

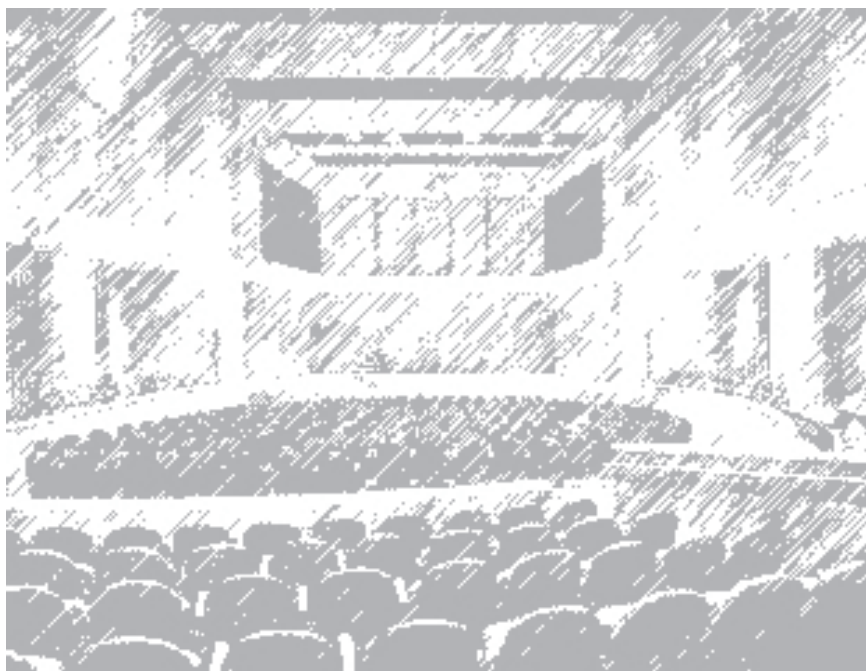
Kennesaw State University
School of Music



Senior Recital

Sean Eliason, bass-baritone

Sherri Barrett, piano



Sunday, November 6, 2016 at 8 pm
Music Building Recital Hall
Thirty-second Concert of the 2015-16 Concert Season

program

I.

FELIX MENDELSSOHN (1809-1847)

It is Enough

from *Elijah*

II.

GABRIEL FAURÉ (1845-1924)

Automne (Silvestre)

MAURICE RAVEL (1875-1937)

Don Quichotte à Dulcinée

2. *Chanson épique*

3. *Chanson à boire*

III.

GEORGE FRIDERIC HANDEL (1685-1759)

Si, tra i ceppi

from *Berenice*

IV.

ROBERT SCHUMANN (1810-1856)

Blondels Lied (J. G. Seidl)

FRANZ SCHUBERT (1797-1828)

Auf dem Wasser zu Singen (Friedrich Leopold Graf zu Stolberg-Stolberg)

Wasserflut (Müller)

V.

WOLFGANG AMADEUS MOZART (1756-1791)

Se vuol ballare (Lorenzo da Ponte)

from *Le Nozze di Figaro*

VI.

ROGER QUILTER (1877-1953)

O Mistress Mine (Shakespeare)

Come Away Death (Shakespeare)

HENRY LANE WILSON (1871-1915)

False Phyllis (Traditional)

GERALD FINZI (1901-1956)

Rollicum Rorum (Thomas Hardy)

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Mr. Eliason studies voice with Eileen Moremen.

program notes

It is Enough | Felix Mendelssohn

from *Elijah*, biblical text

Perhaps Elijah's darkest moment, *It is Enough* is considered by some one of the most deeply moving pieces in oratorio. Structurally the work is clearly influenced by the choral masterpieces of Bach and Handel, but its highly dramatic style, at times bordering on the operatic, constitutes a significant step forward from its Baroque predecessors. *Elijah* as a whole has many other outstanding qualities: the imaginative orchestration, the spontaneity and energy of the counterpoint, the variety which Mendelssohn brings to the recitatives to ensure that they always maintain the dramatic impetus, and the sheer beauty of many of the arias and choruses. Above all, there is no mistaking the work's considerable dramatic impact, epitomized by the vivid characterization of Elijah himself. In the story of the work, Elijah has just recently found out about the killing of all other prophets, and his absolute grief and unwillingness to live. Musically, this is reflected by the lugubrious orchestration and eminently expressive line.

Automne | Gabriel Fauré; poetry by Armand Silvestre

Like many Fauré chansons, *Automne*, written in 1878, follows an ABA compositional form. *Automne*, too, incorporates a driving piano accompaniment motif, which rhythmically remains constant throughout the entire piece. This song, however, is a song of regret and intense sorrow. While the right hand of the piano represents the light fluttering of leaves as fall approaches, the left hand plays an intense melody that evokes the looming loneliness felt by the narrator. Although the legato vocal line has a melancholy feel, the intensity of left hand accompaniment brings out the narrator's fear of being alone.

Don Quichotte a Dulcinée | Maurice Ravel; poetry by Paul Morand

This cycle of three songs is Ravel and Morand's encapsulation of Cervantes' famous novel, *Don Quixote*. The three songs, "Chanson romanesque", "Chanson épique" and "Chanson à boire," portray Don Quichotte first as a lover, then as a humble penitent, and lastly as the drunken Don, drowning heartbreak through intoxication. These songs are considered by some to be Ravel's greatest cycle, and they were certainly his swansong. Keeping true to the cultural heritage of the work, each of these pieces is set in a Spanish dance rhythm. The second piece uses the 5/4 rhythm of a Basque

Zortico, with a much more lyrical and flowing melody that is reminiscent of *Mélodie* and specifically of Ravel's mentor, Fauré. The last piece, "Chanson à boire" uses the rhythm of a Jota and a melody that is very tightly strophic. The melody has many of the *longueurs* and exaggerations typical of the intoxicated, and the deceptively loose vocal line creates a seemingly carefree but intense and even bitter pair of verses.

Si, tra I ceppi | George Frideric Handel
from *Berenice*

Handel's *Berenice* was a failure in its time, only being performed three times after its premiere in 1737, and the opera hasn't seen many runs since. Several individual pieces, however, have entered the modern solo repertoire. This aria comes in the second of three acts and is sung by Demetrio, the object of Berenice's affection. Demetrio, alas, prefers Berenice's sister, Selene—so Berenice (queen of Egypt) orders him imprisoned and tortured, and his response is this defiant aria in ternary form (ABA'). Demetrio's confidence in his love and staunch disregard for his punishment come to fruition within the aria, primarily through text repetition, text expression, and tonalities that complement the text. The first and third sections (A and A') are set in a major key. In these sections, Demetrio sings optimistically and with conviction about his ever-lasting faith. In the B section, Handel changes to the minor mode. Still exuding confidence, the text of this central B section takes on a new, darker mood with the mention of death ("Not even death itself could extinguish my flame").

Blondel's Lied | Robert Schumann, poetry by Johann Gabriel Seidl

Blondel's song, a truly epic poem by J. G. Seidl, is rather notable in its length and breadth. Uncommon for the period, this is a historical poem more at home several eras before that tells the tale of Blondel, King Richard's minstrel who undertakes an immense journey to find his liege. He uses the repetition of the final line "suche treu, so findest du" or "seek true and you shall find" to paint every image from the optimism of the beginning of a journey to the very edge of utter despair and all the way up to the declamatory joy of utter success. Musically, Schumann's setting of the poem is just as fascinating, beginning with a quasi-strophic form that gives homage all the way back to the traditions of the *minnesinger* before moving into the emotive, complex chords and declamatory but not plain style that is the hallmark of Schumann's accompaniments in moments of passion. This piece gives the performer endless opportunities for narrative flair, and the sheer length of the piece allows for deeply nuanced storytelling.

Auf Dem Wasser zu Singen | Franz Schubert, poetry by Friedrich Leopold Graf zu Stolberg-Stolberg

On the water to sing, to translate the title of this poem, was written by Friedrich in 1782, and was likely inspired by his and Goethe's trip to Switzerland, including such picturesque aquatic landmarks as Lake Zurich. The poetry itself talks about an evening living upon the water and watching the simple beauty of nature, in a Romantic theme about two decades before the Romantic era itself. Schubert's use of a lively, flowing accompaniment is richly evocative of the waters of the poem, and his strophic, lyric, but not overly simple melody allows the singer to give weight and drama to the verses according to their individual tastes. The other notable theme of the poetry is that of time rolling inexorably away, again mirroring the water until the character himself is borne away upon the wings of time.

Wasserflut | Franz Schubert, poetry by Wilhelm Müller

The sixth song in the *Winterreise* cycle, "Waterfall" is notable for its poetic allusions of water as well, although in quite a different light than the happy, or at least contented, "Auf Dem Wasser zu Singen." There is in fact a river in this much darker work, but it is in fact a river of the character's tears flowing all the way back to the house of the woman he loved. Of the many, many things that set the piece apart musically, even from the other songs of the cycle, most notable is its form. The piece uses a double binary form that is unique among the cycle, and allows a degree of continuousness without being dull or overly repetitive. The fascinating use of the arpeggiation of previous chords in the progression add just a touch of forward motion along with a simultaneous sense of hesitation, perfectly illustrating the text's unhappy trudge away from that town.

Se Vuol Ballare | Wolfgang Amadeus Mozart; libretto by Lorenzo da Ponte from *Le Nozze di Figaro*

One of Mozart's most famous comedies, *Le Nozze di Figaro* is a wild tale of deception, intrigue, sex, humor, and the fact that one's servants are the last people you want to play games with. In fact, this aria is the title character singing about exactly how well he is going to outplay and eventually humiliate the Count for attempting to sleep with his betrothed. The cavatina does a wonderful job musically of portraying the difference between Figaro's aping at noble manners with a stately dance rhythm and of his common roots with the gigue before the final waltz. Da Ponte and Mozart's interplay of text and melody are perfectly balanced, and every line brims with emotion.

Three Shakespeare Songs, Op. 6 | Roger Quilter: poetry by Shakespeare

Roger Quilter, who has been experiencing something of a renaissance in the United States in recent years, was born in Sussex and attended Eton College. His most important musical training occurred in Frankfurt at the Hoch Conservatory, where he studied with Iwan Knorr, a German who was trained in one of Russia's top conservatories. This cosmopolitan combination of instruction and influence is evident in Quilter's music, which is impressively fluid stylistically. Quilter became particularly known for his songs on verse by Shakespeare, eventually writing 17 such works. The *Three Shakespeare Songs, Op. 6*, were the first of these, and were published when the composer was 27 years old. He wrote "Come away, death" and "O mistress mine" first, and they draw their text from *Twelfth Night*—specifically, from songs sung in the play by the jester Feste, though neither is particularly comical. In "Come away, death," the morose lament of a man who feels that he will die of unrequited love, giving Shakespeare's words a simple but sensitive setting, matching the musical stresses to those of the poetry and building to a sobbing climax on the word "weep" in the final line. "O mistress mine," an exhortation to enjoy fleeting love and youth while they last, is more energetic, moving quickly through the poem's four stanzas and combining enthusiastic, flirtatious strains with harmonic twinges of uncertainty.

False Phyllis | arranged by Henry Lane Wilson: traditional English song

False Phyllis is a lesser known song from a composer who hardly has the same fame as Vaughan Williams or Briton. Henry Lane Wilson is most well-known for collecting old English folk songs and formalizing them into art song, as well as Catholic works. This particular song was earlier in his career, and it keeps to a strophic form and clean, largely syllabic melody in order to put greater focus on the text, and, even more so, on the character and drama of the piece.

Rollicum Rorum | Gerald Finzi; poetry by Thomas Hardy

From *Earth and Air and Rain*, "Rollicum-rorum" is the closest to a pure strophic form. Based on Hardy's novel *The Trumpet Major*, this song is incredibly satirical in nature, in keeping with the character of Private Derriman in the book. The 'Boney' that the song mentions is none other than Napoleon Bonaparte, and the idea that he could actually beat England was considered, even by the most pessimistic individual of the time, to be a farcical joke at best. The tuneful melody, reminiscent of earlier folk works but nonetheless touched by Finzi's own more modern style combined with the upbeat nature of the piece makes for an energetic, tuneful work.

about the school of music

The School of Music at Kennesaw State University is an exciting place to live, work and learn. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community, and every student involved in music and the arts. We are so excited about the musical and artistic events that happen here, and we are excited that you are here with us to enjoy them!


The School of Music is busy preparing our students to be productive artists. We want them to be accomplished and creative leaders of the arts world of tomorrow, professionals who are diversely trained and well-practiced. Diverse in their backgrounds, our students hail from many of the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings to our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, there is nothing that we cannot accomplish together!





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