



School of Music

presents

SENIOR RECITAL

Michael Alcorn, tenor

Sherri Barrett, piano

Saturday, May 9, 2009

4:30 pm

Dr. Bobbie Bailey & Family Performance Center
Performance Hall

Seventy-first Concert of the 2008-2009 season

**Kennesaw State University
School of Music**

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PROGRAM

I

Il zeffiro (poet unknown)

Vincenzo Bellini
(1801-1835)

*Little breeze, if you see my love, tell me where she is.
If I cannot get to her, go back and speak to her for me.*

Ma rendi pur contento (Metastasio)

*Let her heart be content. For even if my heart remains unhappy,
I cannot bear to see her in sadness.*

Or che di fiori adorno (la passeggiata anon.)

Gioachino Rossini
(1792-1868)

*Come and take a walk with me in these sweet surroundings. Adorned with
flowers, the hill and meadow are smiling at you as you hear warbling birds
in the trees.*

II

Aufträge (L'Égru)

Robert Schumann
(1810-1856)

*Little wave, little bird please go and greet my love fondly for me. I have not
the time to go and give greeting myself.
The moon has come and gone and we've run out of time.*

Frühlingsnacht (Eichendorff)

*The migrating birds tell me that spring is here; and with it comes memories
of my love! Spring echoes to me that she is mine!*

**Und willst du deinen Liebsten
sterben sehen** (Tommaseo, trans. Heyse)

Hugo Wolf
(1860-1903)

*If you wear your hair held up in curls, I shall die! Let it fall down like golden
threads upon the wind around the face of the one I adore.*

Zueignung (Gilm)

Richard Strauss
(1864-1949)

*Far from you my heart aches. You gave me life. You gave me love.
To you my thanks!*

III

**“Here I Stand“/ “Since It Is
Not By Merit”** (Auden & Kallman)
from *The Rake’s Progress*

Igor Stravinsky
(1882-1971)

*Here I stand in good health and body. Why should I work?
For it is fortune and luck that control ones destiny.
I shall live by my wit and the wealth it shall bring.*

IV

Five Greek Folk Songs (anon.)

Maurice Ravel
(1875-1937)

I. Chanson de la Mariée

*Wake-up, young one, and open your wings to a new day! For we
shall be married, and our two families united!*

II. Là-bas, vers l’église

*Blessed virgin, all the most decent people gather
here at the church.*

III. Quel galant m’est comparable

*What a grand gentleman I am with my pistol and sword! How
proud you must be that it is you that I love.*

IV. Chanson des cueilleuses de lentisques

*Oh joyous treasure, you are as beautiful as an angel, and you make
our hearts sigh!*

V. Tout gai !

Merrily, everyone dances. Even the dishes dance in gaiety!

V

The Vagabond (Stevenson)
from *Songs of Travel*

Ralph Vaughan Williams
(1872-1958)

*Let me live the life of a traveler. I don't need security.
All I need is the journey ahead.*

Orpheus with his Lute (Shakespeare)

*His music puts everything at peace. It brings light
in the darkness and overshadows all worries.*

Sweet Suffolk Owl (anon. 1619)

Richard Hundley
(b.1931)

*Sweet owl, dressed with feathers like a distinguished lady, you linger alone.
Amidst the dark of night you sing: "te-whit te-who."*

Stopping by Woods on a Snowy Evening (Frost)

Amanda Brawner
(b.1986)

Amanda Brawner, piano

*I stand in the dark woods as it is snowing and ponder staying here forever.
But I am needed in this world and must
continue on my journey.*

Come Ready and See Me (Purdy)

Richard Hundley
(b.1931)

*My love, come to me before it is too late. I am still waiting
with a candle that will not burn out.*

Bee! I'm expecting you! (Dickinson)
from *Six Poems by Emily Dickinson*

John Duke
(1899-1984)

*Bee, everyone has returned but you.
Please reply to my letter or hurry home.
Yours, Fly!*

*This recital is presented in partial fulfillment of the requirements for the degree
Bachelor of Music in Performance.
Mr. Alcorn is a voice student of Valerie Walters.*

perception of the text. "Come Ready and See Me" is one of his most revered works affecting anyone who has experienced love or longed for love.

Amanda Brawner, both a pianist and singer, performing in many different mediums of music, including jazz, pop, and classical, was born and raised in Atlanta, GA. Throughout her life she has become more and more interested in American traditions of poetry and folk music. "Stopping By Woods On A Snowy Evening" is one of three works from her currently untitled three song cycle of American poetry. Her other compositions include choral works and songs written in a pop style. She draws inspiration from romanticism and impressionistic composers like Gabriel Fauré and Claude Debussy, as well as popular contemporary musicians including Rufus Wainwright, Sufjan Stephens, and Dave Brubeck. She will be receiving her B.A. Music degree this Spring and a B.S. degree in Anthropology next year from Kennesaw State University.

John Duke grew up in Cumberland, MD. Since his mother was an accomplished singer, he learned to read music at an early age and began studying piano at age 11. Enrolling at the Peabody Conservatory in Baltimore when he was just 16, he studied piano with Harold Rudolph. His first set of songs were released in 1923. He studied composition with Nadia Boulanger and Arthur Schnabel between 1929-1930, later becoming a professor at Smith College in Northampton, MA, where he composed over 265 songs. Duke had a passion for writing for the voice because he felt that the "vocal utterance is the basis of music's mystery." He admired texts by American poets such as Frost, Teasdale, Cummings, and Millay. "Bee! I'm expecting you!", from Duke's *Six Songs by Emily Dickinson*, is a light piece about an unexpected admirer.

lively quality to it supporting the imagery and excitement of the bride waking on her wedding day. “La-bas, vers l’église”, alternates from 2/4 to 3/4 in a much slower tempo than the “Chanson de la Mariée.” The song is very peaceful and tells of the people gathering at the church. “Quel galant m’est comparable” begins with an abrupt opening chord that is followed by a boisterous a cappella line and then there is a joyful accompaniment. The next song, “Chanson de cueilleuses de lentisques”, has a similar feeling to “La-bas”, but the open fifths in the accompaniment give a sense of vast space as opposed to the smaller space of people gathering in the church. The second half of the piece brings the picture to life as the accompaniment changes from block chords to continuous triplets. However, the vocal line remains the same, acting as a picturesque narrative to the story. “Tout gai” displays the excitement of the community after the couple have been married. It has a simple melody that expresses the village’s celebratory joy.

Ralph Vaughan Williams was born and raised in Gloucestershire, England and began his compositional study at Royal College of Music under Hubert Parry. He published numerous collections of English Folk Songs and incorporated many of them into his compositions. His notable works include *Fantasia on Greensleeves*, *A Pastoral Symphony* (in response to World War I), *Fantasia on a Theme by Thomas Tallis*, and *A Sea Symphony*. He contributed many works to the English hymnal, one of them being the liturgical standard “All Creatures of Our God and King.” Vaughan Williams’ first published song was “Linden Lea” in 1901. In that same year he composed “Orpheus with his Lute” and began *Songs of Travel*, which he completed and published in 1904.

Richard Hundley was born and raised in Ohio. He began composing pieces at a very young age when he studied piano. It wasn’t until high school, however, that he began to learn how to notate them. In the 1950’s Hundley studied composition with Israel Citkowitz, after financial hardships prevented him from attending the Cincinnati Conservatory. He joined the Metropolitan opera in 1960, as a tenor in the chorus. There introduced his songs to many professional singers. One of them was Anna Moffo, who placed a set of his songs on one of her recitals. Hundley has a wonderful instinct for writing melodies, especially for the voice. In the process of composing he memorizes the text first, and then creates a melody that is a reflection of his

Program Notes

Gioachino Rossini was the leading Romantic opera composer of his time. From the year 1815, he wrote and produced 20 operas in 8 years. His best known works include *Il Barbiere di Siviglia*, *La Cenerentola* and *Guillaume Tell*. Of his over 3 dozen operas, *Il Barbiere di Siviglia* is the best known, based on the first play of the Figaro trilogy by Pierre Beaumarchais. Rossini’s overtures are recognized and admired apart from the operas, and are often performed in concert-halls. In 1831, around the same time he was writing the song cycle *Les soirees musicales*, Rossini composed “Or che di fiori adorno” (*la passeggiata*), which was published in the *Cartas espagnoles* in Madrid.

Vincenzo Bellini, one of the leading bel canto composers whose career followed that of Rossini’s, attended many Rossini operas and there is no doubt that this had an important influence on his opera compositions. “Il zeffiro” was found in a collection without a title page in the Biblioteca Marciana in Venice. It is also in a manuscript in the library of Milan Conservatory in the key of D minor. Francesco Cesari observed that the incipit is that of Alaide’s entrance aria “Sventurato il cor si fida,” from the opera *La straniera* composed in 1828.

The height of German lieder began in the Romantic 19th Century. **Franz Schubert** composed approximately 600 lieder and his style became the standard for later composers of lieder. Schubert composed lieder with texts by many well-known poets, Heine, Goethe, and Ruckert; at the same time he promoted the careers of his poet friends, most popularly Mayrhofer.

When **Robert Schumann** began composing lieder, though an admirer of Schubert’s music, he found the texts that Schubert chose to be unsubstantial. Schumann was very passionate about literature and found in writing lieder a way of combining his passion for music and prose. He argued that the lied should be more than a singable melody supported by a decorative accompaniment, but that they should be united in a shared commitment to expressing text. After studying piano under Frederick Wieck, Schumann fell in love with his daughter, Clara Wieck. They married in 1840, and he began to compose songs completing 168 lieder in that year alone. Many of his lieder are inspired by his love for Clara as exhibited in “Frühlingsnacht” from the Eichendorff *Liederkreis*.

Hugo Wolf brought a new sense of tonality and depth to the art of the lied. He was extremely responsive to the poetry, and he created a specific melodic and harmonic texture for every line of text. “Und willst du deinen Liebsten sterben sehen” was written in December 1891, as part of the *Italienisches liederbuch*, a collection of songs based on the Italian poetry of Niccolò Tommaseo, which were translated into German by Paul Heyse.

Richard Strauss was a composer of lieder in the latter part of the 19th century and the initial decades of the 20th century. His over 200 songs show the changes from the early lieder of the German Romantic tradition to the later orchestral viewpoint, which shows the influence of opera. His early songs are grounded in a classic 19th century style, whether strophic or through-composed and ballad-like. The texts used are all by lesser-known poets from the middle of the 19th century: Hermann von Gilm, Adolf Friedrich von Schack and Felix Dahn. Strauss was not focused on the literary quality, as much as the image or situation it forced one to imagine. In 1885, he wrote his op.10 songs, “Zueignung” being one of them, works that have remained popular in recital repertory. Strauss arranged these songs for orchestra in 1940. Strauss’ other vocal works include the operas *Elektra*, *Capriccio*, *Salome* and *Der Rosenkavalier*.

Early in his career, **Igor Stravinsky** was recognized as a radical composer with his ballet scores *The Firebird* and *The Rite of Spring*. Then, after World War I, he discovered a new appreciation of the music of Bach, Mozart and the 18th century forms. He decided to take these forms and use them in his compositions; while still adding his own style of sharp rhythm and modern harmonizations. In effect, it really was not a huge success and many people found him to be a mere copy cat. However, he continued writing neoclassic music for over thirty years. *The Rake’s Progress*, written in 1951, was one of his last neoclassic compositions. It was inspired by a series of paintings by 18th century artist and satirist William Hogarth.

Act I begins with Anne Trulove being courted by Tom Rakewell outside her father’s house. Trulove arrives and tries to arrange a steady job for Tom; but Tom resists. When Anne and Trulove leave and Tom is alone he declares his intentions to “live by my wits, and trust to my luck.” He then exclaims that he wishes he had money. Suddenly, Nick Shadow appears and tells him that his deceased uncle has left him a fortune and that he would be glad to escort Tom to London to claim his inheritance.

When they arrive in London Shadow takes Tom to Mother Goose’s brothel. Tom, previously unaware of the sleazy lifestyle of the city, feels guilty for betraying his love by admiring these women. His guilt soon subsides and he accepts Mother Goose’s offer to stay the night. Meanwhile, Anne is worried about Tom; so she sets out to find him.

Acts II and III show Tom’s life in the city. He is very unhappy there. Anne finds him but he sends her away. In the end Shadow and Tom have a final scene in the graveyard where Shadow tells Tom that he owes him his soul for being Tom’s servant these past years. Fortunately Tom gets out of it by winning a card game. Shadow curses him to madness. Anne sings him to sleep, and leaves. When he wakes up and she is not there, he dies. The moral, as expressed in the libretto and the original paintings, is that idle hands are left for the devils work.

“Here I stand”/ “Since it is not by merit”, an aria in the opening of Act I, sung after Tom is offered a job by Anne’s father, is Tom’s declaration of his desire not to work, but to live by his wits and luck alone. It is composed in the style of 18th century recitative and aria.

Maurice Ravel is considered one of the greatest French composers. Rooted in the French traditions of composition, he studied with Gabriel Fauré at the Conservatoire de Paris for fourteen years. While studying at the conservatoire he attempted to win the *Prix de Rome* competition five times to no avail. He became part of Les Apaches, a group of conservatives in art, literature and music. The group also included Igor Stravinsky, and Calvocoressi. He always placed an extreme amount of attention on precision in his compositions. He was commissioned to compose many works for Sergei Diaghilev, the ballet russe creator and director. One of his most well-known works is the ballet *Bolero*, which received a mixed reception at the time, but is now a highly popular work.

Near the end of his *Prix de Rome* competition attempts, Ravel wrote *Cinq mélodies populaires grecques*. They were translated to French by Michel Dimitri Calvocoressi. Much of his vocal music was originally written for orchestra or ensembles, and later transcribed for piano accompaniment. However, *Cinq mélodies* was written for piano first, and later two were arranged for orchestra. The rest were arranged for orchestra by someone else, so that they could be performed as a group. The first song, “Chanson de la Mariée”, is strophic and has a