



College of the Arts

School of Music

presents

Senior Recital

Sarah Elizabeth Harville,
soprano
Judy Cole, piano



Friday, December 7, 2012
4:00 p.m.

Dr. Bobbie Bailey & Family Performance Center
Fifty-fourth Concert of the 2012-2013 Season

Kennesaw State University
School of Music
Audrey B. and Jack E. Morgan, Sr. Concert Hall
December 7, 2012

I.

Porgi, amor W. A. Mozart
from *Le nozze di Figaro* (1756-1791)

II.

Romance Claude Debussy
Nuit d'étoiles (1862-1918)

III.

Six Elizabethan Songs Dominick Argento
1. Spring (b. 1927)
2. Sleep
3. Winter
4. Dirge
5. Diaphenia
6. Hymn

IV.

Eh Susanna non vien...Dove sono i bei momenti W. A. Mozart
from *Le nozze di Figaro*

V.

Selige Nacht Joseph Marx
Marienlied (1882-1964)
Hat dich die Liebe berührt

VI.

Almen se non poss'io Vincenzo Bellini
(1801-1835)
La zingara Gaetano Donizetti
(1797-1848)

VII.

Csárdas Johann Strauss
from *Die Fledermaus* (1825-1899)

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance and
Bachelor of Music in Music Education.
Ms. Harville studies voice with Dr. Adam Kirkpatrick.

Wolfgang Amadeus Mozart

Wolfgang Amadeus Mozart (1756-1791) has become one of the most enduring composers in history. His style synthesized elements from different countries all over Europe to create what we now think of as the epitome of classical Viennese style. Many of his operatic works are still extremely popular and frequently performed, including *Le nozze di Figaro*, *Così fan tutte*, and *Don Giovanni*.

Le nozze di Figaro ("The Marriage of Figaro") is a four-act opera buffa based on Beaumarchais' play *La folle journée, ou Le mariage de Figaro*. Although the play itself was banned in Vienna, the librettist Da Ponte wrote out much of the political tension and the opera was well-received. In the story, Figaro thinks he must plot against Count Almaviva in order to protect his impending marriage to Susanna. Meanwhile, the philandering Count is constantly scheming on how to prevent the marriage and persuade Susanna into his bed. The Countess knows of her husband's unfaithful ways, and sings two beautifully poignant arias that perfectly showcase the lyric soprano. In the tender cavatina *Porgi, amor*, the Countess beseechingly prays for the restoration of her husband's lost affections.

Aria:

Porgi, amor, qualche ristoro
Al mio duolo, a' miei sospir!
O mi rendi il mio tesoro,
O mi lascia almen morir.

Give me, O Love, some remedy
For my sorrow, for my sighs!
Either give me back my darling,
Or at least let me die.

Claude Debussy

Claude Debussy (1862-1918) is considered one of the great masters of French *mélodie*. David Cox describes the spirit of French song as "A spirit which comments intelligently and wittily, never taking the passing show too seriously, and seeming to believe neither in its own happiness nor its sorrow." The genre of *mélodie*, which did not include folksong, is marked by both extreme lyricism and extreme restraint. It lacks any resemblance to German *Lied*, which is overt, dramatic, and sometimes morbid (i.e. Schubert's *Erlkönig*). Debussy drew inspiration from the Impressionist movement, including painters such as Monet and Manet.

The trademark of all Debussy's songs is an ethereal, dream-like quality. In *Romance*, he does this by incorporating whole-tone scales and a very reserved accompaniment that even during the sweeping crescendos is already pulling back, like a question left unanswered. *Nuit d'étoiles* is also ethereal, but more melancholy like the poem by de Banville. The tempo is slow and reflective during the refrain, with the accompaniment playing the role of the deep night sky with its low pedal tones as well as the stars with the twinkling high notes. The accompaniment then gets excited as the narrator remembers past escapades with her lovers, but then Debussy closes the piece at its softest, reminding us that this is all the illusion of memory.

Romance

L'âme évaporée et souffrante,
L'âme douce, l'âme odorante
Des lis divins que j'ai cueillis
Dans le jardin de ta pensée,
Où donc les vents l'ont-ils chassée,
Cette âme adorable des lis?

Romance

The vanishing and suffering soul,
the gentle soul, the fragrant soul
of divine lilies that I have gathered
in the garden of your thought,
where then have the winds driven them,
This adorable soul of the lilies?

N'est-il plus un parfum qui reste
De la suavité céleste
Des jours où tu m'enveloppais
D'une vapeur surnaturelle,
Faites d'espoir, d'amour fidèle,
De béatitude et de paix?

Does no more perfume remain
of the celestial sweetness,
of the days when you enveloped me
with a magical vapor,
made of hope, of faithful love,
Of heavenly happiness, and of peace?

Nuit d'étoiles

Nuit d'étoiles, sous tes voiles,
sous ta brise et tes parfums,
Triste lyre qui soupire,
je rêve aux amours défunts.

La sereine mélancolie vient éclore
au fond de mon coeur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.

Je revois à notre fontaine
tes regards bleus comme les cieux;
Cettes rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

Starry Night

Starry night, beneath your veils,
beneath your breeze and your fragrance,
sad Lyre that sighs,
I dream of loves long past.

The serene melancholy now blooms
in the depths of my heart,
and I hear the soul of my love
quiver in the dreaming woods.

I see again at our fountain
your eyes blue as the sky;
This rose, it is your breath,
And these stars are your eyes.

Dominick Argento

Dominick Argento (b. 1927) is the Pulitzer-Prize winning composer of fourteen operas, as well as numerous song cycles, orchestral works and choral pieces. According to Argento, the Six Elizabethan Songs are thus named because they are set to Elizabethan poetry, "...while the music is in the spirit of (if not the manner) of the great English composer-singer-lutenist, John Dowland." The songs switch formulaically between fast and slow tempos, and the accompaniment is quite varied, ranging from extremely sparse with little tonality to extremely rich in tonal chords. Each of the songs in this cycle is unique from the others, with no recurring melodic themes. The only clear unifying structure to the set is the pattern of each song alternating between very fast and very slow tempi. Among the Elizabethan texts set in this cycle are two poems of Shakespeare, *Winter and Dirge*. Many of the texts are pastoral in nature, and cover such subjects as the beauty of nature, love and death. The outlier in this set thematically is *Hymn*, which references the Greek goddess of the moon *Diana*.

1. Spring

Spring, the sweet Spring,
is the year's pleasant king;
Then blooms each thing,
then maids dance in a ring,
Cold doth not sting,
the pretty birds do sing,
Cuckoo, jug-jug, pu-we, to-witta-woo!

The fields breathe sweet,
the daisies kiss our feet,
Young lovers meet, old wives a-sunning sit,
In every street these tunes our ears do greet,
Cuckoo, jug-jug, pu-we, to-witta-woo!
Spring! The sweet Spring!

The palm and may
make country houses gay,
Lambs frisk and play,
the shepherd pipes all day,
And we hear aye birds tune this merry lay,
Cuckoo, jug-jug, pu-we, to-witta-woo!

2. Sleep

Care-charmer Sleep, son of the sable Night,
Brother to Death, in silent darkness born,
Relieve my anguish and restore thy light,
With dark forgetting of my cares, return;
And let the day be time enough to mourn
The shipwreck of my ill-adventur'd youth:
Let waking eyes suffice to wail their scorn,
Without the torment of the night's untruth.

Cease, dreams, the images of day-desires
To model forth the passions of the morrow;
Never let rising sun approve you liars,
To add more grief to aggravate my sorrow.
Still let me sleep, embracing clouds in vain;
And never wake to feel the day's disdain.

3. Winter

When icicles hang by the wall
And Dick the shepherd blows his nail,
And Tom bears logs into the hall,
And milk comes frozen home in pail;
When blood is nipt and ways be foul,
Then nightly sings the staring owl:
Tu-who! Tu-whit! Tu-who! -- A merry note!
While greasy Joan doth keel the pot.

When all aloud the wind doth blow,
And coughing drowns the parson's saw,
And birds sit brooding in the snow,
And Marian's nose looks red and raw;
When roasted crabs hiss in the bowl
Then nightly sings the staring owl:
Tu-who! Tu-whit! Tu-who! -- A merry note!
While greasy Joan doth keel the pot.

4. Dirge

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!
My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be
thrown:
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

5. Diaphenia

Diaphenia, like the daffadowndilly,
White as the sun, fair as the lily,
Heigh ho, how I do love thee!
I do love thee as my lambs
Are beloved of their dams:
How blest were I
if thou would'st prove me.

Diaphenia, like to all things blessed,
When all thy praises are expressed,
Dear joy, how I do love thee!
As the birds do love the spring,
Or the bees their careful king, --
Then in requite, sweet virgin, love me!

Diaphenia, like the spreading roses,
That in thy sweets all sweets encloses,
Fair sweet, how I do love thee!
I do love thee as each flower
Loves the sun's life-giving power;
For dead, thy breath to life might move me.

6. Hymn

Queen and huntress, chaste and fair,
Now the sun is laid to sleep,
Seated in thy silver chair,
State in wonted manner keep:
Hesperus entreats thy light,
Goddess excellently bright.

Lay thy bow of pearl apart,
And thy crystal shining quiver;
Give unto the flying hart
Space to breathe, how short so-ever:
Thou that mak'st a day of night,
Goddess excellently bright.

Earth, let not thy envious shade
Dare itself to interpose;
Cynthia's shining orb was made
Heav'n to clear when day did close;
Bless us then with wished sight,
Goddess excellently bright.

Also from *Le nozze di Figaro* but later in the opera, Countess Almaviva expresses anxiety over her decision to plot against the Count and speculates whether their marriage can even be saved in *Dove sono I bei momenti*. Both arias demonstrate the benevolent character of the wronged Countess, but *Dove sono* also revives some of the fiery spirit of the young Rosina with which the Count originally fell in love.

Recitative:

E Susanna non vien!
Sono ansiosa di saper
come il Conte accolse la proposta.
Alquanto ardito il progetto mi par,
E ad uno sposo si vivace e geloso!
Ma che mal c'è?
Cangiando i miei vestiti con quelli
di Susanna,
E suoi co'miei
al favor della notte.
Oh, cielo! a qual umil stato fatale
io son ridotta da un consorte crudel!
Che dopo avermi con un
misto inaudito
d'infedeltà, di gelosia, di sdegno!
Prima amata, indi offesa, e alfin tradita,

Fammi or cercar da una mia serva aita!

And Susanna hasn't come!
I'm anxious to know
How the Count received the proposition.
The plan seems to me a little rash,
And with a husband so quick and jealous!
But what harm is there in it?
Changing my clothes with
Susanna's,
And hers with mine
Under cover of night.
Oh, Heaven! What a fatal humble state
I'm reduced to by a cruel husband!
A man who, after having treated me with
an unheard-of mixture
Of infidelity, jealousy and disdain!
First loved, then insulted,
and at last betrayed,
Forces me now to seek help from
One of my maids!

Aria:

Dove sono i bei momenti
Di dolcezza e di piacer?
Dove andaro i giuramenti
Di quel labbro menzogner?
Perchè mai, se in pianti e in pene
Per me tutto si cangiò,
La memoria di quel bene
Dal mio sen non trapassò?
Ah! se almen la mia costanza,
Nel languire amando ognor,
Mi portasse una speranza
Di cangiar l'ingrato cor!

Where are the lovely moments
Of sweetness and pleasure?
Where have the promises gone
That came from those lying lips?
Why, if all is changed for me
Into tears and pain,
Has the memory of that goodness
Not vanished from my breast?
Ah! if at least my faithfulness,
Which still loves amidst its suffering,
Could bring me the hope
Of changing his ungrateful heart!

Joseph Marx

Austrian composer Joseph Marx (1882-1964), contemporary of Wolf and Korngold, composed 158 art songs during his lifetime. Carol Kimball explains, "Marx's songs are marked by thickly textured accompaniments that are often orchestral in conception; and broad vocal phrases, that are often operatic in style." His songs have been described as the musical equivalent of the decadently evocative paintings of Gustav Klimt.

For each of his songs, Marx captures the spirit of the poetry in the texture of the accompaniment. He underscores the dreamy sensuality of Hartleben's text in *Selige Nacht* with harp-like arpeggiated triplets that evoke emotional tension with the duple rhythms of the melody line. The steady chordal texture of *Marienlied* creates a reverent atmosphere for Novalis' poem to the Virgin Mary. The densely chromatic accompaniment of *Hat dich die Liebe berührt* highlights the emotional intensity of true love's enchantment.

Selige Nacht

Im Arm der Liebe schliefen wir selig ein,
Am offenen Fenster,
lauschte der Sommerwind
Und unsrer Atemzüge Frieden

Trug er hinaus in die helle Mondnacht.

Und aus dem Garten tastete zagend sich
Ein Rosenduft an unserer Liebe Bett
Und gab uns wundervolle Träume,
Träume des Rausches -- so reich an
Sehnsucht!

Marienlied

Ich sehe dich in tausend Bildern,
Maria, lieblich ausgedrückt,
Doch keins von allen kann dich schildern,
Wie meine Seele dich erblickt.

Ich weiß nur, daß der Welt Getümmel

Seitdem mir wie ein Traum verweht
Und ein unennbar süßer Himmel
Mir ewig im Gemüte steht.

Hat dich die Liebe berührt

Hat dich die Liebe berührt,
Still unterm lärmenden Volke
Gehst du in goldner Wolke,
Sicher vom Gott geführt.

Nur wie verloren, umher
Lässest die Blicke du wandern,
Gönnt ihre Freuden den Andern,
Trägst nur nach einem Begeh.

Scheu in dich selber verzückt,
Möchtest du leugnen vergebens,
Daß nun die Krone des Lebens
Strahlend die Stirn dir schmückt.

Vincenzo Bellini

Vincenzo Bellini (1801-1835) is known primarily as a composer of *0* opera, which means "beautiful singing." Indeed, on the surface Bellini's songs may sound simplistic, but they are full of emotion and high lyricism. *Almen se non poss'io* is a perfect example of Bellini's gift for exquisite melodies and broad vocal phrases that blossom with graceful ornamentation. The poet Pietro Metastasio was "for many musicians, the poet *par excellence*," and many significant composers set his poetry including Rossini, Mozart, and Schubert.

Almen se non poss'io

Almen se non poss'io
seguir l'amato bene,
affetti del cor mio,
seguitelo per me.

Blissful Night

Lovingly entwined we blissfully fell asleep;
at the open window
listened the summer wind,
and carried the sound of our peaceful
breathing
Out into the bright moonlit night.

And from the garden stole imperceptibly
the scent of roses to our bed of love
and filled us with wonderful dreams,
Dreams of intoxication,
so rich with yearning!

Song to St. Mary

I see you in a thousand pictures,
Mary, lovingly expressed,
but none of them can depict you
as my soul sees you.

I only know that since then, the world's
tumult
has faded for me like a dream,
and an unspeakable sweet heaven
Dwells forever in my soul.

If Love Has Ever Touched You

If love has ever touched you,
quietly amid the noisy crowd
you will walk among golden clouds,
Safely guided by God.

As if lost,
let your glances wander about,
allow the others their pleasures,
Carry with you only one desire.

Shyly trying to conceal your ecstasy,
in vain you attempt to deny
that the crown of life now
Radiantly adorns your brow.

At least, If I am not able

At least, if I am not able
to follow by well beloved,
affections o my heart,
follow close to him for me.

Già sempre a lui vicino
raccolti amor vi tiene
e insolito cammino
questo per voi non è.

Since you are already bound to him,
for Cupid holds you there,
this is not unusual
for you to accompany him.

Gaetano Donizetti

Gaetano Donizetti (1797-1848) is another as of the masters of *bel canto* opera. Although he composed over 250 songs, many of them remain unpublished and are considered bland. *La zingara* is one of the few exceptions, relating the story of a young gypsy girl who has many loves – nature, freedom, and occasionally men – but most of all, her love of the gypsy life. The declamatory verses give the feeling of strength and power, while the extensive use of melismas and trills, as well as the rhythmically bouncing accompaniment add excitement and gypsy flare with an almost Spanish flavor.

La zingara

Fra l'erbe cosparse di rorido gelo,
coverta del solo gran manto del cielo,
mia madre esultando la vita me diè.

Fanciulla, sui greppi
le capre emulai,
per ville e cittadi,
cresciuta, danzai,
le dame lor palme distesero a me.

La ra la. ah! la zingara.

Io loro predissi le cose note,
ne feci dolenti, ne feci beate,
segreti conobbi di sdegno, d'amor.

La ra la, etc.

Un giorno la mano mi porse un donzello;

mai visto non fummi garzone più bello:
oh! s'ei nella destra leggessimi il cor!

The gypsy girl

On the grass sprinkled with frozen dew,
covered only by the great mantle of the sky,
my mother, exulting, gave life to me.

A young girl, on the cliffs
I emulated the goats,
through towns and cities,
I grew up, I danced,
the ladies with their palms extended to me.

La ra la. ah! the gypsy girl.

I would predict for them things unknown,
some I made sad, some I made happy,
secrets I knew of anger, of love.

One day a young boy reached his palm to
me;

I had never seen a more handsome boy;
Oh! If only he, like a gypsy, would from my
right hand read the future of my heart!

Csárdas

The vivacious operetta *Die Fledermaus* was the crowning achievement of composer Johann Strauss (1825-1899), and none of his works before or after it ever reached its level of success. Nicknamed "The Waltz King," Strauss had a talent for writing irresistible melodies and enchanting dance music, of which he wrote plenty in his position as music master for court balls of Vienna. The plot is rife with hidden identities as Dr. Falke plans to take revenge on Eisenstein for a practical joke that was played upon him. Eisenstein's wife, Rosalinde, arrives disguised as a Hungarian Countess in order to catch her husband flirting with other women, and she sings her *csárdas* to convince the other guests of her false identity. The *csárdas* is a type of Hungarian dance, which Strauss incorporates into both vocal line and accompaniment by using well-placed accents and grace notes that mimic the movement of the body.

Aria:

Voice of my homeland, nostalgic, enthralling,
I hear you calling and tears fill my eyes.
Dreaming, I hear your plaintive sighing
and I'm lonely for you, my native skies.
Oh homeland I hold so dear,
where sunlight is golden and clear,
where green forests tower and fields are in flower
oh land! that I love and revere.
Never, oh never you image will fade from my memory,
your beloved name.
Wherever I may wander, ah! far,
as lonely years go by, to you my thoughts will fly
'til the day I die.
Oh homeland I hold so dear,
where sunlight is gold and clear,
where green forests tower and fields are in flower,
oh land that I hold so dear.

Fiery evening skies, spirits are soaring high,
friends all gather round, hear the czardas sound.
Lovely gypsy girl, come dance the merry whirl,
child of Romany, give your heart to me!
Lads and lasses, lift your glasses,
pass the bottles pass the bottles fast from hand to hand.
Drown you sorrow 'til tomorrow,
Raise a toast to the Fatherland! Ah!
Fiery evening skies, spirits are soaring high,
friends all gather round, hear the czardas sound.
La la la...

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.



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

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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
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Russell Young, vocal coach

Piano

Robert Henry
Tyrone Jackson, jazz piano
John Marsh
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Allyson Fleck
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Alison Mann
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John Warren
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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 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.