

Kennesaw State University  
*College of the Arts*  
School of Music



presents

*Senior Recital*

**Megan Burton,**  
**soprano**

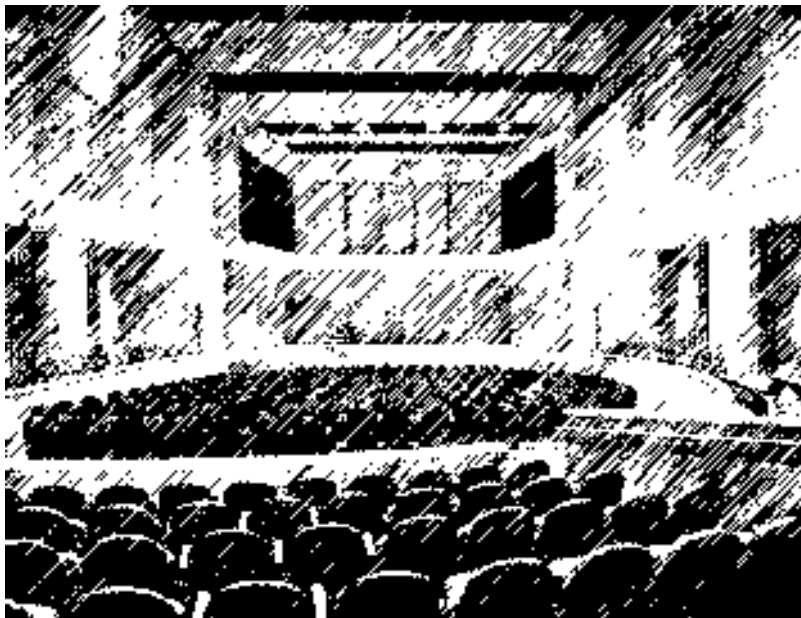
**Judy Cole, piano**

Saturday, April 6, 2013

4:00 p.m.

Dr. Bobbie Bailey & Family Performance Center  
*Eighty-ninth Concert of the 2012-2013 Season*

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## **Welcome to the 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. Welcome!

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**Kennesaw State University**  
**School of Music**  
**Audrey B. and Jack E. Morgan, Sr. Concert Hall**  
**April 6, 2013**

<b>Sweeter than Roses</b>	Henry Purcell (1659-1695)
<b>Awake Sweet Love , Thou Art Return'd</b>	John Dowland (1563-1626)
<b>Heidenröslein (Goethe)</b>	Franz Schubert (1797-1828)
<b>Du bist Die Ruh (Rückert)</b>	
<b>Le Charme (Silvestre)</b>	Ernest Chausson (1855-1899)
<b>Nocturne (Boucher)</b>	
<b>Les Papillon (Gautier)</b>	
<b>Malinconia, Ninfa gentile (Pindemonte)</b>	Vincenzo Bellini (1801-1835)
<b>Almen se non poss'io</b>	
<b>Sometimes I Feel Like a Motherless Child</b>	Moses Hogan (1957-2003)
<b>Give Me Jesus</b>	
<b>Somebody's Knockin' at yo Door</b>	

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

## Henry Purcell

Purcell was born in London in 1659 into a family of musicians. His father was a part of the King's musicians. Purcell was a great composer and organist, having studied under two very affluent mentors; chorister Pelham Humphrey and composer and organist, John Blow. In 1680, Purcell began to compose official choral and vocal works. In 1689, he wrote his only opera, *Dido and Aeneas*, for the girl's boarding school, Josias' Priests, to be performed. The final 5 years of his composing career became the most prolific and he was asked to write for Queen Mary's funeral. *Thou knowest, Lord, the Secrets of our Hearts*, is the same instrumental piece that was later performed at his own funeral in 1696.

### *Sweeter Than Roses*

This Baroque style piece was written to contrast the mood of a woman waiting for her lover. The woman was unfaithful and she was entertained by each person that she met. The first line is slow to capture the wait and the line is very smooth and melodic. The second section of the song is to show the excitement of how quickly things between the two people escalate and then the final section dances with triumph. Simply put, the woman is intoxicated by a single kiss because she was hurt by the man she was faithful to.

Sweeter than roses, or cool evening breeze  
On a warm flowery shore, was the dear kiss,  
First trembling made me freeze,  
Then shot like fire all o'er.  
What magic has victorious love!  
For all I touch or see since that dear kiss,  
I hourly prove, all is love to me.

## John Dowland

Born in 1563, Dowland became of the most famous composers of his time. He also played the lute and composed many tunes for the lute starting at the young age of 17. Dowland often traveled and his performances and compositions were well known and highly acclaimed wherever he went. He used each and every experience abroad to channel the sophistication of his compositions. He wrote 87 songs which were tremendous examples of his melodies and blend of poetry and music. Dowland was also known for his ability to convey emotion in the atmosphere of the songs he published.

*Awake Sweet Love, Thou art Return'd* is a poem about requited love. It is in 4 stanzas and speaks about the love that has left but may never return.

## Franz Schubert

Franz Schubert was born in 1797, in Vienna. Schubert was one of the most prolific composers of the 19th century and he made some of the most memorable contributions to orchestral, piano, and chamber music. His most famous contributions are to German lieder songs. These songs are romantic and very artistic. Schubert was known for his harmonies and melodies to meld perfectly with the poetic expressions of the pieces. The piano is very prominent in many of his songs because he believed it to be an active supporter of the voice; unifying stanzas and setting the scene that is portrayed. In the short life he lived, he created over 250 songs and his music was widely known and popular at the time of his death.

## Johann Wolfgang von Goethe

Poet Johann Wolfgang von Goethe was a great inspiration to Franz Schubert and ultimately sustained his reputation. The German poet, novelist, and dramatist was known for the way that his words fit with music. It was often a relationship that he was talented at portraying. Much of his poetry was set to lieder songs and operas starting in the 1770's. Mozart and Bach were said to be inspirations of his.

*Heidenröslein: (Wild Rose)*

*Heidenröslein (Wild Rose)* from August, 1815, is an example of how well Schubert and Goethe melded together in music. Like so many of Schubert's best songs, the *Heidenröslein* melody has become much like a German folk song and the piano accompaniment is simple and the rhythm is relaxed. The tempo is comfortable and the harmonies easy on the ear. When it is sung, *Heidenröslein* becomes one of the most artlessly affecting songs in all Schubert repertoire. It allows the performer to embellish and express the emotions of the text.

*Heidenröslein*

Sah ein Knab' ein Röslein stehn,  
Röslein auf der Heiden,  
War so jung und morgenschön,  
Lief er schnell, es nah zu sehn,  
Sah's mit vielen Freuden.  
Röslein, Röslein, Röslein rot,  
Röslein auf der Heiden.

Knabe sprach: Ich breche dich,  
Röslein auf der Heiden!  
Röslein sprach: Ich steche dich,  
Daß du ewig denkst an mich,  
Und ich will's nicht leiden.  
Röslein, Röslein, Röslein rot,  
Röslein auf der Heiden.

*Rose blossom on the heath*

Passing lad a rose blossom spied,  
Blossom on the heath growing,  
'Twas so fair and of youthful pride,  
Raced he fast to be near its side,  
Saw it with joy o'erflowing.  
Blossom, blossom, blossom red,  
Blossom on the heath growing.

Said the lad: I shall pick thee,  
Blossom on the heath growing!  
Blossom spoke: Then I'll prick thee,  
That thou shalt ever think of me,  
And I'll not be allowing.  
Blossom, blossom, blossom red,  
Blossom on the heath growing.

Und der wilde Knabe brach  
's Röslein auf der Heiden;  
Röslein wehrte sich und stach,  
Half ihm doch kein Weh und Ach,  
Mußt es eben leiden.  
Röslein, Röslein, Röslein rot,  
Röslein auf der Heiden.

And the lusty lad did pick  
The blossom on the heath growing;  
Blossom, in defense, did prick,  
'Twas, alas, but a harmless nick,  
Had to be allowing.  
Blossom, blossom, blossom red,  
Blossom on the heath growing.

*Du Bist Die Ruh*

Du bist die Ruh,  
Der Friede mild,  
Die Sehnsucht du  
Und was sie stillt.

Ich weihe dir  
[Voll]1 Lust und Schmerz  
Zur Wohnung hier  
Mein Aug und Herz.

Kehr ein bei mir,  
Und schließe du  
Still hinter dir  
Die Pforten zu.

Treib andern Schmerz  
Aus dieser Brust!  
Voll sei dies Herz  
Von deiner Lust.

Dies Augenzelt  
Von deinem Glanz  
Allein erhellt,  
O füll es ganz!

*You are the Peace*

You are peace,  
The mild peace,  
You are longing  
And what stills it.

I consecrate to you  
Full of pleasure and pain  
As a dwelling here  
My eyes and heart.

Come live with me,  
And close  
quietly behind you  
the gates.

Drive other pain  
Out of this breast  
May my heart be full  
With your pleasure.

The tabernacle of my eyes  
by your radiance  
alone is illumined,  
O fill it completely!

## **Ernest Chausson**

Ernest Chausson was a mystical person and his music often reflected that. He wrote nearly 50 melodies in 20 years, from 1877 to 1898. He did not have a very long writing career, but what he did write proved to be very influential. His inspiration was Richard Wagner, whom Chausson shared an instructor and mentor with, Cesar Frank. Chausson believe that melody was most important in his songs. He was very good at writing things that ascended in line and it was very gracefully written. His songs were balanced and simple, yet the piano accompaniment had at least one unvarying pattern throughout the piece. Chausson had a very promising career, but it was tragically cut short in an accident, but his songs and melodies will always remain.

## *Le Charme*

*Le Charme (The charm)* is one melody that is concise and touching all together. It was written very eloquently into only 28 measures. It is meant to display a short and intimate and direct vision. This song was an example of things that were not typically writing styles of Chausson.

### *Le Charme*

Quand ton sourire me surprit,  
Je sentis frémir tout mon être,  
  
Mais ce qui domptait nous esprit,  
Je ne pus d'abord le connaître.

Quand ton regard tomba sur moi,  
Je sentis mon âme se fondre,  
Mais ce que serait cet émoi,  
Je ne pus d'abord en répondre.

Ce qui me vainquit à jamais,  
Ce fut un plus douloureux charme;  
Et je n'ai su que je t'aimais,  
Qu'en voyant ta première larme.

### *The Charm*

When your smile surprised me,  
I felt a shudder through my entire  
being,  
But what tamed my spirit,  
At first I did not recognize.

When your glance fell on me,  
I felt my soul melt,  
But what that emotion was,  
At first I could not answer it.

What conquered me forever,  
That was a charm more sad,  
And I did not know that I loved you,  
Until I saw your first tear.

## **Nocturne (Boucher)**

Maurice Ernest Chausson was very fond of using Bouchor's words in his melodies. The two were close friends, which is believed to be the reason the music and the words written by the two men seemed to compliment the other. Bouchor wrote tenderly and in a nostalgic manner that was very well paired with Chausson's beautiful musicality

### *Nocturne*

La nuit était pensive et ténébreuse  
à peine.  
Quelques épingles d'or scintillaient  
dans l'ébène  
De ses grands cheveux déroulés,  
  
Qui sur mon cher amour, sur la mer  
lointaine et sur la terre  
Enevelie en un sommelé plein de  
mystère  
Secouaient des parfums ailés.

### *The Night*

The night was pensive and somber,  
  
and a few points of gold sparkled in  
the ebony  
Of its' long hair, it let down and un-  
coiled  
Which over us, over the sea distant,  
And over the earth  
Enslaved us in a slumber full of mys-  
tery  
Scattered the winged perfumes

Et notre jeune amour, naissant de nos  
pensées,  
S'éveillait sur le lit de cent roses gla-  
cées  
Qui n'avaient respiré qu'un jour ;  
Et moi, je lui disais, pâle et tremblant  
de fièvre,  
Que nous mourrions tous duex, le  
sourire à la lèvre,  
En même temps que notre amour.

### *Les Papillons*

Les papillons couleur de neige  
Volent par essaims sur la mer ;  
Beaux papillons blancs, quand  
pourrai-je  
Prendre le bleu chemin de l'air?

Savez-vous, ô belle des belles,  
Ma bayadère aux yeux de jais,

S'ils me [pouvaient]1 prêter leurs ailes,  
Dites, savez-vous où j'irais?

Sans prendre un seul baiser aux roses,  
À travers vallons et forêts,  
J'irais à vos lèvres mi-closes,  
Fleur de mon âme, et j'y mourrais.

And our young love, born of our  
thoughts  
Awakened on a bed of a hundred  
roses, ice-cold  
Which had not breathed but one day  
And I to her said, pale and trembling  
with fear  
That we should die together, the smile  
upon our lips,  
The same time as our love.

### *The Butterflies*

The snow-white butterflies  
Fly in swarms over the sea.  
Beautiful white butterflies, when can I

Travel the blue path of the air?

Tell me, oh fairest of the fair,  
My dancing-girl with the jet-black  
eyes -

If they were to lend me their wings,  
Do you know where I would fly?

Not taking one kiss from the roses,  
I'd fly across valleys and forests  
To alight on your half-closed lips -  
and there I'd die.

## **Vincenzo Bellini**

Born into a musical family in Sicily, Bellini was exposed to many musical elements. His grandfather was an organist, composer, and teacher while his father was a composer and teacher, as well. Bellini began singing arias at a very young age, even without formal training. At age 6, he wrote his first composition and continued to write secular and sacred songs throughout his teenage years. Also, he composed nearly a dozen operas in approximately ten years. Bellini was simplistic and emotional in all of his writing. He enjoyed emphasizing the beauty of the voice, which became known as *Bel Canto* melodies. Bellini was known for his mastery in overall expression of text and emotion.

### *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.

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



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

*Almen se non Poss'io*

Almen se non poss'io  
seguir l'amato bene,  
affetti del cor mio,  
seguitelo per me.  
Già sempre a lui vicino  
raccolti amor vi tiene  
e insolito cammino  
questo per voi non è.

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

At least, if I am not able  
to follow my beloved,  
you affections of my heart,  
go with him for me.  
Already near him always,  
Love keeps you gathered,  
and the path to him is not  
an unfamiliar one for you.

**Moses Hogan**

Hogan was an American composer, pianist, and arranger known for his production of spirituals. He also quickly became known for his composing abilities in choral music. Moses Hogan is one of the most celebrated directors of spirituals. He created dozens of arrangements of original classical spirituals. Hogan has published over 70 works that have become staples of high school, college, church, professional choral, and community churches' repertoires.

*Sometimes I feel Like a Motherless Child*  
*Written.....*

Sometimes I feel like a motherless child,  
Sometimes I feel like I'm almos' gone,  
A long ways from home.

*Give Me Jesus*

In the mornin' when I rise,  
Give me Jesus  
You may have all of this world,  
Give me Jesus  
Dark midnight was my cry,  
Give me Jesus  
You may have all of this world,  
Give me Jesus  
Oh, when I comes to die,

Give me Jesus  
You may have all of this world  
Give me Jesus  
Nobody but Jesus  
Oh you may have all of this world,  
Give me Jesus

*Somebody's Knockin' at Yo' Door*

Somebody's knockin at yo' door,  
Oh sinner, why don't you answer?  
Somebody's knockin at yo' door,  
Oh sinner, why don't you answer?  
Somebody's knockin' at yo' door,  
Can't you hear him?  
Sounds like Jesus.  
Jesus calls you.  
Somebody's knockin' at yo' door  
Oh sinner, why don't you answer?  
Somebody's knockin' at yo' door!

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Georgia Youth Symphony Orchestra & Chorus

**Kennesaw State University  
School of Music**

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

**UPCOMING EVENTS**

Monday, April 8, 2013  
**Classical Guitar Ensemble**

Wednesday, April 10, 2013  
**Jazz Combos**

Monday, April 15, 2013  
**Jazz Guitar Ensemble & Jazz Combos**

Tuesday, April 16, 2013  
**Wind Ensemble**

Wednesday, April 17, 2013  
**Gospel Choir**

Thursday, April 18, 2013  
**Philharmonic & Concert Band**

**UPCOMING PREMIERE SERIES**

Thursday, April 11, 2013  
**Jennifer Koh & Shai Wosner**

**UPCOMING SCHOLARSHIP SERIES**

Monday, April 29, 2013  
**Percussion Ensemble**

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<http://calendar.kennesaw.edu>

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