



College of the Arts  

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School of Music

presents

*Junior Recital*

**Joseph Durrett-Smith,  
bass-baritone**

**Brenda Brent, piano**



Thursday, December 6, 2012  
8:00 p.m.

Music Building Recital Hall  
*Fifty-first Concert of the 2012-2013 Season*

Kennesaw State University  
School of Music  
Music Building Recital Hall  
December 6, 2012

I.

**Per la gloria d'adorarvi**

Giovanni Bononcini  
(1670-1747)

**Vouchsafe, O Lord**  
from *Dettinger Te Deum*

George Frideric Handel  
(1685-1759)

II.

**Sonntag**  
**In Waldeseinsamkeit**

Johannes Brahms  
(1833-1897)

**Die Krähe**

Franz Schubert  
(1797-1828)

III.

**Adieu**

Gabriel Faure  
(1845-1924)

**Chanson Epique**

Maurice Ravel  
(1875-1937)

IV.

**Night Crow**

Ned Rorem  
(b. 1923)

**Let Beauty Awake**

Ralph Vaughan Williams  
(1872-1958)

**Sure on This Shining Night**

Samuel Barber  
(1910-1981)

V.

**O du mein holder Abendstern**  
from *Tannhäuser*

Richard Wagner  
(1813-1883)

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

Mr. Durrett-Smith studies voice with Oral Moses.

### **Giovanni Battista Bononcini** - *Per la gloria d'adorarvi*

Bononcini was born in Modena, Italy. He began studying the cello with his father at a young age. In 1678, he moved to Bologna to study with Giovanni Paolo Colonna. He joined the Accademia Filarmonica in 1685, and became maestro di cappella at St. Giovanni in Monte two years later. In the following years he had commissions in Modena and Bologna and had many instrumental and vocal works published. In 1696, his first successful opera, *Il trionfo di Camilla*, was performed in Naples. He served in Vienna and Rome until 1719. In 1720, his works were produced in London, which expanded his critical acclaim. His works were frequently produced in competition with those of Handel. Bononcini left behind a large body of work, including 62 stage works and nearly 300 cantatas, in addition to his instrumental compositions.

Per la Gloria d'adorarvi  
Voglio amarvi,  
O luci care.  
Amando penero,  
Masempre v'amerò,  
Sì, sì, nel mio pensare,  
Penero,  
V'amerò,  
Luci care.

Senza speme di diletto  
Vano affetto e sospirare,  
ma I vostri dolci rai  
Chi vagheggiar puo mai  
E non, e non v'amare?  
Penero,  
V'amerò,  
Luci care!

For the glory of adoring you  
I want to love you,  
Oh dear eyes.  
In love I will suffer,  
yet always I will love you,  
Yes, in my suffering:  
I will suffer,  
I will love you,  
Dear, dear eyes.

Without a hope of pleasure  
It is vain affection to sigh,  
yet your sweet glances:  
Who can ever admire them,  
No, and not love you?  
I will suffer,  
I will love you,  
Dear, dear eyes.

### **George Frideric Handel** - *Vouchsafe, O Lord*

Handel was born in Halle, Germany. His operatic works began in Italy. After three opera seasons touring Italy, he moved to London to expand his career there. Within two weeks of his arrival in London, Handel had composed *Rinaldo*. It was this breakthrough that gained the recognition he maintained for the rest of his life. During his lifetime, Handel composed nearly 30 oratorios and close to 50 operas. At least 30 of those operas were written for the Royal Academy of Music, London's very first Italian opera company. He was also a prolific writer of orchestral pieces and concerti grossi. He is said to have made significant contribution to all of the musical genres of his generation. His most renowned work is the oratorio *The Messiah*, written in 1741, and first performed in Dublin in 1742.

Vouchsafe, O Lord  
To keep us this day, without sin  
O Lord, have mercy upon us  
O Lord, let Thy mercy lighten upon us  
As our trust is in Thee

## Johannes Brahms - Sonntag, In Waldeseinsamkeit

Johannes Brahms was one of the great German composers and pianists and one of the most well known musicians of the Romantic period. Brahms devoted his life to music from the earliest days of childhood. He studied, performed and composed. He met many of the composers and musicians of his day and learned from them all. He spent much of his life in Vienna where he was widely known and well respected. He composed for piano, chamber ensembles, symphony orchestra, voice and chorus. Art song was a very important and successful part of Brahms' creative life. He was constantly revising his own works. Only a few of his more than three hundred songs are widely known.

### *Sonntag*

So hab' ich doch die ganze Woche  
Mein feines Liebchen nicht geseh'n  
Ich sah es an einem Sonntag  
wohl vor der Türe steh'n  
Das tausendschöne Jungfräulein,  
das tausendschöne Herzelein,  
wollte gott, wollte Gott, ich wär' heute  
bei ihr.

So will mir doch die ganze Woche,  
Das Lachen nicht vergeh'n  
Ich sah es an einem Sonntag,  
Wohl in die kirche geh'n.  
Das tausendschöne Jungfräulein,  
das tausendschöne Herzelein,  
wollte gott, wollte Gott, ich wär' heute  
bei ihr!

This whole week, I have not  
Seen my delicate sweetheart.  
I saw her on Sunday,  
Standing in front of the door.  
That thousand-times beautiful girl.  
That thousand-times beautiful heart.  
Would, God, that I were with her  
today!

This whole week, my laughing  
has not ceased;  
I saw her on Sunday,  
Going to church.  
That thousand-times beautiful girl,  
That thousand-times beautiful heart,  
Would, God, that I were with her  
today!

### *In Waldeseinsamkeit*

Ich saß zu deinen Füßen  
In Waldeseinsamkeit;  
Windsatmen, Sehnen  
Ging durch die Wipfel breit.

In stummen Ringen senkt' ich  
Das Haupt in deinen Schoß,  
Und meine bebenden Hände  
Um deine Knie ich schloß.

Die Sonne ging hinunter,  
Der Tag verglühte all,  
Ferne, ferne, ferne  
Sang eine Nachtigall.

I sat at your feet  
In the loneliness of the forest;  
The breath of the wind, like longing  
Went through the broad treetops.

In mute struggle I sank  
my head into your lap,  
And my shaking hands  
I clasped about your knees.

The sun set,  
The day lost its glow,  
Far, far, far away  
Sang a single nightingale.

### Franz Schubert - *Die Krähe*

Franz Schubert was an early Romantic Austrian composer, best known for his lieder. He was a musician and a singer. He studied with Antonio Salieri and at age 17, composed his first work of note, *Gretchen am Spinnrade*, inspired by Goethe's *Faust*. He met many of the poets of the day and set their works to music, as well. In 1817, Schubert wrote fifty songs. Between 1820 and 1823, two of his operettas and several songs were publicly performed. Soon after, some of his works were published. His musical genius was in his ability to adapt to almost any kind of musical form. His vocal compositions, more than 500 in all, were written for male and female, as well as mixed voices. He was a master of lyrical beauty. He composed works with rich harmonies and melodies for many genres and his influence was evident in later composers, like Schumann, Brahms and Wolf.

Eine Krähe war mit mir  
Aus der Stadt gezogen,  
Ist bis heute für und für  
Um mein Haupt geflogen.

Krähe, wunderliches Tier,  
Willst mich nicht verlassen?  
Meinst wohl, bald als Beute hier  
Meinen Leib zu fassen?

Nun, es wird nicht weit mehr geh'n  
An dem Wanderstabe.  
Krähe, laß mich endlich seh'n,  
Treue bis zum Grabe!

A crow was with me  
From out of the town,  
Even up to this moment  
It circles above my head.

Crow, strange creature  
Will you not forsake me?  
Do you intend, very soon  
To take my corpse as food?

Well, it is not much farther  
That I wander w / my staff in hand.  
Crow, let me see at last,  
A fidelity that lasts to the grave!

### Gabriel Fauré - *Adieu*

Gabriel Fauré studied with Camille Saint-Saens as a young man. He published his first composition for piano, *Trois romances sans paroles*, in 1863. He served in many positions in Paris and taught students such as Ravel, Enescu and Boulanger. Fauré was a refined and sensitive songwriter and a composer of every form of chamber music. He wrote more than 100 songs and song cycles. For the piano he wrote 13 nocturnes, 13 barcarolles and 5 impromptus. Other popular works are for piano and orchestra; violin and piano; cello and piano; as well as chamber pieces.

Comme tout meurt vite, la rose  
Déclose,  
Et les frais manteaux diaprés  
Des prés;  
Les longs soupirs, les bienaimées,  
Fumées!

On voit dans ce monde léger  
Changer,  
Plus vite que les flots des grèves,  
Nos rêves,  
Plus vite que le givre en fleurs,  
Nos coeurs!  
À vous l'on se croyait fidèle,  
Cruelle,

Like everything that dies quickly,  
the blown rose,  
the fresh multicolored cloaks  
on the meadows.  
Long sighs, those we love,  
gone like smoke!

One sees in this frivolous world,  
Change,  
Quicker than the waves  
on the beach  
Quicker than frost on the flowers,  
Our hearts!  
One believes oneself faithful to you,  
Cruel,

Mais hélas! Les plus longs amours  
Sont courts!  
Et je dis en quittant vos charmes,  
Sans larmes,  
Presqu'au moment de mon aveu,  
Adieu!

But Alas! The longest of love affairs  
Are short!  
And I say on quitting your charms,  
Without tears,  
Close to the moment of my avowal,  
Adieu!

**Maurice Ravel** - *Chanson Epique*

Maurice Ravel was born in France. His family moved to Paris when he was 3 months old. He studied music from age 7, entering the Conservatoire at age 14. He later studied with Gabriel Fauré. By the turn of the century, Ravel and Debussy were creating music inspired by the Impressionist paintings of contemporary artists. His style began to change after the death of Debussy. His music became more abstract and closer to the style of Stravinsky. Ravel's signature was in his harmonic style which was easily recognized. Stravinsky described Ravel as the "Swiss watchmaker" of music because of his attention to detail.

Bon Saint Michel qui me donnez loisir

Good Saint Michael, who gives me  
the chance

De voir ma Dame et de l'entendre,  
Bon Saint Mechel qui me daignez  
choisir

to see my Lady and to hear her,  
Good Saint Michael who deigns to  
choose me

Pour lui complaire et la défendre,  
Bon Saint Mechel veuillez descendre  
Avec Saint Georges sur l'autel  
De la Madone au bleu mantel.

to please and defend her,  
Good Saint Michael will you descend  
with Saint George to the altar  
Of the virgin in the blue mantle.

D'un rayon du ciel bénissez ma lame

With a beam from heaven,  
bless my sword

Et son égale en pureté  
Et son égale en piété  
Comme en pudeur et chasteté  
Ma Dame.

And his equal in purity  
And his equal in piety  
As in modesty and chastity:  
My Lady.

Ô grands Saint Georges et Saint Michel

O Great Saint George  
and Saint Michael

L'ange qui veille sur ma veille,  
Ma douce Dame si pareille  
À vous, Madone au bleu mantel!  
Amen.

The angel who guards my watch  
My sweet Lady, so much like you  
Virgin in the blue mantle!  
Amen.

**Ned Rorem** - *Night Crow*

Ned Rorem studied at the American Conservatory, Northwestern University, the Curtis Institute and the Juilliard School of Music where he earned Bachelor's and Master's degrees. In 1949, he went to Paris to study composition with Honegger. In Paris he met and was encouraged by the great musicians of the day: Poulenc, Auric, Milhaud and Cocteau. He returned to the U.S. in 1957 and lived primarily in New York. Rorem wrote about 300 songs for solo voice with piano accompaniment (including 17 song cycles). He produced a wide variety of style in his writings, ranging from humorous to devotional to jazzy to tragicomic, due to his choices of texts. He showed a great awareness of the capabilities of the human voice. His melodies essentially captured the mood of his texts. He also wrote op-

eras, choral music, orchestral pieces including three symphonies, chamber music, piano music, ballets, and incidental music for plays.

When I saw that clumsy crow  
flap from a wasted tree,  
a shape in the mind rose up.  
Over the gulfs of dream,  
flew a tremendous bird,  
further and further away.  
Into a moonless black.  
Deep in the brain, far back.

### **Ralph Vaughan Williams** - *Let Beauty Awake*

Ralph Vaughan Williams was educated at Trinity College, Cambridge and the Royal College of Music. He later studied with Max Bruch in Berlin and Maurice Ravel in Paris. He was one of the first to travel into the English countryside to collect folk songs and carols, notating them for future generations. He edited The English Hymnal and composed several world famous songs for it (For All the Saints/Come Down O Love Divine). He also assisted in editing the Oxford Book of Carols. He served in WWI and was deeply affected by the losses. After the war, he returned to produce nine symphonies, five operas, film music, ballet and stage music, several song cycles, church music and works for chorus and orchestra. He became a professor of composition at the Royal College of Music in London. He was working on new music when he died at age 85.

Let Beauty awake in the morn from beautiful dreams,  
Beauty awake from rest!  
Let Beauty awake  
For Beauty's sake  
In the hour when the birds awake in the brake  
And the stars are bright in the west!  
Let Beauty awake in the eve from the slumber of day,  
Awake in the crimson eve!  
In the day's dusk end  
When the shades ascend,  
Let her wake to the kiss of a tender friend,  
To render again and receive.

### **Samuel Barber** - *Sure on this shining night*

Samuel Barber was educated at the Curtis Institute and studied with Isabelle Vengerova, Emilio de Gogorza, Fritz Reiner and Rosario Scalero. His chief collaborator was Gian Carlo Menotti. He composed his first orchestral piece in 1931. He wrote commissioned works for the U.S. Army Air Forces, Martha Graham, Vladimir Horowitz, New York Metropolitan Opera. He composed 103 songs, 48 opuses, published exclusively with G. Schirmer and had more than 100 unpublished compositions. During the course of his career, he composed 48 opus length works. Barber is admired for a lyrical quality that permeates his compositions.

Sure on this shining night  
Of star made shadows round,  
Kindness must watch for me  
This side the ground.

The late year lies down the north.  
All is healed, all is health.  
High summer holds the earth.  
Hearts all whole.  
Sure on this shining night I weep  
for wonder wand'ring far alone  
Of shadows on the stars.

**Richard Wagner** - *O du mein holder Abendstern*

Richard Wagner was an influential composer and musical theorist, known mainly for his grand operas and his use of leitmotif. He was born in Leipzig, Germany. Richard studied at the University of Leipzig and also took composition and conducting lessons. He led a life of financial debt and political controversy. He was one of the few composers who wrote his own libretti. Of the 13 operas that Wagner wrote, ten are still widely produced around the world today. His most famous operas are: *Der Fliegänder Höllander*, *Die Valkyrie*, *Tristan und Isolde*, *Der Ring des Nibelungen*, better known as *The Ring Cycle*. He designed and had built the Festspielhaus and opened it with the premiers of the *The Ring Cycle* in 1876. It has been the site of the Bayreuth Festival ever since.

Wie Todesahnung Dämmrung deckt  
die Lande,  
Umhüllt das Tal mit schwärzlichem  
Gewande;  
Der Seele, die nach jenen Höhen  
verlangt,  
Vor ihrem Flug durch nacht und  
Grausen bangt.  
Da scheinst du, o lieblichster der  
Sterne,  
Dein Sanftes Licht entsendest du der  
Ferne;  
Die näch't'ge Dämmrung teilt dein  
lieber Strahl,  
Und freundlich zeigst du den Weg  
aus dem Tal.  
O du, mein holder Abendstern,  
Wohl grüsst'ich immer dich so gern;  
Vom Herzen, das sie nie verriet,  
  
Grüsse sie, wenn sie vorbei dir zieht,  
Wenn sie entschwebt dem Tal der  
Erden,  
Ein sel'ger Engel dort zu werden!

Like a portent of death, twilight  
shrouds the earth,  
And envelops the valley in its  
sable robe;  
The soul, that yearns for those heights,  
Dreads to take its dark and awful  
flight.  
There you are, o fairest of the stars,  
  
And shed your gentle light from afar;  
Your friendly beam penetrates the  
twilight gloom,  
And points the way out from the  
valley.  
O my fair evening star,  
I always gladly greeted thee:  
From a heart that never betrayed  
its faith,  
Greet her when she passes,  
When she soars above this earthly  
valley,  
To become a blessed angel in heaven!

## Music at Kennesaw State University

Whether you are looking to become a dedicated and effective educator, seek focused training in performance, or have a strong interest in music but want to balance that with other academic interests, the School of Music at Kennesaw State University offers an excellent place to challenge yourself in a nurturing and supportive environment.

Accredited by the National Association of Schools of Music and an All Steinway School, the Music school offers Bachelor of Music degrees in Music Education and Performance, as well as a Bachelor of Arts in Music degree. The KSU Music curriculum provides rigorous training in music theory and aural skills, applied lessons, ensemble experiences, and an exposure to the history of Western music as well as world music.

The faculty of the School of Music consists of committed artists-teachers: a strong core of resident faculty, complemented by distinguished members of the Atlanta Symphony Orchestra, Atlanta Opera Orchestra and Georgia Symphony Orchestra. Music students at KSU benefit from world-class instruction, vibrant and challenging performance opportunities, and the chance to immerse themselves in metropolitan Atlanta's rich musical culture.

The School of Music presents more than 150 performances each year, from chamber music to full orchestra, choral and wind ensemble concerts, musical theatre and opera productions, with repertoire from traditional classical to modern jazz. Our state-of-the art facilities, our team of committed faculty and staff, and the breadth of musical opportunity make KSU an exciting choice for dedicated musicians. All this is done in a very personalized setting. For more information about our programs, please visit us on the web at [www.kennesaw.edu/music](http://www.kennesaw.edu/music).



## **KSU Faculty**

### **Woodwinds**

Robert Cronin, flute  
Cecilia Price, flute  
Christina Smith, flute  
Elizabeth Koch, oboe  
Dane Philipsen, oboe  
John Warren, clarinet  
Laura Najarian, bassoon  
Sam Skelton, saxophone

### **Brass and Percussion**

Karin Bliznik, trumpet  
Doug Lindsey, trumpet  
Jason Eklund, horn  
Thomas Witte, horn  
George Curran, trombone  
Tom Gibson, trombone  
Bernard Flythe, tuba / euphonium  
Michael Moore, tuba  
Justin Chesarek, jazz percussion  
John Lawless, percussion

### **Strings**

Helen Kim, violin  
Catherine Lynn, viola  
Allyson Fleck, viola  
Charae Krueger, cello  
Douglas Sommer, double bass  
Elisabeth Remy Johnson, harp  
Mary Akerman, classical guitar  
Trey Wright, jazz guitar  
Marc Miller, jazz bass  
Joseph McFadden, bass

### **Ensembles & Conductors**

Leslie J. Blackwell, choral activities  
Alison Mann, choral activities  
Russell Young, opera and musical theatre  
Eileen Moremen, opera  
Michael Alexander, orchestras  
John Culvahouse, concert band  
David T. Kehler, wind ensemble  
Charles Laux, orchestras  
Oral Moses, gospel choir  
Wes Funderburk, jazz ensembles  
Sam Skelton, jazz ensembles  
Marc Miller, jazz combos  
Trey Wright, jazz combos

### **Voice**

Adam Kirkpatrick  
Eileen Moremen  
Oral Moses  
Valerie Walters  
Jana Young  
Russell Young, vocal coach

### **Piano**

Robert Henry  
Tyrone Jackson, jazz piano  
John Marsh  
David Watkins  
Susan White  
Soohyun Yun

### **Music History & Appreciation**

Judith Cole  
Drew Dolan  
Edward Eanes  
David T. Kehler  
Alison Mann  
Katherine Morehouse  
Oral Moses

### **Music Education**

Janet Boner  
Kathleen Creasy  
John Culvahouse  
Margaret Grayburn  
Barbara Hammond  
Charles Laux  
Hollie Lawing  
Alison Mann  
Angela McKee  
Richard McKee  
Terri Talley  
Amber Weldon-Stephens

### **Music Theory, Composition & Technology**

Judith Cole  
Allyson Fleck  
Kelly Francis  
Jennifer Mitchell  
Laurence Sherr  
Benjamin Wadsworth

### **Chamber Music**

Allyson Fleck  
David T. Kehler  
Charae Krueger  
Alison Mann  
Joseph McFadden  
John Warren  
Soohyun Yun

### **Ensembles in Residence**

KSU Faculty String Trio  
KSU Faculty Chamber Players  
Atlanta Symphony Brass Quintet  
Atlanta Percussion Trio  
Georgia Youth Symphony Orchestra & Chorus

**Kennesaw State University  
School of Music Upcoming Events**

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

**UPCOMING PREMIERE SERIES**

Friday, February 15  
**Sō Percussion**

Thursday, April 11  
**Jennifer Koh and Shai Vosner**

**UPCOMING SCHOLARSHIP SERIES**

Thursday, January 10  
**KSU Orchestra: New Blood**

Saturday, February 2  
**School of Music Collage Concert**

Monday, March 18  
**Helen Kim, violin**

Monday, April 29  
**KSU Percussion Ensemble**

For the most current information, please visit  
<http://calendar.kennesaw.edu>

Ladies and Gentlemen, welcome to the Music Building Recital Hall. As a reminder, please silence or power off all mobile phones, audio/video recording devices, and other similar electronic devices. The performers, and your fellow audience members, will greatly appreciate it. Thank you, and enjoy the performance!

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, and accessible restrooms. Please contact an audience services representative to request services.