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
I

Recit: Frondi tenere (Minato)  
Aria: Ombra mai fu  
from *Serse*

George Frideric Handel  
(1685-1759)

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)  
from *West Side Story*

Leonard Bernstein  
(1918-1990)

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

“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,
là 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 vivrà,
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.

An Die Musik

Du holde Kunst, in wieviel grauen Stunden,
Wo mich des Lebens wilder Kreis umstrickt,
Hast du mein Herz zu warmer Lieb
ingezunden,
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!

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 a rapturous hour
Zur Welt gebrachte, geht zu Grunde, brought into this world - Perish,
Ihr Kinder der Melancholie! you children of melancholy!

Ihr danket Flammen euer Sein, You owe the flames your existence,
Ich geb’ euch nun den Flammen wieder, so I restore you now to the fire,
Und all’ die schwärmerischen Lieder, with all your rapturous songs.
Denn ach! er sang nicht mir allein. For alas! he sang them not to me alone.

Ihr brennet nun, und bald, ihr Lieben, I burn you now, and soon, you love-letters,
Ist keine Spur von euch mehr hier. there will be no trace of you here.

Doch ach! der Mann, der euch geschrieben, Yet alas! the man himself, who wrote you,
Brennt lange noch vielleicht in mir. may still perhaps burn long in me.

“Als Luise Die Briefe ihres ungetreuen Liebhabers verbrannte,” 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, When love shines from your blue,
hello, offnen Augen sieht, bright, open eyes,
und vor Lust hinein zu schauen and with the pleasure of gazing into them
mir’s im Herzen klopf und glüht; my heart pounds and glows;
und ich halte dich und küße and I hold you and kiss
deine Rosenwangen warm, your rosy, warm cheeks,
liebes Mädchen, und ich schließe lovely maiden, and I clasp
zitternd dich in meinem Arm, you trembling in my arms,
Mädchen, Mädchen, und ich drücke maiden, maiden, and I press
dich an meinen Busen fest, you firmly to my breast,
der im letzten Augenblicke which at the last moment,
sterbend nur dich von sich läßt; only at death, will let you go;

den berauschten Blick umschattet then my intoxicated gaze is shadowed
eine düstre Wolke mir, by a gloomy cloud,
und ich sitze dann ermattet, and I sit then, exhausted,
aber selig neben dir. 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.

Apres un reve

Dans un sommeil que charmait ton image In a slumber which held your image spell-bound
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,

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!

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 impuérte
De venir changer ma fortune
A la félicité des cieux!
Tout ce qu’on dit de l’ambroisie
Ne touche point ma fantasie
Au prix des grâces de tes yeux.

“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.

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.
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.