

**Upcoming Events at KSU
in
Music**

Sunday, November 16

Kimberly Lemmick, flute
Senior Recital

3:00 pm Music Building Recital Hall

Tuesday, November 18

Mixed Chamber Recital

8:00 pm Music Building Recital Hall

Friday, November 21

Kennesaw State University
Guitar Ensemble

8:00 pm Music Building Recital Hall

Saturday, November 22

Steven Watson, jazz trumpet
8:00 pm Stillwell Theater

Sunday, November 23

Kennesaw State University
Clarinet, Flute and String Ensembles
7:30 pm Music Building Recital Hall

Monday, December 1

Atlanta Symphony Brass Quintet
8:00 pm Stillwell Theater

Tuesday, December 2

Kennesaw State University
Choral Ensembles
8:00 pm
Marietta First United Methodist Church



Kennesaw State University
Department of Music
Musical Arts Series
presents

Trishla Wooten, soprano

Senior Recital

Huu Mai, piano

Faye Besharat, clarinet

**Sunday, November 9, 2003
4:00 p.m.
Music Building Recital Hall**

This recital and these program notes are presented in partial fulfillment of the requirements for the degree Bachelor of Music in Performance

10th concert of the 2003/2004 Musical Arts Series season

I.

Bist du bei mir

Johann Sebastian Bach

(1685-1750)

You are with me; I go with joy to death and to my peace. Ah how so pleasing my end would be, your beautiful hands shutting my loyal eyes.

Bel Piacere

from *Agrippina*

George Frederic Handel

(1685-1759)

It is a great pleasure to enjoy a faithful love! This makes a happy heart. Splendor is not measured from beauty if it comes not from a faithful heart.

II.

Der Hirt auf dem Felsen (Müller/von Chézy)

Franz Schubert

(1797-1828)

Faye Besharat, clarinet

When I stand on the highest rock, looking into the deep valley and sing, the echo of the cliffs drifts upwards far out of the deep valley. The further my voice travels, the clearer it returns to me from below. My love lives so far from me, that I yearn ardently for her.

I am consumed in deep grief; to me joy is gone; to me all hope on Earth has vanished. I am so lonely here. The song in the forest sounded so longingly, it sounded so longingly through the night, pulling hearts to the sky with wonderful power.

The Spring is coming, the Spring my joy. Now I make myself ready for my journey.

III.

Notre Amour (Silvestre)

Gabriel Fauré

(1845-1924)

Our love is a light thing, like the perfumes that the wind takes to the summits of the fern, so that one breathes them while dreaming. Our love is a charming thing, like the songs in the morning, where no regret is lamented, where an uncertain hope vibrates. Our love is a sacred thing, like the mysteries of the woods, where an unknown soul quivers, where the silences have voices. Our love is an infinite thing, like the paths of the sunsets, where the sea reunited with the skies, falls asleep under the leaning suns. Our love is an eternal thing, like all that a conquering god touched with the fire of his wing, like all of this that comes from heart.

Le Charme (Silvestre)

Ernest Chausson

(1855-1899)

When your smile surprised me, I felt all of my being shudder, but I knew not at first that which mastered my spirit. When your gaze fell on me, I felt my

She began her composition career in 1982, and later wrote in many musical genres such as solo voice, chamber ensemble, various solo instruments and choral works. In 1982, she was nominated for the Nobel Prize for her oratorio, “Scenes from the Life of a Martyr” on the life of Martin Luther King, Jr. The Undine Smith Moore Collection of Original Scores and Manuscripts of Black Composers was established by the Archives of African American Music and Culture at Indiana University to preserve the artistic and historical importance of music written by composers of African descent. *Come Down Angels (Trouble the Water)*, arranged in 1978, is a vibrant song with syncopation in both the piano and the voice, but not necessarily simultaneously. The verses are the typical call-and-response style of many spirituals.

Betty Jackson King has an extensive background in music. She received the B.M. in piano and the M.M. in composition from Roosevelt University in Chicago, with further study at Oakland University, Glassboro College, and others. She also studied organ, composition, and voice. She taught at the University of Chicago Laboratory School, Roosevelt University, Dillard University in New Orleans, and Wildwood High School in Wildwood, New Jersey. King pursued careers in composition and teaching and served as a choral conductor-clinician and lecturer in churches and universities. King also served as president of the National Association of Negro Musicians, Inc. Her compositions include the Biblical opera, *Saul of Tarsus*; an Easter Cantata, *Simon of Cyrene*; a Requiem; and *Life Cycle* for violin and piano; along with other sacred and choral compositions, and spiritual arrangements.

One of her most popular arrangements is *Ride Up in the Chariot*, which has been recorded and performed by internationally renowned singers. Dr. Louise Toppin said of her spiritual arrangements, “There seems to be a prevailing spirit of optimism” in them. *Ride Up in the Chariot* is a very rhythmic and jubilant song with traditional church accompaniment, spirited text and a dramatic ending.

This love of poetry is evident with his song *The Silver Swan*, composed in 1949. It originated as a madrigal by Orlando Gibbons, an English Baroque composer. The poet, however, is unknown. The song has two characters: The narrator and the swan. It opens with the narrator. Rorem then adds “Ah’s” which signify the swan’s singing. The narrator comes back with, “Thus sung her first and last and sung no more” followed by the swan’s farewell to all joys. The end is very dramatic with the swan’s final request for death to close her eyes. The narrator closes the song with “More geese than swans now live, more fools than wise.” The swan is silent in life because of the popular belief that a swan sings before dying (hence the term “swansong”), but is not a songbird in life. The last line of the poem is probably less the analogy, swans are to geese as the wise are to fools, but more so a comment that world is full of honking geese, which are quick to “shoot off at the beak,” versus the rare, silent wisdom of the swan.

Alleluia, composed in 1946, is one of the most difficult vocal pieces in the standard literature. It is written in 7/8 time and may seem atonal upon first glance. Its simplicity, however, lies in the lyrics, as the only word to sing is “Alleluia.” The first section of this song is exciting and borders hysteria. The next section is slower, calm and becomes quiet and reflective. In the third section, the voice declaratively comes in without the piano and the end of the section builds only slightly to bring in the final section, which sounds a bit like the first section. From there, the song gets more and more exciting until the end, when the voice gloriously sings a final “Alleluia.” The voice and piano end simultaneously on a sforzando.

Undine Smith Moore was born in Jarrat, Virginia in 1904. She attended college at Fisk University in Nashville, Tennessee, where she graduated with honors and received the Bachelor of Arts degree in Music. She became the first ever recipient of a scholarship to study at the Julliard School of Music in New York. Continuing to study music and music education, Moore also attended the Eastman School of Music, the Manhattan School of Music, and the Columbia University Teachers College where she received her Master of Arts and Professional diplomas. In 1927, she joined the faculty of Virginia State College in Petersburg and taught music for 45 years before retiring in 1972. She received honorary doctorates from both Virginia State College and Indiana University. Moore served as keynote speaker at the 1981 First National Congress on Women in Music in New York.

soul melt itself, but I could not explain at first what this emotion would be. That which conquered me forever was a much sadder charm; and I only realized that I loved you when I saw your first tear.

Chanson Triste (Lahor)

Henri Duparc
(1848-1933)

In your heart sleeps a moonlight, a soft moonlight of summer. And to flee this wretched life, I will drown myself in your clarity. I will forget past pains, my love, when you lull my sad heart and my thoughts in the calm loving of your arms. You will take my ailing head oh sometimes on your knees and will express to it a ballad that will seem to speak of us. And in your eyes full of sadness, in your eyes then I will drink so many kisses and tenderness that perhaps I will recover.

IV.

Sì, mi chiamano Mimì

Giacomo Puccini
(1858-1924)

from La Bohème
Yes, they call me Mimì, but my name is Lucia. My story is brief; on cloth or on silk I embroider at home and outside. I am calm and happy, and it is my hobby to make lilies and roses. I like those things which have so much sweet charm, that speak of love, of springs, that speak of dreams and fantasies—those things that are named poetry. Do you understand me?

They call me Mimì. The reason I do not know. Alone I make lunch for myself. I do not always go to mass but I pray to God often. I live all alone there in a little white room; I look out at the rooftops and the sky. But when the spring thaw comes, the first rays of sunlight are mine...the first kiss of the April is mine! The first sunrays are mine! A rose sprouts in a vase. Leaf by leaf I spy on it! So delicate is the perfume of a flower! But the flowers that I make, alas have no fragrance!

I would not know how to tell you other things about myself. I am just your neighbor who comes unexpectedly to bother you.

V.

The Silver Swan

Ned Rorem
(b. 1923)

Alleluia

VI.

Come Down Angels (Trouble The Water)

arr. Undine Smith Moore
(1904-1989)

Ride Up in the Chariot

arr. Betty Jackson King
(1928-1994)

One can find the Baroque Lied *Bist du Bei Mir* in just about any instrumentation: various instrumental ensembles, solo trumpet, flute, harp, guitar, keyboards, violin, and even harmonica and hand chimes. Also it has been arranged for any voice type or for any combination of voice parts in an ensemble. The Swingle Singers have even arranged it for jazz. Its simple yet beautiful melody and its candid, poignant lyrics seem to represent a universal statement of the human condition; it appears in weddings, funerals, and other types of church services.

The identity of the poet has yet to be discovered. The composer, thought by many to be Bach, can be considered undiscovered as well. Many scholars attribute *Bist du Bei Mir* to Gottfried Heinrich Stölzel, a close contemporary of Johann Sebastian Bach. Stölzel was born January 13, 1690 in Gründstädtel and died November 27, 1749 in Gotha. He studied at Leipzig from 1707 to 1710 and traveled for the next 10 years composing, teaching, and studying. In 1720 he was appointed *Kapellmeister* in Gotha, where he remained until his death.

There are many theories as to how *Bist du Bei Mir* became attributed to Bach. One cites Bach's respect for Stölzel, because he included Stölzel's works in his compilations for his wife, Anna Magdalena, or for his son, whom he taught piano. Thus, many assumed that Bach composed the work himself.

George Frederic Handel was also a contemporary of Bach; he was born in Halle, Germany on February 23, 1685. Handel did not come from a musical family; in fact, his father wanted him to be a lawyer. He secretly studied keyboard, however, using the clavier in the attic. Eventually, those who heard his ability convinced his father to allow him to study music. From 1705 to 1706, he studied in Hamburg, where he produced his first opera, *Almira*. In 1706, he moved to Italy and met such influential composers as Alessandro Scarlatti, Arcangelo Corelli, and Antonio Vivaldi. While in Italy, he learned the Italian operatic style, using overture and recitative with the da capo aria. The da capo aria contains two contrasting sections of music, in which the singer repeats the first section to exhibit skill by improvising elaborate vocal embellishments (ABA form).

Handel composed *Agrippina* in 1709, which premiered in Venice in December of the same year. Set in 1st century Rome, *Agrippina* tells of the evil deeds of the power-hungry Empress Agrippina, who schemes to put the son of her first marriage, Nerone, on the throne to satisfy her own ambitions. She uses everyone in the palace to do so: Claudio, the Emperor; Nerone, her son; Pallante and Narciso, followers and her suitors; Ottone, savior of Claudio at war and appointed heir to Claudio; and Poppea, a courtesan. Poppea and Ottone love one another, but Nerone and Claudio the Emperor also love Poppea. In the first scene of Act III, Poppea professes her love to Ottone in the da capo aria, *Bel Piacere*, singing how it brings contentment to her heart to enjoy a faithful love.

Mimì sings *Si, mi chiamano Mimì* after Rodolfo has told her about himself in his aria *Che gelida manini*. The aria opens with a single note followed by the entrance of the voice—very timid, the orchestra and the singer detached from one another. She begins by explaining “Yes, they call me Mimì, but my name is Lucia.” She goes on to describe her hobbies, how she lives, and most importantly, her passions. As she describes these things, the orchestra becomes fuller and more lush. She returns to “They call me Mimì. Why, I don’t know.” Then, she tells Rodolfo how she lives: She makes herself the same lunch, doesn’t always go to mass, but prays to God often. She lives all alone and there in her white room, she stares out at the rooftops and the sky. In the next section, the orchestra is at its most lush point when Mimì describes how the first rays of sunlight and the first kiss of April are hers when the snow melts. The descriptive melody returns from the beginning of the aria when she describes how she watches the rose in her vase grow petal by petal and exclaims “How lovely is the fragrance of the flower! But the flowers that I make,” she sings as the orchestra winds down beneath her, “alas! They make no fragrance!” Puccini gives the end a recitative-like quality; as if coming back from a dream, Mimì “speak sings” to Rodolfo over sustained notes in the orchestra: “Other things about me I don’t know what to tell. I am your neighbor who came up at an inopportune time.”

Ned Rorem was born on October 23, 1923 in Richmond, Indiana to C. Rufus Rorem, a medical economist and Gladys Miller, a civil rights activist. When he was ten, his piano instructor introduced him to the works of Debussy and Ravel, which he says changed his life forever. He began studying harmony with Leo Sowerby at the American Conservatory in Chicago when he was 15. At 17, he began study at Northwestern University's Music School. Two years later, he received a scholarship to the Curtis Institute in Philadelphia, but he felt that his classes there stunted his growth as a musician instead of fostering it. So, he went on to study composition under Bernard Wagenaar at Juilliard, where he earned his Bachelor of Arts in 1946. During the summers of 1946 and 1947, he studied with Aaron Copland as a Fellow at the Berkshire Music Center. In 1949, he moved to Paris, France and remained there for nine years. While in Paris, he won acceptance into the musical circle of Francis Poulenc. Rorem returned to the United States in 1958 and presently divides his time between New York City and Nantucket. Rorem is best known for the near 400 songs he's written for solo voice and piano and for voice and chamber ensembles. “I was attracted to writing songs...because of my love for poetry. I wanted to join these two loves, music and poetry, so I did” (*Journal of Singing*).

Giacomo Antonio Domenico Michele Secondo Maria Puccini was born on December 22, 1858 into a musical family. His father, Michele, a composer, violinist and teacher, became the director of the Istituto Musicale Pacini in Lucca in 1852. His brother, Domenica Michele, was a pianist and voice teacher (but died young in Buenos Aires).

Puccini completed his formal studies at the Conservatory of Milan in 1883. Upon graduation, his professor Amilcare Ponchielli encouraged him to enter a one-act opera competition organized by the publisher Sonzogno. With poet Ferdinando Fontana, he produced *Le Villi*. Although Puccini didn't win the competition, *Le Villi* was performed in Milan in 1884 with the assistance of Arrigo Boito and the publisher Giulio Ricordi.

Puccini completed his second opera, *Edgar*, in 1888 and it was performed in Milan at La Scala the following year. His third opera, *Manon Lescaut*, was the first in which Puccini actively contributed to the libretto along with Leoncavallo, Praga, Oliva, Illica, Giacosa, and Ricordi. *Manon* premiered on February 1, 1893 in Turin and established Puccini's capability to please the crowds by addressing situations of the human condition and by producing languid melodic lines.

Most of Puccini's libretti were adaptations of French novels or plays and his next opera was no exception. *La Bohème* was performed in Turin exactly three years after *Manon*, on February 1, 1896, conducted by Toscanini. *Bohème* displays unique qualities: the skillful movement between cantabile and rapid discourse; the musical depiction of moments such as snow falling and the fireplace burning; and the juxtaposition between libretto and musical structure. As is commonly known, Puccini based the story on Murger and Barrière's play, *La vie de Bohème*. This text, however, had already caught Leoncavallo's attention. Almost a year and a half after Puccini's *Bohème*, Leoncavallo's *Bohème* was performed, but did poorly compared to Puccini's. Their friendship dissolved because of the incident.

In *La Bohème*, we see the humble lifestyle of artistic Bohemians: Rodolfo, the poet; Marcello, the painter; Colline, the philosopher; and Schaunard, the musician. The audience then meets Mimì, a poor, ailing seamstress who lives in the building. She and Rodolfo sing to one another about themselves and quickly fall in love in his cold dark apartment on Christmas Eve.

Franz Schubert is a name synonymous with nineteenth century German lieder. He was born into musical family. Family friends were often invited over for an evening of chamber music, with his father playing first violin. Most of Schubert's major works stem from his curiosity and creativity as a child. His older brother's friend invited 7-year-old Schubert to come to work with him in a place that repaired pianos. The eager Schubert jumped at the chance and began to teach himself to play. At first he repeated the melodies he had heard at home, but then he began to invent melodies of his own. These melodies eventually became his most famous tunes. By the age of 19, Schubert had already composed two symphonies, two Masses, a piano sonata, many choral works, and countless Lieder. Upon finishing his education, Schubert's father expected him to begin teaching, following in his own footsteps. He hesitantly obeyed and taught a first grade class, but was very unhappy. At the end of the day, he confined himself and turned out masterpiece after masterpiece, one of which was his famous Lied, *Erlkönig*. Schubert's discontent with teaching angered his father, who put him out of the house. This conflict saddened Schubert, but he realized he had no choice, and moved into a small apartment with a friend. There, he composed freely and quickly, producing up to eight songs a day. Schubert began to grow ill in the 1820s, but continued to compose. *Der Hirt auf dem Felsen* was the last song of Schubert's more than 600. A month after its completion, he died never having heard it performed.

The idea of Franz Schubert's *Der Hirt auf dem Felsen* began with a soprano named Anna Milder-Hauptmann, the original Leonora in Beethoven's 1805 opera, *Fidelio*. Milder-Hauptmann and Schubert became friends and corresponded throughout the years. In 1828, she asked him to compose a concert piece for her recitals. Because of her continuous support, he created *Der Hirt auf dem Felsen* using two texts: stanzas 1-4 and 7 from poet Wilhelm Müller and stanzas 5 and 6 from poet Helmine von Chézy. Milder-Hauptmann premiered the work in March 1830 and included it frequently on her recitals.

Schubert had a great gift for writing songs in that he used the voice and piano to paint the text of the poetry. This song, however stands apart from most of Schubert's other lieder for solo voice not only because it is scored with clarinet but also because of its multi-sectional, cantata-like character. The three voices—the vocal line, clarinet and piano—are closely interwoven parts. In the first section, the clarinet echoes the Shepherd's song as he longs for his love. Then the singer provides her own echo when she repeats the same melody, but quieter and with different text. The entire first section is repeated again, in another grander echo. In the second section, a narrower vocal range and more dissonant harmonies between the voice and clarinet reflect the Shepherd's grief. The switch from minor to major at the end of the section represents hope, a setup for the final section, which speaks of the coming spring. It's the only section in duple meter and features some remarkable exchanges between the singer and the clarinet.

When the shepherd speaks again of his voice reaching far and coming back to him, the dotted rhythm found in section one is performed together by all three instruments. This last section is difficult because of the quick ascending and descending lines and requires virtuosity from both the singer and clarinetist.

Literary Symbolism and artistic Impressionism heavily influenced French music of the late nineteenth century. Composers such as Henri Duparc, Gabriel Fauré, Ernest Chausson, and Claude Debussy strove to integrate Impressionistic ideas into their music. The chromaticism and augmented chord and interval usage that became characteristic of French music, however, actually began with the Belgian composer and teacher, César Franck.

Henri Duparc was a student of César Franck while studying law at the Jesuit College of Vaugirard in Paris. Only 16 mélodies exist by Duparc, as he destroyed many of his compositions out of extreme self-criticism. He eventually abandoned composition altogether because of a nervous system condition called neurasthenia, but he maintained a normal life, an *interest* in music, and a close friendship with Ernest Chausson.

Composed in 1868, *Chanson Triste* is Duparc's first work and means "Sad Song." Duparc depicts that emotion with sharp contrasts: several loud to suddenly soft passages, constantly shifting harmonies in the piano permitting no real tonal center, which portrays restlessness and agitation. The lyrics actually aren't very sad, but speak more of comfort offered by a lover of the singer's past sufferings.

Duparc and Chausson shared many commonalities. **Ernest Chausson** also began as a law student, but obtained a law degree and a doctorate; he even went so far as to be sworn in as a barrister at the court of appeals in Paris. He, too, studied with Franck. Also, he was a late bloomer regarding the study of music and composition. He entered the Paris Conservatoire at 25. Like many of Franck's students (including Duparc), Chausson was influenced by Bach, Beethoven, and his contemporary, Wagner. He continued to contribute to the world of music both by composing and granting financial assistance to fellow musicians until 1899 when a fatal cycling accident took his life.

Chausson's *Le Charme* is the second song in a set of seven mélodies composed from 1879 to 1882. Like many of Chausson's songs, it is not complex or complicated, but a simple and tender piece in ABAA' form. The voice and piano begin together, the D minor chord that begins the second section portrays a sense of awe at not knowing what conquered the singer's mind at first, and the piece ends seemingly melancholy at first, but resolves in a major key.

Gabriel Fauré was born in 1845. He began studying music early when he entered the École de Musique Classique et Religieuse (later named the École Niedermeyer) at age 9. He remained there for 11 years, studying mostly church music. He studied piano with Camille Saint-Saëns who introduced him to the music of Schumann, Liszt, and Wagner. In 1870, Fauré enlisted in the army to serve in the Franco-Prussian War. After his discharge, he served as organist at a church in Paris and became a member of Saint-Saëns' salon, befriending Duparc and others. He married in 1883 and later taught at École Niedermeyer. He lived a relatively quiet life, but he began to lose his hearing just before turning 60 and was forced to resign his position at École Niedermeyer several years later. Fauré continued to compose and produced several important chamber works despite his hearing loss. He died in Paris in 1924 having composed over 100 works.

Notre Amour celebrates light, charming, sacred, infinite, eternal love. Its duple meter melody is always juxtaposed with triplets in the accompaniment, giving it a continuous joyful mood. This song is in modified strophic, which means the melody is the same throughout, but in the fourth and fifth stanzas, Fauré changes the rising scale segment from the dominant to the tonic. Comparatively, it sounds minor and more serious, as the poem shifts to the weightier topics of infinite and eternal love. The song ends dramatically, taking the singer up to a high A (or the optional B).

Armand Silvestre wrote the poems for Chausson's *Le Charme* and Fauré's *Notre Amour*. With as many composers that used his poems, he can be considered the French composer's librettist. In addition to being a poet, he was an author and an art critic. Not to be confused with the 20th century artist, Silvestre was born in Paris in 1837. He studied at École Polytechnique and planned to enter the army but instead entered the department of finance. In 1892, he was made inspector of the fine arts. From there, he became a poet and was associated with the renowned Parnassians, a group of 19th century French poets influenced by Theophile Gautier and his philosophy, art for art's sake. The group aimed toward exactness in their art; they selected both classical and exotic subjects about which to write, using strict form and no emotional attachment.