

**Upcoming Events at KSU
in
Music**

Friday, May 7

Georgia Young Singers
8:00 pm Stillwell Theater

Saturday, May 8

Junior Recital
Danielle Hearn, flute
5:00 pm Music Building Recital Hall

Senior Recital

Shannon Hampton, clarinet
7:30 pm Music Building Recital Hall

Friday, May 14

Senior Recital
Huu Mai, piano
8:00 pm Stillwell Theater

Sunday, May 23

Faculty Recital
Oral Moses, bass-baritone
3:00 pm Music Building Recital Hall



Kennesaw State University
Department of Music
Musical Arts Series
presents

Lara Carr, soprano

Senior Recital

Christy Lambert, piano

Thursday, May 6, 2004

8:00 p.m.

Music Building Recital Hall

63rd concert of the 2003/2004 Musical Arts Series season

This recital is presented in partial fulfillment of the requirements for
the degree Bachelor of Music in Performance.

I.

Les nuits d'été (Gautier)

Hector Berlioz
(1803-1869)

Villanelle

How wonderful it will be when spring comes, my dear one, when nature will hold new wonder and beauty for us to explore and enjoy together!

Au cimètiere

A person drifts into the memory of a mystical visit to a cemetery, recounting the strange, wonderful, and frightening power of the dove's song heard there. After encountering a veiled ghost-like form of light, the person swears to never return to hear the dove.

L'isle inconnue

Tell me, beautiful girl, where you would like to go, all the conditions are perfect for us to sail! What? To the island called "Faithful?!" You ask to go some place that has never been found. Let us go!

II.

Ständchen (Kugler)

Johannes Brahms
(1833-1897)

The moon shines, the night is quiet, the brook murmurs in the garden, and soft music "sneaks" up to a sleeping young girl. She sees her lover in her dreams and whispers, "forget me not!"

Wie melodien zieht es mir (Groth)

A poet tells of his simultaneous frustration with and love for the elusiveness of words, for as they pass out of his grasp, they emit a fragrance so beautiful that it moves him to tears.

Auf dem grünen Balcon

from *Spanisches Liederbuch II*, No. 5

trans. by Heyse & Geibel (from the Spanish of Ocaña)

Hugo Wolf
(1860-1903)

Even through my pain, I'm hopelessly in love with a young woman, who from her balcony smiles and lovingly beckons me with her eyes, but if I try to respond to this, she hastily tells me "no!"

The pain of betrayal by a lover is expressed in the text, but the music sounds quite bright and cheerful for its spiteful words. This song, like the others, has a dance quality to it, which originates from its folk form. *Nana*, a completely contrasting song and is calm, hushed, and soothing. It is a lullaby sung by a mother to her baby, in which she beautifully expresses the intense and unique love a mother has for her child. The rhythm of the piano is perfectly even, creating a lulling, rocking feeling. The meter is 2/4, and there are exactly eight 8th notes in each measure, four in the left hand and four in the right. The two hands alternate so that one solitary note is played on each 16th pulse throughout the entire piece. *Seguidilla Murciana* is also a fast piece, in ABAB form. Its basic chord progression is ii-V-I, and the repetitiveness of this and the vocal line lends to the emotional irritation and frustration in the text.

Lara Carr is both a Vocal and a Piano Performance major at Kennesaw State University. Currently a student of Valerie Walters, she has also studied with Wanda Hughes and participated in master classes with Richard Lalli, Uzee Brown, Mary Dibbern, Copeland Woodruff, and Dwight Coleman. In the summer of 2003, she was accepted into the Harrower Opera Workshop at Georgia State University where she had coachings with Reed Woodhouse, Peter Marshall, and Christy Lee. She won the title of Outstanding Performer at the Georgia Music Teacher's Association competition in 2000, 2002, and 2003, and performed in a winner's recital at Mercer University in 2002. In 2004 she won 3rd place at the LaGrange Symphony Orchestra's Young Artists Competition and is to perform in recital with the 1st and 2nd place winners this May. In March she was a winner of KSU's annual Concerto Competition, and is to perform with the Cobb Symphony Orchestra next October. She played the role of "Johanna" in KSU's 2001 production of *Sweeney Todd*, and has participated in three performances of the Opera Workshop class at KSU. A fan of the theater, Carr has performed in both plays and musicals, and she also enjoys participating musically at her church. A member of Pi Kappa Lambda honorary music society, she was also chosen as "Senior of the Year" at KSU for the BM Performance degree in 2003. Carr plans to attend graduate school and continue her vocal studies.

Falla's first experience with music was piano lessons with his mother, in which he showed significant talent by age 10. As an adolescent he loved writing, especially short stories, and before he chose music as a career he planned on being an author. Later, this was fulfilled as Falla wrote his own librettos and articles on music. At this time in Spain, music was far less important to the public than art and literature; the only popular form of music was *zarzuela*, a drama with song, dance, and speech. Therefore, Falla's performances and compositions went largely unnoticed, despite winning numerous competitions held in his native Spain. In 1905 he won a Spanish opera contest with his gypsy opera *La vida breve*. Although a performance was supposed to have been part of the prize, it never took place. Frustrated, Falla accepted an invitation to tour France as an accompanist, and afterwards remained in Paris for the next 7 years.

While in Paris, Falla became friends with Claude Debussy, Maurice Ravel, Isaac Albéniz, and Ricardo Viñes. His association with these musicians enriched his harmonic style, which Spanish critics blame for his absorption of "too many international flavors". In Paris, *La vida breve* was translated into French, and 8 years after it won the competition in Spain, it was finally performed in Nice. This was Falla's first significant success, and at last brought him both recognition and a publishing contract. He was 37 years old.

Falla was forced to return to Spain at the outset of World War I. A few months after his return, *La vida breve* was performed in Spain, as were his *Siete Canciones populares españolas* of today's program (written in France). Based on folk songs, Falla's *Canciones* are the most widely performed solo Spanish art songs of today. He is lauded for planting rich harmonic chords underneath the rough, primal quality of the original melodies, while keeping a delicate balance of melodic simplicity, metrical play, and textual subtleties. Popular from their birth, these songs have gone through numerous transcriptions by various composers, including orchestral arrangements by Luciano Berio and Ernesto Halffter.

El Paño Moruno is the first song of the set, and begins with 22 bars of piano introduction. It is a brief, swiftly moving song, guitar-like with lots of staccato and triplets. The narrator allegorically tells of a fine cloth that can be ruined, completely losing all value if even one stain falls on it. *Canción* is in ABAB form, and is fast, picking up the energy in the set after the lullaby. It too has a repetitive piano rhythm in the left hand, but the right hand is more independent. In the second A and B sections, the melody is the same as the first but is harmonically altered.

III.

No Word From Tom (W. H. Auden & Kallman) **Igor Stravinsky**
from *The Rake's Progress* (1882-1971)

The young Anne Truelove struggles with the decision to travel to London in search of her wayward yet beloved Tom Rakewell, or to stay at home in the protection of her father. She prays for courage and concludes that Tom is the one who needs her most, and that under no circumstances will true love fail.

IV.

Siete Canciones Populares Españolas **Manuel de Falla**
(1876-1946)

El Paño Moruno

An allegory: A fine fabric loses all worth if a stain once ruins it.

Canción

Out of everything that is so painful about you, your traitorous eyes cost me the most - I will bury them deep within me!

Nana

Sleep, precious baby, you who are my soul and the very light of my day.

Seguidilla Murciana

An instructional piece of advice, first given generally and playfully, then with vehement spite to an unfaithful lover.

Hector Berlioz, the first child of a highly respected and prosperous family, was born in La Côte-Saint-André, France. His only musical experiences in youth came from music he heard in church. He studied flute and guitar, but his piano skills never went beyond knowledge of a few simple chords. He taught himself basic theory and harmony by studying Rameau's *Traité de l'harmonie*, and then began composing music, publishing his first song at age 15.

He had a great passion for music, but his father, a doctor, forced Berlioz at age 18 to study medicine in Paris. Familiar only with a few minor composers, Berlioz had yet to see a full score of music. In Paris he was exposed for the first time to performances of Gluck, Beethoven, and Shakespeare, all important influences on his life. When he told his father of his decision to pursue only music in 1824, he lost all financial support from home. Berlioz persevered and supported himself by giving flute and guitar lessons, working as a chorus singer, and composing. Berlioz loved literature; the plays of Shakespeare as well as Goethe's *Faust* were the inspiration and setting for many of his compositions. He was an excellent writer and was best known as a music critic rather than a composer. He also wrote a few books, and was the first to write a treatise on instrumentation and orchestration.

Berlioz was expressive, highly emotional, and extremely moody. Honesty and sincerity were so important to him that he tended to conceal none of his feelings, and consequently, few people were comfortable around him. His music was his life and he saw no dividing line between his personality and his music; each was a reflection of the other. Expression was his primary concern, and he therefore passionately hated inexpressive music and ornamented singing, so common in Italian Opera during that time. Reflecting his life and imagination, Berlioz's musical form rarely had borders; often there is a mixture of opera, cantata, symphony, and orchestrated song that makes his music difficult to categorize.

Today, Berlioz is known for his orchestral pieces and his genius for instrumentation. His music is programmatic (instrumental music that describes or characterizes a nonmusical subject), and he felt that his music was so descriptive of the subject that it needed no verbal explanation. Although he mostly used a classical harmonic vocabulary, he viewed harmony as an expressive element rather than a functional one. He had no concern for harmonic progression or cadences. Each chord was singly important, changing only when necessary by the alteration of any or all of its notes.

Unlike other recitatives in this opera, this is a more strictly rhythmic *accompanied recitative*, in which the entire orchestra participates. The aria is a bit faster, but remains minor and dissonant. Although dark and mysterious, it is also beautiful, like the prayer of a heavy heart.

The second recitative begins suddenly when Ann's father's calls interrupt her thoughts, causing Ann to question her plans. This is a typical *secco recitative*, (a type of recitative in which the singer freely speak-sings the text, while accompanied only by the *basso continuo*, a bass line with a few chords). Here Ann makes her final resolve to rescue Tom. The Cabaletta, a form taken from stylized Italian opera, is very fast and rhythmic. Traditionally the 19th century Cabaletta form was repeated to give the singer an opportunity to improvise embellishments, but here Stravinsky writes his own. In addition to the vocal ornaments, almost every word is shifted rhythmically. It is in a major key, exuberant and beautiful, yet Stravinsky still uses a lot of dissonance. At the end of the aria there is a series of offbeat accents between the vocal line and the accompaniment that obscure the downbeat. The rapid runs of notes reflect Ann's growing excitement and triumph, for they allow the piece to build continually to the climax, just as she is most encouraged.

Manuel de Falla is Spain's most prominent composer of the early 20th century. Although he did not achieve success as a musician until midlife, he was a uniquely creative composer who wrote substantial works in many genres, including music for piano, guitar, chamber ensembles, strings, orchestra, opera, solo voice, chorus, and ballet. Unlike most 20th century composers, Falla preferred to stay within the bounds of tonality. His composition studies were based on Wagnerian ideas, which he ultimately rejected. Unlike most of his Spanish contemporaries, his compositions were not based on Spanish folk themes, and his music was sometimes criticized for "not sounding Spanish enough". When he did use folk or Gypsy material, he labored to elevate the simple melodies and texts to a high level of art while preserving their original earthy qualities.

chords, the piano imitates the Spanish guitar of a young man serenading a lady. It is strophic, with 2 1/2 verses, and moves swiftly and gracefully. The theme is slightly humorous, yet the work as a whole is extremely beautiful with contrasting lighter and darker sides in each verse.

Igor Stravinsky was born a nobleman in a small town near St. Petersburg, Russia. His father, Fyodor Stravinsky, was Polish, and one of the foremost bass-baritones of his time. His mother was Russian and a skilled pianist. Because of his parent's musical activities, Stravinsky grew up around various opera singers, conductors, music-journalists, and composers, including Nikolai Rimsky-Korsakov, Alexander Borodin, and Modest Musorgsky. Trained in piano, the young Stravinsky liked sight-reading selections from his father's library of scores, although he showed more interest in books, drama and drawing. His first compositions date from age 16 onward, at which time he decided on pursuing a music career.

Stravinsky is one the most widely performed and influential composers of the 20th century. He used the trends of the 20th century and blended them with his own styles of Neo-Nationalism and Neo-Classicism. Stravinsky lived in several places throughout his life, in Europe and the U.S., and these geographical changes are reflected in his music, although his deepest Russian roots are always apparent.

While living in the U.S., Stravinsky visited an exhibition of William Hogarth in Chicago, which featured his series of paintings entitled "The Rake's Progress". He then decided to make this British story an opera, and hired the American poet W. H. Auden as librettist. This work, completed in 1951, was the culmination of his Neo-Classical style, 1920-1951. He modeled *The Rake's Progress* largely after Mozart opera, with strict aria and recitative rules, even using a harpsichord for the recitatives.

"No Word from Tom" is an aria sung by the character Ann Truelove, who is in love with Tom Rakewell, the "Rake". He has overstayed his trip to London, and she still has not heard from him. Knowing him to be a morally weak person, she decides to leave the protection of her father's home and journey to London to save Tom. She is young, inexperienced, and afraid, but by the end of the aria, she has gathered her strength and is filled with determination and hope.

The aria is in four parts: recitative, aria, recitative, cabaletta. After a lengthy introduction with constantly shifting meter, the slow recitative begins.

Les nuits d'été is a collection of six songs, written separately between the years 1840-1841. The songs are intimate and delicate, sharply contrasting his other music from this period. Berlioz wrote them for mezzo-soprano Marie Recio, whom he married after his previous wife's death. Originally written for mezzo-soprano (or tenor) with piano accompaniment, he orchestrated *Les nuits d'été* in the mid-1850s, which is an excellent example of his tremendous instrumentation skills. All poetry comes from Théophile Gautier, but it was not intended to be a song cycle, and during Berlioz's life was never performed as such. It is balanced emotionally, however, with serious and somber tones in the middle, surrounded by two bright folk-like songs.

Villanelle is light hearted, elegant, and in a folk style. It is a strophic love song about the beauty of love, springtime, and nature. Although *Villanelle* has several 4 bar phrases, Berlioz often inserts an irregular phrase length directly after a 4 bar phrase, creating a feeling of imbalance.

Au Cimetière is icy, slow, and full of chromaticism. Berlioz provides an excellent setting for this poem in which the narrator tells of a visit to a cemetery, full of both wonder and fright. The accompaniment chords fall on every beat, and using harmony as a function of expression, he moves to a new chord by altering one or two notes. The song is in 3/4 meter, which Berlioz used to create feelings of tenderness or longing. He also liked to superimpose and experiment with rhythm, clearly seen in this song. The accompaniment chords often change every two beats, and combined with the vocal line, the song sounds as if it is in 2/4 or 4/4, making *Au Cimetière*'s 4 bar phrases sound like 3 bar phrases. The song's concluding measures feature the tonic chord with a flat 6, a technique Berlioz used to give a feeling of melancholy or loneliness.

In the programmatic *L'Ile inconnue*, the wind and waves the young sailor speaks of in this poem can actually be heard. Fast and full of energy, it too is a folk-type song with alternating verse and refrain. Although the phrase lengths are regular, the number of measures between them changes, and the downbeats are often obscured. Typical of Berlioz, the bass line of the song often has a melody of its own, and it carries most of the responsibility for the musical effect of the ocean's wind and waves.

Johannes Brahms and **Hugo Wolf** were two of the great composers of German lieder. Franz Schubert brought the lied to its mature form, in which the solo voice and piano accompaniment share equally important parts. Prior to Schubert the melodic vocal line had been the sole focus, with only a simple accompaniment functioning as filler for the voice. In this equality of piano and voice, both Brahms and Wolf followed in the tradition of Schubert, but the two took drastically different approaches to their lieder and generally thought of themselves on opposite ends of the musical spectrum.

Johannes Brahms, though known for many genres of music, was a prolific composer of song. In fact, both his first and last compositions were songs. He composed nearly two hundred lieder for solo voice and numerous other songs for various combinations of voices with piano accompaniment. Although he had his own creative style, he closely followed the tradition set by Schubert and Schumann, but gravitated to folk music and poetry, with rich, full accompaniments and deep bass lines.

Like Schubert, the text Brahms chose was of great significance to his lieder. He had a passion for poetry of the German Romantics, but his great love for this literature often deterred him from setting it to music. For example, he considered Goethe's poetry to be perfect in itself, unable to be improved through music. Consequently, he often chose simpler poems, to which he felt he could add a deeper meaning through a musical setting. This, along with his fondness for using folklore themes, brought him criticism for his "mediocre" texts.

Brahms's creativity and skill had continued to develop throughout the years, and even late in his life, he produced new and original ideas. Written in the mid-1880s, the two songs on today's recital are some of Brahms's last compositions. He wrote 37 songs during this period, all of which are considered masterpieces. These last lieder are comparable to Brahms's late piano and chamber works, but have a simpler texture and harmonic style than in previous years.

Ständchen, Opus 106, No. 1 is a traditional folksong in ABA form, and like much folk music, it is endearing with a simple charm. Brahms accordingly makes it sound quite simple, but it actually requires great technique from the singer. The accompaniment imitates the sounds of the flute, fiddle, and zither, and also incorporates counterpoint. The mood of the piece reflects the energy and gaiety of a young man, but ends with a shift to the more tender and sweet side of the girl's response. *Wie Melodien zieht es mir*, Opus 105, No.1 is entirely different; slow in tempo it is gently sweeping, and full of warmth and beauty. The poem is

introspective and is about the elusiveness of words and rhymes, comparable to the passing of a melody and the intangible and dreamlike qualities of music. Brahms portrays this with the rise and fall of the large melodic arches, and the cello-like melody in the bass of the accompaniment. At the end of the song, Brahms reflects the sad searching of the poem by avoiding the resolution to the tonic and by modulating through a series of unrelated flat keys. Unlike the poem, in which the poet resolves himself to never being able to grasp the right words, the music finally does reach closure. The work is in strophic form but with variations in each verse.

Wolf composed his lieder just a few years after Brahms, in 1889, but Wolf was in the middle of his career while Brahms was at the very end of his. Brahms and Wolf openly criticized each other; Brahms, being a conservative neoclassicist, adhered to strict classical form. Wolf, on the other hand, was a self-proclaimed Wagnerian who stretched the bounds of tonality. Inspired by Beethoven's radical thinking, Wolf would sometimes sit for hours at the piano experimenting with chord progressions and resolutions, exulting when he found a new one. Although his only real compositional output was in song, his great passion was opera, which was a lifelong obsession for him. He made many attempts at writing an opera and continually searched for "the right" libretto. In fact, he considered the completion of his *Spanisches Liederbuch* to be the prelude to success in composing opera; he told a friend that he would soon stop composing songs and write only larger works.

Although Wolf was known for experimenting and pushing traditional boundaries, he had a conservative streak as well. He was very particular about the text of his songs, and found nothing of worth in the contemporary poets; he used the traditional poetry of the German Romantics before him. In addition, when he decided to write the two cycles of Spanish songs, he drew from an 1852 volume of Spanish poetry also used by Schumann and Brahms. Spanish exoticism had been in vogue in Germany for the past forty years, and this collection had been loosely translated to German by two poets who changed the original folk themes into a sophisticated art form. Unlike Brahms, Wolf had no interest in folklore. His songs are in the language of extended tonality, and contain no folk-like simplicity.

Although Wolf did not incorporate the simplicity of the original folk poetry in his songs, the previous Spanish setting of *Auf dem grünen Balcon* is certainly apparent. With its continuous rolling