

**Upcoming Events at KSU
in
Music**

Saturday, April 24
Kennesaw State University
Clarinet Symposium Recital
5:00 pm Music Building Recital Hall

Tuesday, April 27
Kennesaw State University
Chorale Ensembles
Marietta First United Methodist Church
8:00 pm

Wednesday, April 28
Kennesaw State University
Jazz Ensemble
8:00 pm Stillwell Theater

Thursday, April 29
Senior Recitals
Jessica Dumas, cello
8:00 pm Music Building Recital Hall

Valerie Pool, piano
8:00 pm Stillwell Theater

Friday, April 30
Kennesaw State University
Gospel Choir
8:00 pm Stillwell Theater



Kennesaw State University
Department of Music
Musical Arts Series
presents

Marielle Engels, soprano

Senior Recital

Huu Mai, piano
Guest pianist James Walker

Saturday, April 24, 2004
2:00 p.m.
Mars Hill Presbyterian Church

55th 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

Shepherd! Thy Demeanour Vary (poet unknown) **Thomas Brown**
(1663-1704)

*If the Shepherd wishes to win my heart, he must display
versatility in the ways in which he woos me.*

When I was Seventeen (Swedish Folksong) **H. Lilljerjörn**
(1797-1875)

*As a child, I was happy and playful. As a young woman of seventeen, I
was optimistic and hopeful. Now that I am old and love has passed me
by, I don't care whether I live or die.*

Nightingale (Berrettoni) **Alexander Alabiev**
(1787-1851)

*Oh lovely nightingale, rest here with me and sing your sweet song to
ease my sorrow; for my love is gone and I, like you, am alone.*

II

Der Gang zum Liebchen (Bohemian Folksong) **Johannes Brahms**
(1833-1897)

*On this lovely evening, I hurry to join my sweetheart who eagerly
awaits my arrival.*

Geheimnis (Candidus)

*In the twilight of the springtime evening, the wind rustles through the
blossoming trees as if whispering the secrets of our love.*

Meine Leibe ist Grün (Schumann)

*I am profoundly moved by the vision of my love who is as inspiring as
nature's finest beauties.*

III

Après un Rêve (Bussine) **Gabriel Fauré**
(1845-1924)

*In the splendor of my dream, we shared a love so pure, so rare. How
passionately my heart craves to once more return to the illusions of my dream.*

Marielle Engels, a native of Louisiana, has resided in the Greater Atlanta area since 1988. Having been a Registered Nurse for many years, she is now fulfilling her lifelong dream of obtaining a degree in music. Engels will soon complete her BM Degree in Vocal Performance from Kennesaw State University where she has studied voice with Dr. Oral Moses and Valerie Walters. Engels was the winner of her category in the 2001 NATS Georgia State competition as well as the First Place Winner of the 2003 and 2004 Georgia Music Teachers Association competition. She was a finalist in KSU's 2003 Concerto Competition and 2004 Honor's recital. Engels is a member of the Pi Kappa Lambda honorary music society. She also sings with the KSU Chamber Singers, with whom she was a soloist in their performance of Vivaldi's *Gloria* and Schubert's *G Major Mass*. Marielle was also the guest soloist for Pope High School's 2004 GMEA Convention performance in Savannah. Engels has participated in Master Classes with Uzee Brown, John Wustman, and Richard Lalli. She performed in KSU's 2001 production of *Candide* and in two KSU Opera Workshop performances. This summer, Engels will be participating and performing in Georgia State University's Harrower Opera Workshop. After graduation, Engels plans to attend graduate school, open a private voice studio, and perform in as many venues as possible.

This song cycle is entitled *Three songs of Eternity* and was inspired by Mai's growing relationship with his spiritual self and with God. The first song of the cycle, *Forever Dream*, speaks of the struggle of man as a spiritual being on a physical journey. The "dreams" represent lifetimes and the "fallen star" is man, who though pure in spirit, fights for understanding and faith in the physical world. The one constancy throughout the struggle is God, but in order to feel God's presence, man must learn to let go of his fears and to love unconditionally.

The second song of the cycle, *My Prayer*, transitions without pause from the first song into a Vocalise. Its melody is ethereal and depicts absolute stillness, peace, and serenity of the soul. Without the use of words, the stillness is heard in the single repeated notes of the right hand piano accompaniment. The song is meant to portray an angel's perspective of the human plight. In order to perform it effectively, the singer and the accompanist must both achieve ultimate stillness of spirit, making this song either extremely challenging or effortless, depending on one's state of mind.

The lyrics and melody for the third song came to Engels one night in a dream. The song is called *Dreamscape* and musically contrasts the first two songs of the cycle with its coloratura style. The lyrics speak of someone who has come to full understanding of the purpose of life, who is able to co-exist in peace in both the physical and spiritual worlds and to find beauty in all things and in all people.

Green (Verlaine)

Across the land still covered with morning dew, I travel to you to offer fruits, flowers, and my heart, which is bursting with love for you. Please receive these gifts of love and let me rest in your arms with the music of your last kiss still on my lips, as I dream of the cherished moments we will spend together.

Chevaux de Bois (Verlaine)

Claude Debussy
(1862-1918)

The beautifully colored horses of the carnival carousel turn and turn for the merriment of the children and the onlookers in the crowd. No need for hay or spurs to make these wooden horses gallop; just the pretty pennies of the children who ride and ride until nightfall beckons them to return to their homes.

IV

Three Songs of Eternity

Huu Mai
(b. 1982)

1. Forever Dream (Mai, Engels)

From the ancient source of Holy Light, arise the purest dreams of my heart. "I will love forever, beyond all my fears, in my soul's surrender to my passion, my heart!" Surrender and Soar.

2. My Prayer

3. Dreamscape (Engels)

*Here is the sun, the brightest of earthly light,
And here we are seeking understanding with all our might.
Within our hearts lies the Source of all love,
Who inspires us with unlimited possibilities.
And we laugh and we play
Through the cool fall day.
Here are my eyes, the windows to my soul.
Though we are young, our souls are very old.
For we came here to help one another,
Soulmates, children, friend, and mothers.
And we dance and we dream
Throughout the winters night.
Tell me what you see lying deep within me,
And I'll tell you anew what your soul is here to do.*

*For we see a bigger picture in this universe of time,
One planned long before 'twas planned in our minds.
And we talk and we share
Through the warm summers day.
And they laugh and they play,
They dance and they dream,
They talk and they share,
They sing with joy serene,
For no distance is ever between.
Celebrate life and the people you meet,
As the earth celebrates the coming of spring.
Behold the good in all,
And you will be complete.*

Program Notes

Madrigals became popular in England in the late 16th century after collections of Italian madrigals, translated into English, were circulated throughout Europe. The British soon began composing their own madrigals in the Italian style, but with a few clear distinctions: the English madrigals were simpler in text with short rhyming lines and “Fa la la” chorus’s. *Shepherd! Thy Demeanor Vary* is most likely a transcription of a multi-voice English madrigal that was rearranged and published nearly 2 centuries later. In this current setting, *Shepherd! Thy Demeanor Vary* retains its poetic form, light and airy text, and “Fa la la” lines typical of an English madrigal.

When Sweden became an independent nation in 1532, there ensued a heightened interest in the arts, particularly in musical development. Although Swedish collectors gathered folk songs and other types of folk music for over two centuries, Sweden still lagged behind other nations in its development of folk music as an art form because it lacked a prominent composer willing to focus their work on that musical tradition. *When I was Seventeen* is a 19th century Swedish folksong. It contains 3 strophic verses; the 1st about a young happy girl, the 2nd about the girl at age 17 who yearns for romantic love, and the 3rd about the girl turned woman who never found love. As with all countries, Swedish folk music was influenced by the music of other cultures and of other nations. This is seen in the presence of the “fa la la” refrain and its variations.

In his *mélodie*, *Chevaux de Bois*, set to Verlaine’s Symbolist poem, Debussy has successfully created the visual images described in the verse. In its indirect impressionistic way, the poem describes a circus, particularly the carousel ride with its beautifully painted horses. The piano accompaniment is vivacious and clearly sounds like the galloping of horses. Debussy creates an intense visual and musical forward momentum of the horses by using frequent modulations and meter changes. Towards the end of the *mélodie*, a *ritardando* leads one’s imagination to envision the winding down of the carousel ride. The music draws to a close as the verse describes the coming of nightfall and the conclusion of the day of merriment as the crowd of people return to their homes.

Huu Mai was born on July 18, 1982 in Tacoma Park, Maryland. He began his musical studies on the piano at age 7, and on the violin at age 11. Inspired by Beethoven’s *Pathétique* Sonata, op. 13, Mai also wrote his first piano composition at age 11. Even from an early age, Mai felt a great passion to express himself through music. In his own words “Music is an avenue for the purest form of communication, that which comes from the very depths of one’s heart and soul. For music to be effective, it simply requires the full surrender of the performer.” Enriching the lives of others through his music is the basis for Mai’s inspiration to compose and perform.

Mai is currently in his 4th year of study as a piano performance major at Kennesaw State University. It was there that he met Marielle Engels, and the two became close friends, feeling they had known each other for many lifetimes. Engels commissioned Mai to write a song cycle for her senior recital, an unprecedented event for KSU students.

Considering himself a romantic composer by nature, Mai nonetheless enjoys incorporating contemporary, as well as other style elements, in his music. Mai is also a singer and therefore, considers the melodic line the essential core of his compositions. It is as he describes it “the sentence of his soul’s communication” to which the gamut of emotions, from passion to love, to fear and desperation may be added.

As the music and verse climax together, the emotions of the heart are expressed in the melody, which desperately cries out for the love it craves, even if it is to be satisfied only in the illusion of a dream. *Green* (1891) is one of Fauré's five "Venice" songs. Set to a Symbolist poem by Paul Verlaine, *Green* further explores the limits of tonality through extreme use of chromaticism. Its unconventional melodic line and piano accompaniment successfully create an impressionistic vagueness that is both melancholic and sweet.

The composer responsible for the full development of the Impressionist movement in music was **Achille "Claude" Debussy**. From his earliest days at the Paris Conservatory, where he studied from age 10 to 22, Debussy aspired to free music from its traditional classical models. He studied the music of many other countries, but was particularly interested in the music of East Asia and the sounds of the Javanese gamelans. Thus, he incorporated such nonwestern scales as the pentatonic, octatonic, and whole-tone scales in much of the music he composed.

Although Debussy attended the Paris Conservatory, he lacked traditional academic training. Consequently, his extra-musical education was self motivated and largely influenced by Symbolist poets and their poetry. Debussy's youthful ambitions were to be both a sailor and a painter. Therefore, much of Debussy's compositions were based upon the idea of the fluidity of water and on the visual pleasures he could inspire with his music. Debussy also loved improvised music, thus he aspired to create music that was unconstrained and unpremeditated. Sophisticated in its harmonic language, Debussy's music was neither tonal nor atonal. It was more important to Debussy that his music create a mood and inspire feelings and emotions in the listener than to be functional in traditional harmonic progressions.

Born into a life of privilege, **Alexander Alabiev** began his musical studies in Moscow at age of 17. Alabiev did not immediately pursue a musical career, however, as he spent many years in the army, fighting first against Napoleon in 1812. In the 1820's, he returned to his musical pursuits composing prolifically and performing numerous recitals. His life, however, changed suddenly in 1825 when he was falsely accused of murder. Alabiev was imprisoned for 3 years during which time he wrote his most enduring work, the folksong *Nightingale*. Both Mikhail Glinka (1831) and Franz Liszt (1834) further popularized the *Nightingale* by composing piano variations to its melody. After his release from prison, Alabiev was exiled to Siberia and not allowed to return to Moscow until 1843. During his lifetime, Alabiev wrote over 200 art songs and composed works in every major musical genre.

Johannes Brahms was born in Hamburg, Germany on May 7, 1833. He was the son of musician Jakob Brahms and Johanna Henrika Christiane Nissen. At age 7, Brahms began his musical studies with lessons on the piano, cello, and horn. In addition to music, Brahms also had an appreciation for a variety of literature and poetry. Greatly influenced by the music of Bach, Beethoven, and Schubert, Brahms began his own composing at age 12 with a Piano Sonata in G minor.

Brahms composed in nearly every major musical genre, folksong being his favorite. His works include numerous compositions for the piano and organ as well as for chamber ensemble and orchestra. Brahms was also a choral director and wrote many outstanding but often neglected choral compositions. Along with Schubert, Schumann, Wolf, and Fauré, Brahms is one of the most valued contributors to the genre of art songs. During his lifetime, Brahms composed over three hundred songs for one, two, or four voices, all with piano accompaniment.

Although only a small portion of Brahms's compositions, his folksongs were not only significant in the development of his own lieder style, but they also set a standard for folksong settings rarely matched by other composers. Brahms often set the nationalistic folksongs of his native Germany, as well as those of other countries such as Hungary, Czechoslovakia, and Spain. *Der Gang zum Liebchen* (1868 Op. 71), a Bohemian folksong, is a perfect example of Brahms's folksong style. For Brahms, the melodic line was the essential element of a song. In *Der Gang zum Liebchen*, Brahms used the simplistic syllabic style for his melody (the assignment of one musical note per syllable of text) and strophic form for the text (setting the same music to each verse of the text) to create a hauntingly rich melody, to which he added a flowing arpeggiated piano accompaniment.

Although not a folksong, *Meine Liebe ist grün* (1874 op.63) follows the same form of composition as *Der Gang zum Liebchen*. Set to a poem by Felix Schumann (son of Robert and Clara), *Meine Liebe ist grün* is an intense display of passion through text and music. Brahms preferred to use poems that some considered less than perfect or those written by lesser-known poets. To Brahms, the setting of a great poem to music was unnecessary, as it needed no improvement. He enjoyed the challenge of strengthening and elevating a poem through a musical setting.

The strength and vitality in Brahms's art songs lie also in his mastery of rhythmic, melodic, and harmonic variation and versatility. In *Geheimnis* (1877 op. 48), Brahms energizes the repetitive text and melody by the use of added chromaticism. He uses text painting and word emphasis to imbue *Geheimnis* with a certain surreal quality, a skill that reflects Brahms's spiritual and emotional growth over the years.

Brahms felt that the inspiration for his compositions came from a higher source, thus he strove for perfection. For the entirety of his life, Brahms remained his own harshest critic destroying much of his hard work that he deemed inferior for publication. He died at age 64 leaving a legacy of masterful compositions for generations to enjoy. For his contributions, he is justly recognized as one of the greatest composers of all time.

The French *chanson* first appeared in the late Medieval and early Renaissance periods. These early polyphonic *chansons* were written and performed for the entertainment of the Court Royalty. By the 16th century, homophony was the preferred texture, and greater importance was placed on text and its relationship to musical notes. *Chansons* of the 17th and 18th centuries were even simpler in form. They consisted of single line melodies typically about romance and love. Since the 19th century, *chanson* has been referred to as "art song" or "*mélodie*."

Gabriel Fauré is considered by many to be the foremost composer of French *mélodie* in the late 19th century. From age 9 to 20, Fauré was educated at the École Niedermeyer in Paris, where he studied both classical and religious music. He was a skilled organist and excelled in all aspects of music composition. Fauré did not comply with traditional compositional guidelines of his day, but rather developed his own style, which became a precursor to the Impressionist movement.

Fauré wrote over one hundred *mélodies*, many of them settings of Symbolist poetry. Like Brahms, Fauré felt the text of a song dictated its music. Therefore, the elusive and suggestive manner of the Symbolist verse inspired Fauré to experiment with tonality through unexpected modulations, avoidance of standard resolutions, widely spaced chords, and atypical chord progressions. Consequently, Fauré's *mélodies* were challenging for both the singer and accompanist.

One of Fauré's most popular *mélodies*, *Après un Rêve* (1877), is a masterpiece of melody, harmony, and verse. In the song, the poem speaks of a love so pure and rare, experienced only in a dream. Like a beating heart, the right hand piano accompaniment pulses with steady eighth notes throughout the piece, while the left hand bass line symbolizes the passage of time as the heart beats and the dreamer dreams.