

Kennesaw State University  
College of the Arts  
School of Music

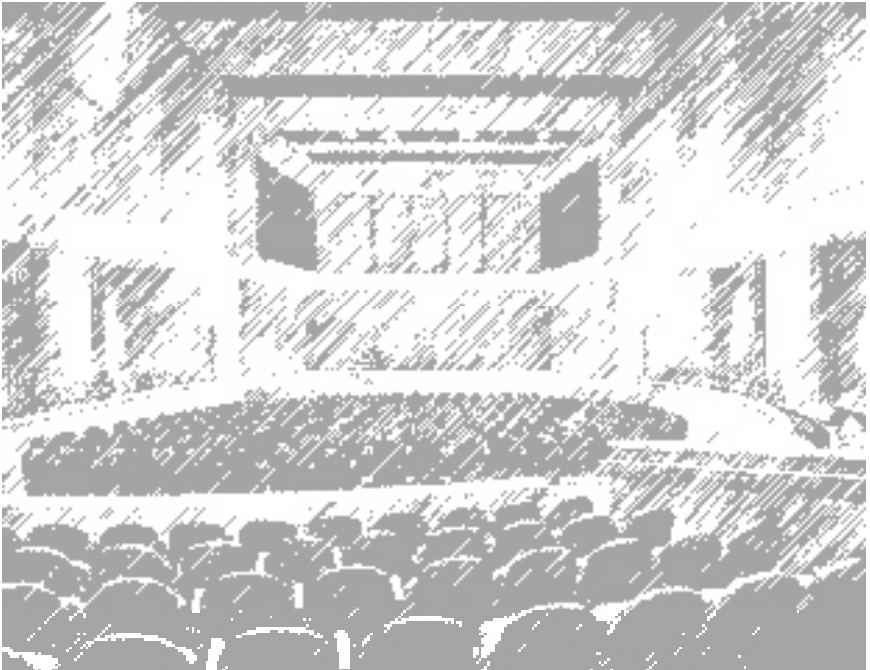
presents

Faculty Recital

*"The Many Phases of Love"*  
*a concert of Arias, Songs, and Piano Pieces*

Leah Partridge, soprano

Craig Ketter, piano



Tuesday, February 11, 2014

8:00 p.m

Audrey B. and Jack E. Morgan, Sr. Concert Hall  
Dr. Bobbie Bailey & Family Performance Center  
*Sixty-eighth Concert of the 2013-14 Concert Season*

# Program

VINCENZO BELLINI (1801-1835)

**Care Compagne...Sovra il sen la man mi posa**

from *La Sonnambula* (1831)

GIACOMO PUCCINI (1858-1924)

**Chi bel sogno di Doretta**

from *La Rondine* (1917)

RICHARD STRAUSS (1864-1949)

**Das war sehr gut, Mandryka**

from *Arabella* (1933)

FRÉDÉRIC CHOPIN (1810-1849)

**Ballade No. 1 in G Minor, Op.23 (1831)**

DAVID DICHIERA (b. 1935)

**Four Sonnets** by Edna St. Vincent Millay (1965)

Time Does Not Bring Relief

Loving You Less Than Life

I Being Born a Woman

What Lips My Lips Have Kissed

Intermission

JACQUES OFFENBACH (1819-1880)

**Elle a fui la tourterelle**

from *Les contes d' Hoffmann* (1851)

JULES MASSENET (1842-1912)

**Adieu, notre petite table**

from *Manon* (1884)

GIUSEPPE VERDI (1813-1901)

**Addio del passato**

from *La Traviata* (1853)

RICHARD WAGNER (1813-1883), FRANZ LISZT (1811-1886)

**Isolde's Liebestod Liszt Transcription (1867)**

from *Tristan und Isolde* (1865)

WOLFGANG AMADEUS MOZART (1756-1791)

**D'Oreste, d'Ajace**

from *Idomeneo* (1781)

# Program Notes

## **Care Compagne...Sovra il sen la man mi posa**

from *La Sonnambula*

VINCENZO BELLINI (1801-1835)

Duration: 9:00

*La Sonnambula (The Sleepwalker)* is an opera semiseria in two acts, with music in the bel canto tradition with an Italian libretto by Felice Romani. In this opening aria sung by Amina, she declares her thanks to the villagers who have gathered to celebrate her upcoming wedding to Elvino.

## **Chi bel Sogno di Doretta**

from *La Rondine*

GIACOMO PUCCINI (1858-1924)

Duration: 3:00

*La Rondine (The Swallow)* is an opera in three acts with a libretto by Giuseppe Adami. This opera is the least performed of Puccini's operas. It went through many revisions during Puccini's lifetime and a final draft was not decided upon at the time of the composer's death. Although the story isn't as grand as his other operas, Puccini hits his mark with this aria sung by Magda. Here in Act 1, she finishes off a song being sung by Prunier. He declares that no one is immune to romantic love and sings of the young maid Doretta who rejected the love of a King because it wasn't 'true love'. Magda finishes his story with a second verse by recounting how Doretta fell in love with a student. Her song charms Magda's guests at her party.

## **Das war sehr gut, Mandryka**

from *Arabella*

RICHARD STRAUSS (1864-1949)

Duration: 6:00

*Arabella* is an opera in three acts with a libretto by Hugo von Hofmannsthal. It is their sixth and final collaboration. In this final scene from the opera, Mandryka has accused Arabella of being unfaithful and declares he will return to his native land. Soon Mandryka learns Arabella has been faithful and the letters he thought were hers to another man were from her sister, Zdenka. Mandryka begs forgiveness, and Arabella tells him they will think no more of the night's events. Arabella asks his servant to bring her a glass of water, and Mandryka thinks she has requested it for her refreshment. Arabella goes upstairs and Mandryka, ruminating on his indecorous behavior and blaming himself, stays downstairs. Arabella comes down the stairs and, seeing that he has stayed and having forgiven him, offers him the glass of water, signifying reconciliation and marriage. They happily kiss and Arabella goes up the stairs to her room.

**Ballade No. 1 in G Minor, Op.23**

FRÉDÉRIC CHOPIN (1810-1849)

Duration: 10:00

The first of Chopin's *Ballades* was composed in 1831 during the composer's early years in Vienna and is said to be a reflection about his loneliness in the city far away from home where a war was happening. The ballades, of which there are four, are considered an innovation of Chopin's and cannot be placed into another form (e.g. sonata). Though they do not conform exactly to sonata form, the "ballade form" created by Chopin for his four ballades is a distinct variant of sonata form with specific discrepancies, such as the mirror reprise (presenting the two expositional themes in reverse order during the recapitulation). The ballades have also directly influenced composers such as Franz Liszt and Johannes Brahms who, after Chopin, wrote ballades of their own. A distinguishing feature of *Ballade No. 1* is its time signature. While the other three are written in strict compound duple time with a 6/8 time signature, *Ballade No. 1* bears deviations from this. *Ballade No. 1* is one of Chopin's most popular pieces and has been recorded numerous times.

**Four Sonnets for Soprano and Piano**

DAVID DICHIERA (b. 1935)

poet Edna St. Vincent Millay

Duration: 15:00

American Composer and Opera General Director, David DiChiera, has championed arts in the United States for more than four decades. From 1979 to 1983, while president of Opera America, DiChiera spearheaded a major project to develop innovative methods of funding new American musical theater works, and also began an initiative to support companies in efforts to reach previously underserved segments of the population. In addition to running Michigan Opera Theatre for 30+ years, DiChiera directed the Dayton Opera Association for more than 10 years. In 1985, he also founded Opera Pacific in Orange County, California, becoming the only general director in the nation to have founded and led two opera companies in a unique collaboration. As a composer, DiChiera's music continues to receive critical acclaim. Among his works, *Four Sonnets*, with verses by Edna St. Vincent Millay for soprano and piano, premiered at the Kennedy Center in Washington, D.C. and has since been widely performed. In October 2007, his opera *Cyrano* received its world premiere at the Detroit Opera House and was later successfully presented by Opera Company of Philadelphia and at Florida Grand Opera in 2011. Leah Partridge sang the role of Roxane in the world premiere in 2007. In October 2010, DiChiera was honored by the National Endowment for the Arts with their Opera Honors Award, our nation's highest award for lifetime achievement in opera. DiChiera was named the 2013 Kresge Eminent Artist. To honor his life in the Arts, the Kresge Foundation published a book documenting his achievements and recorded his Sonnets with soprano, Leah Partridge and pianist, Craig Ketter.

### **Elle a fui la tourterelle**

from *Les contes d'Hoffmann*

JACQUES OFFENBACH (1819-1880)

Duration: 4:00

*Les contes d'Hoffmann* is an opéra fantastique by Jacques Offenbach. The French libretto was written by Jules Barbier, based on three short stories by E. T. A. Hoffmann. In this wild tale of the many lovers of Hoffmann, the beautiful Antonia sings a plaintive love song filled with memories of her dead mother, a famous singer, and the longing of the return of her lover, Hoffmann.

### **Adieu, notre petite table**

from *Manon*

JULES MASSENET (1842-1912)

Duration: 5:00

*Manon* is an opéra comique in five acts by Jules Massenet with a French libretto by Henri Meilhac and Philippe Gille, based on the 1731 novel *L'histoire du chevalier des Grieux et de Manon Lescaut* by the Abbé Prévost. In this Act II scene, Manon decides to leave the love of Des Grieux behind. Manon has been told by a nobleman that her love, Des Grieux, will soon be kidnapped by his father's men in order to get him away from her. She knows that the happy days they have spent in Des Grieux's apartment will soon be at an end and takes the opportunity to bid adieu to the table at which she and her love ate many meals together.

### **Addio del passato**

from *La Traviata*

GIUSEPPE VERDI (1813-1901)

Duration: 6:00

*La Traviata* ("*The Fallen Woman*") is an opera in three acts by Giuseppe Verdi set to an Italian libretto by Francesco Maria Piave. It is based on *La dame aux Camélias* (1852), a play adapted from the novel by Alexandre Dumas, fils. In this final scene Violetta is dying and is estranged from her love, Alfredo. She remembers the love she once had and prays to God for peace as she declares her life finished.

### **Isolde's Liebestod**

from *Tristan und Isolde*

RICHARD WAGNER (1813-1883) / FRANZ LISZT (1811-1886)

Duration: 6:00

*Tristan und Isolde* is an opera in three acts by Richard Wagner to a German libretto by the composer, based largely on the romance by Gottfried von Straßburg. The opera was profoundly influential among Western classical composers and provided inspiration to composers such as Gustav Mahler, Richard Strauss, Karol Szymanowski, Alban Berg and Arnold Schoenberg. Many see Tristan as the beginning of the move away from conventional harmony and tonality and consider that it lays the groundwork for the direction of classical music in the 20th century.

"Liebestod" German for "love death", is the title of the final, dramatic aria sung by Isolde as she sings over the dead body of Tristan. When used as a literary term, liebestod (from German Liebe, love and Tod, death) refers to the theme of erotic death or "love death" meaning the two lovers' consummation of their love in death or after death. The aria is the climactic end of the opera.

### **D'Oreste, d'Ajace**

from *Idomeneo*

WOLFGANG AMADEUS MOZART (1756-1791)

Duration: 6:00

*Idomeneo* is an opera seria by Wolfgang Amadeus Mozart. The libretto was adapted by Giambattista Varesco from a French text by Antoine Danchet. In the final Act of the opera, Neptune's voice has just decreed that in order to appease him, the king must abdicate and give Idamantes the throne with Ilia as his wife. Elettra, (a figure from ancient Greek mythology and tragedy, a member of the cursed House of Atreus. She was the daughter of Agamemnon (king of Mycenae) and Clytemnestra, and sister of Iphigenia and Orestes) who wants Idamantes for herself, is furious and declares that she is tortured beyond belief and that she might as well just die. This aria is the epitome of lost love and suffering.

## Text and Translations

### **Care Compagne....Sovra il sen la man mi posa**

from *La Sonnambula* / Bellini

AMINA

Care compagne,  
e voi, teneri amici,  
che alla gioia mia  
tanta parte prendete,  
oh come dolci scendon  
d'Amina al core  
I canti che v'inspira  
il vostro amore!

A te, diletta, Tenera madre,  
che a sì lieto giorno  
Me orfanella serbasti, a te favelli  
Questo, dal cor più  
che dal ciglio espresso,  
Dolce pianto di gioia,  
e quest'amplesso.

Compagne... teneri amici...  
Ah! madre... ah! qual gioia!

Dear companions,  
and you, my friends,  
who understand and  
share my happiness,  
oh how sweetly is  
Amina's heart  
affected by these songs  
which love inspired!

Dear and tender mother  
to whom I,  
an orphan, owe this happy day,  
may these tears of joy,  
welling from my heart  
rather than from my eyes,  
speak my feelings to you

Companions, loving friends...  
oh, mother! How happy I am!

Come per me sereno  
Oggi rinacque il dì!  
Come il terren fiori, come fiori  
Più bello e ameno!  
Mai di più lieto aspetto  
Natura non brillò;  
Amor la colorò  
Del mio diletto.

Sovra il sen  
la man mi posa,  
Palpitar, balzar lo senti:  
Egli è il cor che  
i suoi contenti  
Non ha forza a sostener.

### **Chi Bel Sogno di Doretta**

from *La Rondine* / Puccini

Chi il bel sogno di Doretta  
Potè indovinar?  
Il suo mister come mai  
Come mai fini

Ahimè! un giorno uno studente  
In bocca la baciò  
E fu quel bacio  
Rivelazione:  
Fu la passione!

Folle amore!  
Folle ebbrezza!  
Chi la sottil carezza  
D'un bacio così ardente  
Mai ridir potrà?

Ah! mio sogno!  
Ah! mia vita!

Che importa la ricchezza  
Se alfine è rifiorita  
La felicità!  
O sogno d'or  
Poter amar così!

### **Das war sehr Gut, Mandryka**

from *Arabella* / Richard Strauss

I'm very glad, Mandryka,  
that you've stayed and have not gone away.  
This glass here I intended to empty all alone  
and while I'm drinking forget the evil that has been today...

How brightly this day  
dawned for me!  
How the earth blossomed,  
lovelier than ever before!  
Never, never has the face of nature  
smiled with such radiance;  
love transfigured it,  
the love of my beloved.

Place your hand  
here upon my breast  
and feel how wildly it throbs:  
that is my heart,  
which cannot contain  
the happiness it feels.

Who could bring to light  
Doretta's glorious dream?  
Why has its secret  
been disclosed?

Alas! One day a student  
kissed her mouth  
and that kiss  
was a revelation:  
It was passion!

Insane love!  
Sensual orgy!  
The soft caress  
of a kiss so ardent,  
who will ever be able to express that?

Ah! My dream!  
Ah! My life!

What does wealth matter  
when at last flourishes  
blissful happiness?  
Oh golden dream  
to be able to love like that!

and then to go to bed  
and no longer think of you and me,  
until a radiant day once more were shining over us.  
But later when I felt that you were standing in the dark  
I knew a higher might had touched my heart and touched it to the core,  
so I need not refresh myself with any drink:  
no, I'm refreshed because I feel that love is mine.  
And thus this drink that none has touched  
I offer to my friend this evening  
when I'm parting from the girl that I had been.

### **Elle a fui la tourterelle**

from *Les contes d'Hoffmann* / Jacques Offenbach

Elle a fui, la tourterelle!  
Ah! souvenir trop doux!  
Image trop cruelle!  
Hélas! à mes genoux,  
Je l'entends, je le vois!  
Je l'entends, je le vois!

She has fled, the turtledove!  
Ah, memory too sweet,  
Image too cruel!  
Alas, at my knees,  
I hear him, I see him!  
I hear him, I see him!

Elle a fui, la tourterelle,  
Elle a fui loin de toi;  
Mais elle est toujours fidèle  
Et te garde sa foi.  
Mon bienaimè, ma voix t'appelle,  
Oui, tout mon coeur est à toi.

She has flown, the turtledove,  
She has flown far from you;  
But she is always faithful  
And keeps her vow  
My beloved, my voice calls you  
Yes, all my heart is yours

Chère fleur qui viens d'éclore  
Par pitié réponds moi!  
Toi qui sais s'il m'aime encore,  
S'il me garde sa foi!  
Mon bienaimè, ma voix t'implore,  
Ah! que ton coeur vienne à moi.  
Elle a fui, la tourterelle,  
Elle a fui loin de toi.

Dear flower, just opened,  
Have pity, answer me.  
You who knows if he still lives me,  
If he keeps his vow.  
My beloved, my voice begs you,  
Ah, let your heart come to me.  
She has flown, the turtledove,  
She has flown far from you.

### **Adieu, notre petite table**

from *Manon* / Massenet

Allons!... il le faut!  
Pour lui-même!  
Mon pauvre chevalier!  
Oh! Oui, c'est lui que j'aime!  
Et pourtant, j'hésite aujourd'hui!  
Non! non! je ne suis plus digne de lui!

Let's go...it is necessary!  
For his sake!  
My poor knight!  
Oh, yes, it's him that I love!  
And yet, I hesitate today!  
No! No! I am no longer worthy of him!

J'entends cette voix qui m'entraîne  
Contre ma volonté:  
"Manon, tu seras reine,  
"Reine par la beauté!"

I hear that voice that captivates me  
Against my will:  
"Manon, you will be queen,  
Queen by your beauty!"



Je ne suis que faiblesse et que fragilité!  
Ah! malgré moi je sens couler mes larmes.

Devant ces rêves effacés!  
L'avenir aura-t-il les charmes  
De ces beaux jours déjà passés?

Adieu, notre petite table  
Qui, nous réunit si souvent!  
Adieu, notre petite table,  
Si grande pour nous cependant!

On tient, c'est inimaginable,  
Si peu de place... en se serrant...

Adieu, notre petite table!  
Un même verre était le nôtre,  
Chacun de nous, quand il buvait,  
Y cherchait les lèvres de l'autre...

Ah! Pauvre ami, comme il m'aimait!  
Adieu... notre petite table.

### **Addio del passato**

from *La Traviata* / Giuseppe Verdi

Addio, del passato bei sogni ridenti,

Le rose del volto già son pallenti;

L'amore d'Alfredo pur esso mi manca,  
Conforto, sostegno dell'anima stanca  
Ah, della traviata sorridi al desio;  
A lei, deh, perdona; tu accoglila, o Dio,

Or tutto fin.

### **D'Oreste, d'Ajace** / W.A. Mozart

from *Idomeneo*

Oh smania! Oh furie!  
Oh disperata Elettra!  
Addio amor, addio speme!  
Ah, il cor nel seno già m'ardono  
l'Eumenide spietate.

Misera! A che m'arresto?  
Sarò in queste contrade

I am nothing but weakness and fragility!  
Ah! in spite of myself, I feel the flowing of  
my tears.

Before these obliterated dreams!  
Will the future have the charms  
Of those beautiful days already passed?

Goodbye, our little table  
At which we met so often!  
Goodbye, our little table  
Yet so large for us!

One thinks that it's unimaginable,  
So small a space...when we're embracing...

Goodbye, our little table!  
The same glass was ours,  
Each of us, when it was drunk from,  
There searched one set of lips for the  
other...

Ah! Poor friend that loved me!  
Goodbye...our little table.

Farewell past, happy dreams of days  
gone bye;  
The roses in my cheeks already are  
faded.

Even Alfredo's love is lacking,  
To comfort and uphold my weary spirit.  
Oh, comfort, sustain a tired soul,  
And may God pardon and make her his  
own!

Ah, all is finished

Oh frenzy! Oh Furies!  
Oh, desperate Electra!  
Farewell, love! Farewell, hope!  
Ah! Already within my breast  
the pitiless Eumenides are burning my  
heart.

Wretch that I am! Why do I hold back?  
Shall I, in this region

della gioia, e trionfi  
spettatrice dolente?  
Vedrò Idamante alla rivale in braccio,

e dall'uno, e dall'altra  
mostrarmi a ditto

Ah no, il germano Oreste  
ne' cupi abissi io vuò seguir.  
Ombra infelice! Lo spirito mio accogli,  
or or compagna m'avrai  
là nell'Inferno.  
A sempiterni guai, al pianto eterno.

[ARIA]

D'Oreste, d'Aiace  
Ho in senor i tormenti.  
D'Aletto la face  
Già morte mi dà.  
Squarciate mi il core  
Ceraste, serpenti,  
O un ferro il dolore  
In me finirà.

of joy and triumphs  
be a grieving spectator?  
Shall I see Idamante in the arms of my  
rival,  
and see both of them point their  
fingers at me?

Ah, no! My brother Orestes  
I shall follow into the deep abysses.  
Unhappy shade! Receive my spirit;  
in no time you'll have me as a  
companion in Hell.  
In everlasting woe, in eternal weeping.

[ARIA]

The torments of Orestes and Ajax  
I have in my breast  
The torch of Alecto  
already brings me death.  
Tear open my heart,  
Ceraste, serpents,  
or a sword will put an end  
to my sorrow.

## Biographies

### Assistant Professor of Voice

**L**eah Partridge, soprano, has received consistent praise world-wide for her compelling stage presence and intelligent interpretations of opera's most beloved characters. *Opera Magazine* admired her for her "clarity, accuracy and poise," and the *Detroit Free Press* hailed her for her "lovely presence and shining voice." Since making her debut in 2003 as Lucia in *Lucia di Lammermoor*, Ms. Partridge has had a career full of remarkable milestones. Her Metropolitan Opera debut came in 2008 as the First Niece in *Peter Grimes* followed by a return engagement as La Charmeuse in *Thaïs*. Both roles were part of the MET's Live in HD broadcasts and were released on DVD (EMI). In 2010, Ms. Partridge performed *Marie in La fille du Regiment* with The Metropolitan Opera to great acclaim as a last minute replacement, which was captured live on Sirius Satellite Radio. In 2012, the soprano's recording *Finding Home*, a collection of American songs where she is accompanied by Ricky Ian Gordon and Jake Heggie, was released.

The soprano makes her role debut as Michaela in *Carmen* with Opera Omaha at the start of the 2013-2014 season, and later joins the Seattle Opera as the four heroines in *Les Contes d'Hoffman*. She will cover the role of Amina in *La Sonnambula* at the Metropolitan Opera in 2014 and debut the role of Susannah in Carlye Floyd's opera *Susannah* at the Ash Lawn Music Festival in Charlottesville, Virginia. She will be presented in concert with Tenor, Lawrence Brownlee to raise

money for the new Jessye Norman School of the Arts in Augusta, GA in August. She begins the 2014-2015 season in a new production of Puccini's beloved opera, *La Boheme* with the Washington National Opera at the Kennedy Center for the Performing Arts.

During the 2012-13 season Ms. Partridge made a role debut as Musetta in Opera Company of Philadelphia's production of *La bohème*, sang the role of Cunegonde in *Candide* with De Vlaamse Opera for her Belgium premiere, and joined Opera Grand Rapids for Violetta in *La Traviata*. She ended 2013 with acclaim as Violetta in Eugene, Oregon.

She portrayed Leila in *The Pearl Fishers* with both the Pittsburgh Opera and Michigan Opera Theatre, where her "beautiful soprano bounces from pillar to pillar of the Detroit Opera House, making Leila's voice as beautiful as the actress" (*The Daily Tribune*) during the 2011-2012 season. European engagements included La Contessa di Folleville in Rossini's *Il Viaggio a Reims* with the Teatro del Maggio Musicale Fiorentino in Florence, and the role of Adina in *L'elisir d'amore* with the Folies Lyrique in Montpellier, France.

During the 2010-2011 season she made her debut at the Semper Oper in Dresden, Germany as Violetta in *La Traviata* and returned to Florida Grand Opera to reprise the role of Roxane in David DiChiera's *Cyrano*, a role she created for the 2007 World Premiere in Detroit. South Florida Classical Review raved of her Roxane that she spent "much of the opera in the vocal ionosphere where she is clearly comfortable, easily spinning out high notes in DiChiera's long, arching melodies." In addition, she traveled to Eisenstadt, Austria where she performed with Mezzo-Soprano Elina Garanca in an outdoor concert with conductor Karel Mark Chichon, and offered a series of recitals of American Songs by Heggie, R.I. Gordan, Larsen, Corigliano, and Michael Tilson Thomas.

During the 2009-2010 season the soprano was heard as Adina in *L'elisir d'amore* with Atlanta Opera, returned to The Metropolitan Opera for productions of *La fille du regiment*, *Il Barbiere di Siviglia*, and *Hamlet* and made her company debut to great acclaim as Violetta in *La Traviata* with The Opera Company of Philadelphia.

Ms. Partridge opened the 2008-2009 season at Deutsche Oper Berlin singing Gilda in *Rigoletto*, and joined Washington Concert Opera to sing the title role in *Maria Padilla*, The Metropolitan Opera as La Charmeuse in *Thaïs*, Opera North as Rosina in *Il Barbiere di Siviglia*, and Florida Grand Opera in the title role of *Lakmé* prompting Opera News to write that "Partridge's bell song was a little bit of magic: patient and confident, the whole of it was imbued with an air of mystery, intriguing nuance and rubato." In addition, she joined Marcello Giordani in a Superstar Series concert.

A highlight of the soprano's 2007-2008 season included her debut with The Metropolitan Opera where she sang the First Niece in a new production of Britten's *Peter Grimes*. In addition she joined Michigan Opera Theatre as Roxane in David DiChiera's *Cyrano* for its World Premiere production, and Florida Grand Opera as Cleopatra in *Giulio Cesare*. Concert appearances during the season include

Mahler's *Symphony No. 4* with the Augusta Symphony Orchestra, Barber's *Knoxville: Summer of 1915* with the Macon Symphony Orchestra, and a concert in Dresden, Germany.

A favorite among South Florida audiences, she has had a long relationship with the Florida Grand Opera performing such diverse roles as Violetta in *La Traviata*, Gilda in *Rigoletto*, Amina in *La Sonnambula*, Cleopatra in *Giulio Cesare*, the title role in *Lakmé*, and Lucia in *Lucia di Lammermoor*. The Miami Herald praised her performance of Lucia as "a singular triumph" and the Sun-Sentinel wrote that, "The charismatic singer has undeniable star quality... [her] precise high notes and subtle acting wedded pyrotechnics with dramatic truth in a way few artists can accomplish."

Additional operatic highlights include her debut at the Atlanta Opera as Rosina in *Il barbiere di Siviglia*, Leila in *Les pêcheurs de perles* with Madison Opera, Konstanze in *Die Entführung aus dem Serail* with Michigan Opera Theatre, as well as Contessa di Folleville in *I Viaggio a Reims*, Leonore in Charles Dibdin's *The Padlock* and Konstanze in *Die Entführung aus dem Serail* all with Chicago Opera Theatre. Other recent engagements have included Cunégonde in *Candide at Teatro Carlo Felice di Genova*, Lucia at Teatro Colon, Buenos Aires, and Susanna in concert performances of *Le nozze di Figaro* with the Atlanta Symphony, conducted by Robert Spano.

As a concert soloist, Ms. Partridge has sung Handel's *Messiah* with the Cleveland Orchestra, San Diego Symphony, and Atlanta Symphony. She returned to Atlanta for a performance entitled *Bernstein's Broadway*, featuring some of Leonard Bernstein's greatest stage music with the Atlanta Symphony under Robert Spano as well as the Soprano soloist in *Carmina Burana* in 2013. In addition to an extensive oratorio repertoire, she has been heard in concert performances of arias with orchestras including the North German Philharmonic, South London Philharmonic Orchestra, Gibraltar Philharmonic and Opera Omaha.

A native of Georgia, Ms. Partridge earned her Bachelor of Music degree from Mercer University and her Master of Music degree from Indiana University, where she received the prestigious Wilfred C. Bain opera fellowship. She won first place in the vocal competitions of Palm Beach Opera and Opera Birmingham and in 2004 was a National Semi-Finalist in the Metropolitan Opera Competition. She is currently on the faculty at Kennesaw State University in Atlanta.

### **Craig Ketter, piano**

**C**raig Ketter, American pianist, is rapidly distinguishing himself as a leading pianist of his generation, performing as soloist and chamber musician throughout the world. Critically acclaimed for "transporting the listeners to extraordinary heights" and "into a world beyond time and space," Mr. Ketter is known for playing with powerhouse sonority combined with long-lined, dulcet lyricism. Mr. Ketter has performed as soloist with the Grant Park Symphony Orchestra, the North Carolina

Symphony, the Sacramento Philharmonic, the Oakland East Bay Symphony, the Mobile Symphony, the South Orange Symphony, the Raleigh Symphony, the Garden State Philharmonic, the Durham Symphony, the Rocky Ridge Music Festival Orchestra, and the American Festival for the Arts Orchestra. His solo concerts have taken him to Mexico, Argentina, Barbados, France, Germany, Japan and across the United States and Canada.

Complementing his solo performances with collaborative ventures, Mr. Ketter regularly joins forces with international singers and chamber groups. Venues include NPR's *Performance Today* series, CBS Sunday Morning, Sirius Satellite Radio, Carnegie Hall, Avery Fisher Hall, the Teatro Colon in Buenos Aires, La Huaca, Atlapa in Panama City, the Savannah Music Festival, Bay Chamber Concerts in Rockport, Maine, "Music in the Mountains" in Colorado, and The Marilyn Horne Foundation. Musicians he has collaborated with include flutist Eugenia Zukerman, clarinetists Stephen Williamson, Ricardo Morales and Jon Manasse, cellists Robert deMaine and Eric Bartlett, violinists Kelly Hall-Tompkins and Roy Malan, and singers Deborah Voigt, Margaret Jane Wray, Cynthia Lawrence, Samuel Ramey, Paul Plishka, Ben Heppner, Cliff Forbis, and Robert White. He has also performed with the esteemed actress Claire Bloom.

Craig Ketter began piano studies at the age of seven, giving his first solo recital at the age of ten. Shortly thereafter, he began to win top prizes in numerous competitions including the Young Keyboard Artists Association International Piano Competition, the North Carolina Symphony Young Artists Competition, and the Kingsville International Piano Competition. He later won first prizes in the Bartok-Kabalevsky-Prokofiev International Piano Competition, the Richardson Awards National Piano Competition and the South Orange Symphony of New Jersey Young Artists Competition. He was also awarded the Saunderson Award at the Coleman Chamber Music Competition in Los Angeles, California with the *Meliora Winds*.

Craig Ketter received his Bachelor's and Master's Degrees from the Eastman School of Music under the tutelage of Nelita True and Barry Snyder, where he also taught as Mr. Snyder's assistant. He continued post-graduate studies with Yoheved Kaplinsky of the Juilliard School. Complementing his performing with teaching, Mr. Ketter has presented master classes throughout the United States and Argentina, and has served as a guest professor and adjudicator in several institutions and venues. He has been a faculty member of the Rocky Ridge Music Festival in Colorado and has served as Chair of the Piano Faculty at the American Festival for the Arts in Houston, Texas. He is a regular guest artist at the Raleigh Conservatory of Music and recently joined the faculty of New Jersey City University. Mr. Ketter currently resides in the New York area with his wife, Canadian soprano Valerie Gonzalez, and his two sons, Isaac and Daniel.

# 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

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

## Piano

Judith Cole, Collaborative Piano & Musical

Theatre

Robert Henry

Tyrone Jackson, Jazz Piano

John Marsh, Class Piano

David Watkins

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.

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## Upcoming Events

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

Wednesday, February 12

**Faculty Recital: Elizabeth Tiscione, oboe**

Tuesday, February 18

**KSFNM: Wind Ensemble**

Wednesday, February 19

**KSFNM: Symphony Orchestra and Chamber Singers**

Thursday, February 20

**KSFNM: Jazz Ensembles**

Friday, February 21

**KSFNM: Night: an evening with Simone Dinnerstein and Tift Merritt**

Monday, February 24

**Faculty Recital: Charae Krueger, cello and Robert Henry, piano**

Tuesday, February 25

**Choral Ensembles**

Wednesday, February 26

**The Pianissimo Piano 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 770-423-6650 to request services.