



presents

Senior Recital

Caleb Faille,
tenor

Judy Cole, piano



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

Dr. Bobbie Bailey & Family Performance Center

Fifty-second Concert of the 2012-2013 Season

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
December 6, 2012

I

Recit: Frondi tenere (Minato) George Frideric Handel
Aria: Ombra mai fu (1685-1759)
from *Serse*

Grace Kawamura and April Johnson, violin
Rachael Keplin, viola
Rachel Halverson, cello

Malinconia, Ninfa gentile (Pindemonte) Vincenzo Bellini
(1801-1835)

II

An die Musik (Schober) Franz Schubert
(1797-1828)

Als Luise die Breife ihres ungetreuen Liebhabers verbrannte (Baumberg) Wolfgang Amadeus Mozart
(1756-1791)

An Chloe (Jacobi)

III

Apres un Reve (Bussine) Gabriel Faure
(1845-1924)

A Chloris (de Viau) Reynaldo Hahn
(1875-1947)

IV

Maria (Sondheim) Leonard Bernstein
from *West Side Story* (1918-1990)

Music, when soft voices die (Shelley) Roger Quilter
Op. 25, No. 5 (1877-1953)

When I Think Upon The Maidens (Ashbrooke) Michael Head
(1900-1976)

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

Ombra mai fu

Reciti.

Frondi tenere e belle
del mio platano amato
per voi risplenda il fato.
Tuoni, lampi, e procelle
non v'oltraggino mai la cara pace,
nè giunga a profanarvi austro rapace.

Aria

Ombra mai fu
di vegetabile,
cara ed amabile,
soave più.

Tender and beautiful fronds
of my beloved plane tree,
let Fate smile upon you.
May thunder, lightning, and storms
never bother your dear peace,
nor may you by blowing winds be profaned.

A shade there never was,
of any plant,
dearer and more lovely,
or more sweet.

“Ombra mai fu” is the opening aria from Handel’s opera *Serse*. The opera was originally a failure but became one of Handel’s most popular pieces in the 19th century. The piece was composed for a counter tenor to sing, but has been arranged in many different keys for different instrumentation including organ, piano, string ensemble, and voice. Xerxes I, King of Persia sings the recitative and aria, admiring the shade of a plane tree.

Malinconia, Ninfa Gentile

Malinconia, Ninfa gentile,
la vita mia consacro a te;
i tuoi piaceri chi tiene a vile,
ai piacer veri nato non è.

Fonti e colline chiesi agli Dei;
m’udiro alfine, pago io vivrò,
né mai quel fonte co’ desir miei,
né mai quel monte trapasserò.

“Malinconia” is an arietta from Bellini’s *Composizioni da camera*, a set of 15 compositions for voice and piano. This romantic song describes the singer’s love for a gentle nymph, a love that goes beyond constraints of the mountains and fountains of the land. The florid scene depiction, and melodic lines are said to have developed from Bellini’s native town of Sicily.

Melancholy, gentle nymph,
I devote my life to you.
One who despises your pleasures
Is not born to true pleasures.

I asked the gods for fountains and hills;
They heard me at last; I will live satisfied
Even though, with my desires, I never
Go beyond that fountain and that mountain.

An Die Musik

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb
entzunden,
Hast mich in eine beßre Welt entrückt!

Oft hat ein Seufzer, deiner Harf’ entflossen,
Ein süßer, heiliger Akkord von dir
Den Himmel beßrer Zeiten mir erschlossen,
Du holde Kunst, ich danke dir dafür!

Oh sacred art, how oft in hours blighted,
While into life’s untamed cycle hurled,
Hast thou my heart to warm love reignited

To transport me into a better world!

So often has a sigh from thy harp drifted,
A chord from thee, holy and full of bliss,
A glimpse of better times from heaven lifted.
Thou sacred art, my thanks to thee for this.

A hymn to the *art of music* is how Schubert would translate the title of this lied. Franz Schubert’s friend, Franz von Schober, authored the poem, which was not a published work of literature, but was hand-written for Schubert. The sweeping melodic line, strong bass line and simplistic chord structure of “An Die Musik,” all add to the popularity of this piece of music.

Als Luise Die Breife ihres ungetreuen Liebhabers verbrannte

Erzeugt von heißer Phantasie,
In einer schwärmerischen Stunde
Zur Welt gebrachte, geht zu Grunde,
Ihr Kinder der Melancholie!

Ihr danket Flammen euer Sein,
Ich geb' euch nun den Flammen wieder,
Und all' die schwärmerischen Lieder,
Denn ach! er sang nicht mir allein.

Ihr brennet nun, und bald, ihr Lieben,
Ist keine Spur von euch mehr hier.
Doch ach! der Mann, der euch geschrieben,
Brennt lange noch vielleicht in mir.

“Als Luise Die Briefe ihres ungetreuen Liebhabers verbrannte,”²² the full title, is literally translated, “As Luise was burning the letters of her Unfaithful Lover.” [The song is] “not really a song at all, but a dramatically conceived scena, in which one not only feels the injured mood of the young lady, in the complaining chromaticism in C minor, but also sees the fire in the hearth — a little masterpiece, at once free and perfectly rounded.” Alfred Einstein

An Chloe

Wenn die Lieb' aus deinen blauen,
hellen, offenen Augen sieht,
und vor Lust hinein zu schauen
mir's im Herzen klopft und glüht;

und ich halte dich und küsse
deine Rosenwangen warm,
liebes Mädchen, und ich schliesse
zitternd dich in meinem Arm,

Mädchen, Mädchen, und ich drücke
dich an meinen Busen fest,
der im letzten Augenblicke
sterbend nur dich von sich läßt;

den berauschten Blick umschattet
eine düstre Wolke mir,
und ich sitze dann ermattet,
aber selig neben dir.

Generated by ardent fantasy;
in a rapturous hour
brought into this world - Perish,
you children of melancholy!

You owe the flames your existence,
so I restore you now to the fire,
with all your rapturous songs.
For alas! he sang them not to me alone.

I burn you now, and soon, you love-letters,
there will be no trace of you here.
Yet alas! the man himself, who wrote you,
may still perhaps burn long in me.

When love shines from your blue,
bright, open eyes,
and with the pleasure of gazing into them
my heart pounds and glows;

and I hold you and kiss
your rosy, warm cheeks,
lovely maiden, and I clasp
you trembling in my arms,

maiden, maiden, and I press
you firmly to my breast,
which at the last moment,
only at death, will let you go;

then my intoxicated gaze is shadowed
by a gloomy cloud,
and I sit then, exhausted,
but blissful, next to you.

“An Chloe” was composed by Wolfgang Amadeus Mozart in his most mature writing stage about five years prior to his death. The text was composed by author, Johann Georg Jacobi, and speaks about true love in life and death. The last section of the piece talks about his vision of the maiden being clouded by death, but ends up beside her after death.

Après un reve

Dans un sommeil que charmait ton image

Je rêvais le bonheur, ardent mirage,
Tes yeux étaient plus doux, ta voix pure et
sonore,
Tu rayonnais comme un ciel éclairé par
l'aurore;

Tu m'appelais et je quittais la terre
Pour m'enfuir avec toi vers la lumière,

In a slumber which held your image spell-
bound

I dreamt of happiness, passionate mirage,
Your eyes were softer, your voice pure and
sonorous,
You shone like a sky lit up by the dawn;

You called me and I left the earth
To run away with you towards the light,

Les cieux pour nous entr'ouvraient leurs
nues,
Splendeurs inconnues, lueurs divines
entrevues,

Hélas! Hélas! triste réveil des songes
Je t'appelle, ô nuit, rends moi tes mensonges,
Reviens, reviens radieuse,
Reviens ô nuit mystérieuse!

The skies opened their clouds for us,
Unknown splendours, divine flashes
glimpsed,

Alas! Alas! sad awakening from dreams
I call you, O night, give me back your lies,
Return, return radiant,
Return, O mysterious night.

“Après un rêve” was composed near the end of his first period of writing, noted by the heavy and continuous pedal point in the left hand accompaniment, and the emotional content of the text. The text is about the singer dreaming of leaving the earth to be with someone they love, then suddenly awakening from a dream, and weeping from the sorrow of reality.

A Chloris

S'il est vrai, Chloris, que tu m'aimes,
Mais j'entends, que tu m'aimes bien,

Je ne crois point que les rois mêmes
Aient un bonheur pareil au mien.
Que la mort serait importune
De venir changer ma fortune
A la félicité des cieux!
Tout ce qu'on dit de l'ambrosie
Ne touche point ma fantaisie
Au prix des grâces de tes yeux.

If it be true, Chloris, that thou lovest me,
And I understand that thou dost love me
(well),

I do not believe that even kings
Could know such happiness as mine.
How unwelcome death would be,
If it came to exchange my fortune
With the joy of heaven!
All that they say of ambrosia
Does not fire my imagination
Like the favour of thine eyes.

Reynaldo Hahn composed “A Chloris” in the 20th century in a style to resemble late renaissance or baroque sounds. The piano can be thought of as two separate melodic lines, with the vocal line adding a third texture. The right hand contains light and airy trill motives, while the left hand has low melodic movement, and the voice sits in the middle, bringing fulfillment to the composition.

Caleb Faille has been singing and performing since the age of five. He began performing in children's musicals for his church, singing throughout middle school and high school. Caleb's early roles included; Narrator in *Charlotte's Web*, Stage Manager and Performer in *The Dining Room*, Oliver Hix in *The Music Man*, and Seymour in *Little Shop of Horrors*. Caleb was also Choir President, Drum Major, and Art Director at Dawson County High School. After high school, Caleb attended Piedmont College for one year, where he was a part of the Chamber Singers, Percussion Captain of the wind ensemble, in the production of *Trojan Women*, and Stage Manager for *You're a Good Man Charlie Brown*. After attending one of the concerts at Kennesaw State University, he knew it was the place for him, and transferred at the start of his second year in school. Here at Kennesaw State University, Caleb has sung in multiple choirs, served as Dr. Leslie Blackwell's student assistant, and served on the Student Advisory Board. He has kept a high GPA while taking full course loads each semester, and maintaining part-time jobs. His most recent employment is with the Earl Smith Strand Theatre in Marietta, where he serves as a Music Director. While at the Strand Theatre, Caleb has performed and directed *Salute to America*, a patriotic revue, as well as *Strandemonium*, a Halloween rock & roll showcase. Caleb plans to graduate in May, after student teaching at Walton High School. After graduation, Caleb plans to pursue a career in Musical Theatre and Music Education.

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.



**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 Wosner

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 Morgan Hall at the Bailey Performance Center. 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, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.