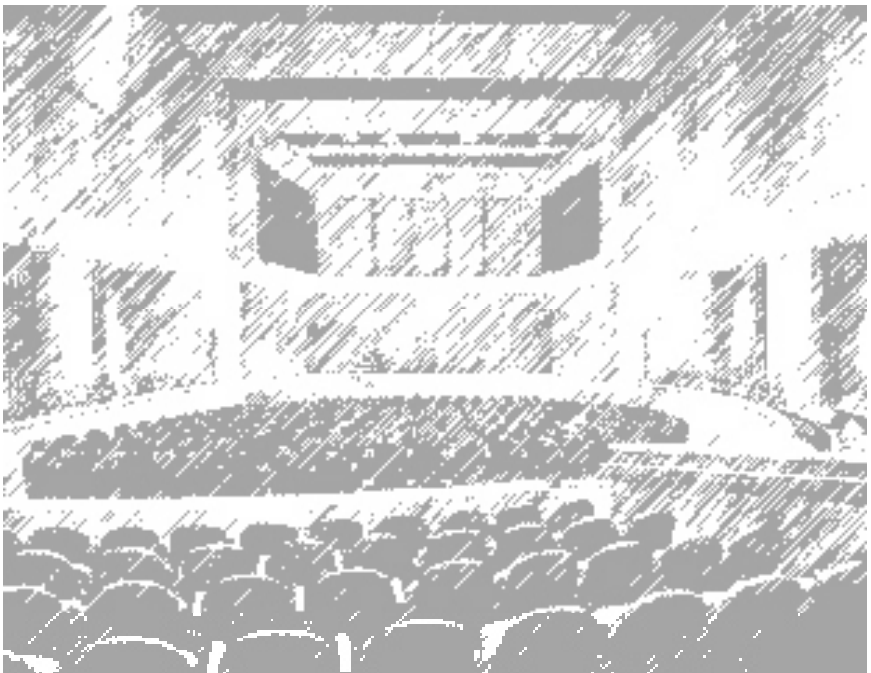


presents

*Senior Recital*

**Tory Krynne Bethune, mezzo-soprano**

Brenda Brent, piano



Friday, November 15, 2013

7:00 p.m

Music Building Recital Hall

*Forty-second Concert of the 2013-14 Concert Season*

# Program

I

BENEDETTO MARCELLO (1686-1739)

**Il Mio Bel Foco**

II

JOHANNES BRAHMS (1833-1897)

from *Zigeunerlieder*

**He, Zigeuner!**

**Kommt dir Manchmal**

III

REYNALDO HAHN (1874-1947)

**Si Mes Vers Avaient des Ailes**

GABRIEL FAURÉ (1845-1924)

**Automne**

IV

GIAN CARLO MENOTTI (1911-2007)

**Lullaby**

from *The Consul*

RICKY IAN GORDON (b.1956)

**Will There Really Be a Morning?**

JOHN JACOB NILES (1892-1980)

**Wayfaring Stranger**

HAROLD ARLEN (1905-1986)

**Somewhere Over the Rainbow**

from *The Wizard of Oz*

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Music Education.  
Ms. Bethune studies voice with Oral Moses.

# Program Notes

I

BENEDETTO MARCELLO

1686-1739

Benedetto Giacomo Marcello was an Italian composer and writer. Born the son of a Venetian nobleman, he followed the typical career of the noblemen of his time and was admitted to the *Maggior Consiglio* (the “Major Council”) of the Republic of Venice. He was considered a musical nonprofessional of his time, largely because he didn’t follow the usual conventions of musical *maestri* in that he held no regular musical appointments (i.e. liturgical positions) and most of his musical compositions are undated. During the time in which *Intorno al idolo mio* was written, Marcello desired a reform of singing style. He thought vocalists should abstain from frilly, obnoxious ornamentation. He wanted vocalists to be more concerned with the quality of their voice, rather than the acrobatics of their voice.

## Il mio bel foco (quella fiamma)

Il mio bel foco  
O lontano o vicino ch’esser poss’io  
Senza cangiar mai tempore  
pervoi, care pupille,  
arderà sempre.

My ardent fire  
No matter how far I am from you  
My burning love for you  
will never change or lessen,  
I will desire your eyes always

Quella fiamma che m’accende,  
Piace tanto all’alma mia,  
Che giammai s’estinguerà

This flame that sets me on fire  
Pleases my soul so much,  
That it can never be extinguished

E se il fato a voi mi rende  
Vaghi rai del mio bel sole,

And if fate would return me to you,  
Your lovely eyes which are the beautiful  
sun to me,

Altra luce ella non vuole  
Né voler giammai potrà

other eyes my soul does not want  
Or ever could want

II

JOHANNES BRAHMS

1833-1897

Johannes Brahms was a German Romantic composer. He is known as the successor to Renaissance and Baroque polyphonic composers in choral music. He was part of a group of composers called the *St. Cecilia Society*. These composers, including Bruckner and Schumann, were forerunners in the neo-classicist movement in which composers would hearken back to the renaissance period in their compositions. This was in direct contrast to the seemingly more “progressive” composers of the Romantic Era such as Wagner and Berlioz. Brahms was also known as one of the first ethnomusicologists, because of his habit of studying and transcribing the ethnic music of cultures such as the gypsy culture in Hungary. The song cycle, *Zigeunerlieder* or “gypsy songs” are a direct result of one such study. In

"He, Zigeuner!," the lover is bidding the violin to play for him because of his unfaithful maiden, and in "Kommt dir manchmal," the lover is beseeching the beloved to never forget the vow they made to one another.

### **He, Ziguener!** (*Zigeunerlieder*)

He, Zigeuner,  
greife in die Saiten ein!  
Spiel das Lied vom  
ungetreuen Mägdelein!

Hey, Gypsy,  
strike up the violin!  
Play the song of the  
unfaithful maiden!

Lass die Saiten weinen, klagen,  
Ttraurig bange,  
Bis die heiÙe Träne  
Netzet diese Wange!

Let the strings weep, lament,  
sadly fearful,  
Until the hot tears  
wet this face!

### **Kommt dir manchmal** (*Zigeunerlieder*)

Kommt dir manchmal in den Sinn,  
mein süÙes Lieb,  
Was du einst mit heil'gem Eide  
Mir gelobt?

Do you sometimes recall,  
My sweet love,  
What you once vowed to me  
With solemn oath?

Täusch mich nicht, verlass mich nicht,  
Du weißt nicht, wie lieb ich dich hab',  
Lieb'du mich, wie ich dich,  
Dann strömt Gottes Huld auf dich  
herab!

Deceive me not, leave me not,  
You don't know, how much I love you,  
Love me as I love you,  
Then God's grace will shine on us!

III.

REYNALDO HAHN  
1874-1947

Reynaldo Hahn was a Venezuelan-born, French composer, conductor, writer, and child prodigy. He was the youngest of his twelve siblings and was only three years old when his family moved to Paris. While in France, He attended the Paris Conservatoire at the age of eleven, where he began to compose. While at the Paris Conservatoire, at only 15 years of age, he composed *Si mes vers avaient des ailes*. Dedicated to his sister, this early work by Hahn paints the picture of "poetry with wings" quite beautifully by moving, legato piano lines, along with subtle and interesting chromaticism that is characteristic of French Romanticism.

### **Si Mes Vers Avaient Des Ailes**

Mes vers fuiraient,  
doux et frêles,  
Vers votre jardin si beau,  
Si mes vers avaient des ailes,  
comme l'oiseau.

My poems would run away,  
sweet and frail,  
To your garden so fair,  
If my poems had wings,  
Like a bird.

Ils voleraient, étincelles,  
Vers votre foyer qui rit,  
Si mes vers avaient des ailes,  
comme l'esprit.

Près de vous, purs et fidèles,  
Ils accourraient, nuit et jour,  
Si mes vers avaient des ailes,  
Si mes vers avaient des ailes,  
Comme l'amour!

They would fly, sparkling,  
Toward your hearth, which laughs.  
If my poems had wings,  
Like the witty mind

Near to you, pure and faithful,  
They'd speed, night and day,  
If my poems had wings,  
If my poems had wings,  
like the wings of love!

GABRIEL FAURÉ

1845-1924

Fauré was a French composer, teacher, pianist and organist. He was and is known as one of the most advanced composers of his generation. Fauré had a significant influence on many 20th-century composers. His innovations in harmony and melody have impacted the ways that they have been taught for many generations. Fauré captured the nostalgia in Victor Hugo's poem, *Automne* by moving triplets in the treble line. He portrays the bitterness of the once-fond memories of youth and love through minor tonality and dissonant leaps in the bass line.

### Automne

Automne au ciel brumeux  
Aux horizons navrants.  
Aux rapides couchants,  
Aux aurores pâlies,  
Je regarde couler,  
comme l'eau du torrent,  
Tes jours faits de mélancolie.

Sur l'aile des regrets  
mes esprits emportés,  
Comme s'il se pouvait  
que notre âge renaisse!

Parcourent en rêvant,  
les coteaux enchantés,  
Où jadis sourit ma jeunesse.

Je sens, au clair soleil  
du souvenir vainqueur,  
Refleurir en bouquet  
Les roses déliées,

Et monter à mes yeux  
Des larmes, qu'en mon cœur,  
Mes vingt ans avaient oubliées!

Autumn of misty skies,  
Of heart-breaking horizons,  
Of swift sunsets,  
of pale dawns,  
I watch flow by,  
Like torrential water,  
Your days filled with melancholy.

My spirits, born away  
on the wings of regrets,  
As if our life  
could be reborn!

Wander, while dreaming,  
Over the enchanted hills,  
Where once smiled my youth.

I feel, in the bright sunlight  
of memory triumphant,  
Scattered roses flower  
again in bouquets;

And some tears well up  
in my eyes, which my heart  
in its twenty years had forgotten!

GIAN CARLO MENOTTI  
1911-2007

Gian Carlo Menotti often referred to himself as an American composer, but was actually a dual citizen of both the United States and Italy. He wrote approximately two dozen operas all with the intention of appealing to popular taste. The Pulitzer Prize-winning opera, "The Consul", was no exception. Set in an unidentified totalitarian state in the mid 20th century, this opera portrays the life of Magda Sorel. Her revolutionary husband, John Sorel, is a wanted enemy of the state. In Act 2, John's mother is comforting her dying grandchild by singing him a *Lullaby*.

RICKY IAN GORDON  
b.1956

Ricky Ian Gordon is a New York-born, American composer. He studied piano, composition and acting at Carnegie Mellon University, and currently resides in New York City. He is a leading writer of vocal music that spans art song, opera, and musical theater. Many internationally renowned artists, such as Kristin Chenoweth and Audra MacDonald, have recorded Mr. Gordon's songs. His art song, *Will There Really Be a Morning?*, is a 1995 musical adaptation of an Emily Dickinson poem. He published this piece along with 20 others in the vocal collection of "A Horse With Wings".

JOHN JACOB NILES  
1892-1980

John Jacob Niles was born in Louisville Kentucky on April 28th of 1892. He was an American composer, singer, and collector of traditional ballads, many of which were Appalachian songs. He was an important part of the American folk music revival of the 1950's and 1960's. Among those who have recorded his songs are Joan Baez, Burl Ives, and Peter, Paul and Mary. *Wayfaring Stranger* is an Appalachian ballad that is rooted in the English tradition.

HAROLD ARLEN  
1905-1986

Harold Arlen (born Hyman Arluck) wrote some of the greatest hits from the 30's and 40's, including the entire score to *The Wizard of Oz*. In July 1938, Harold Arlen and E.Y. Harburg were signed by MGM to write the score for the filming of the childhood classic. With only a little time left to finish the score, Arlen suggested that they needed a ballad. The song came to him while he was headed to a movie with his wife. He jotted it down. Harburg was reluctant because he thought the piece was too grand for a little girl in Kansas to sing. Dead-set on his song, Arlen played it for his friend, Ira Gershwin. Gershwin liked it, and Harburg in response to Gershwin's approval, quickly titled the new song "Over the Rainbow" and composed its lyrics. "Over the Rainbow" was deleted from the print of *The Wizard of Oz* three times! Arlen and Arthur Freed fought, however, and the song remained, ironically to later receive the Academy Award as the best film song of the year!

## School of Music Faculty and Staff

### Interim Director

Michael Alexander

### Woodwinds

Cecilia Price, Flute

Todd Skitch, Flute

Christina Smith, Flute

Elizabeth Koch Tiscione, Oboe

Dane Philipsen, Oboe

John Warren, Clarinet

Laura Najarian, Bassoon

Sam Skelton, Saxophone

### Brass and Percussion

Doug Lindsey, Trumpet

Lester Walker, Jazz Trumpet

Jason Eklund, Horn

Thomas Witte, Horn

Tom Gibson, Trombone

Brian Hecht, Bass Trombone

Bernard Flythe, Tuba/Euphonium

Michael Moore, Tuba

Justin Chesarek, Jazz Percussion

John Lawless, Percussion

### Strings

Helen Kim, Violin

Kenn Wagner, Violin

Catherine Lynn, Viola

Allyson Fleck, Viola

Charae Krueger, Cello

Douglas Sommer, Double Bass

Joseph McFadden, Double Bass

Elisabeth Remy Johnson, Harp

Mary Akerman, Classical Guitar

Trey Wright, Jazz Guitar

Marc Miller, Jazz Bass

### Ensembles & Conductors

Leslie J. Blackwell, Choral Activities

Alison Mann, Choral Activities

Oral Moses, Gospel Choir

Russell Young, Opera & Musical Theatre

Eileen Moremen, Opera

Michael Alexander, Orchestras

Charles Laux, Orchestras

John Culvahouse, Wind Ensembles

David T. Kehler, Wind Ensembles

Wes Funderburk, Jazz Ensembles

Sam Skelton, Jazz Ensembles

Justin Chesarek, Jazz Combos

Marc Miller, Jazz Combos

Trey Wright, Jazz Combos

### Voice

Carolyn Dorff

Adam Kirkpatrick

Eileen Moremen

Oral Moses

Leah Partridge

Valerie Walters

Jana Young

Russell Young, Vocal Coach

### Piano

Judith Cole, Collaborative Piano

Robert Henry

Tyrone Jackson, Jazz Piano

John Marsh, Class Piano

David Watkins

Susan White, Class Piano

Soohyun Yun

### Music History & Appreciation

Drew Dolan

Edward Eanes

Doug Lindsey

John Marsh

Katherine Morehouse

Harry Price

Trey Wright

### Music Education

Janet Boner

Kathleen Creasy

John Culvahouse

Margaret Grayburn

Charles Jackson

Charles Laux

Alison Mann

Angela McKee

Richard McKee

Harry Price

Terri Talley

Amber Weldon-Stephens

### Music Theory, Composition & Technology

Judith Cole

Kelly Francis

Jennifer Mitchell

Laurence Sherr

Benjamin Wadsworth

Jeff Yunek

### Chamber Music

Allyson Fleck

Bernard Flythe

Charae Krueger

Catherine Lynn

Joseph McFadden

Harry Price

Kenn Wagner

John Warren

Soohyun Yun

### Ensembles in Residence

Atlanta Percussion Trio

Faculty Jazz Parliament

Georgia Youth Symphony Orchestra & Chorus

KSU Faculty Chamber Players

KSU Faculty String Trio

### School of Music Staff

Julia Becker

Bob Becklean

Dominic Bruno

Steve Burton

David Daly

Susan M. Grant Robinson

Joseph Greenway

Dan Hesketh

June Mauser

## 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.

### Connect with the School of Music

For more information about the School of Music, connect with us online at the websites below. Tweet at us during tonight's concert from Morgan Hall's Tweet Seats to connect with fellow concertgoers during the performance.

facebook.com/musicKSU   twitter.com/musicKSU   youtube.com/musicKSU  
ksutv.kennesaw.edu/musicKSU   musicKSU.com

**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.*

Friday, November 15 and  
Saturday, November 16  
**Opera: *The Magic Flute***

Saturday, November 16  
**Mixed Chamber Ensembles**  
10 am • 2 pm • 4:30 pm

Wednesday, November 20  
**Jeremy Denk, piano  
with Symphony Orchestra**

Thursday, November 21  
**Phillharmonic & Concert Band**

Tuesday, November 26  
**Jazz Ensembles**

Monday, December 2  
**Percussion Ensemble**

Tuesday, December 3  
**Choral Ensembles**

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 770-423-6650 to request services.