

**Upcoming Events at KSU
in
Music**

Tuesday, October 11

Kennesaw State University

Choral Ensembles

8:00 pm Marietta First United
Methodist Church

Wednesday, October 12

Kennesaw State University

Wind Ensemble

8:00 pm Stillwell Theater

Thursday, October 13

Kennesaw State University

Jazz Ensemble

8:00 pm Stillwell Theater

Saturday, October 15

COTA Premiere Series

Pro Arte Quartet

8:00 pm Stillwell Theater

Sunday, October 16

Guest Performance

Atlanta Symphony Brass Quintet

3:00 pm Stillwell Theater

Saturday, October 22

Guest Performance

Miami Chamber Ensemble

8:00 pm Stillwell Theater

November 1 - 4

Kennesaw State University

American Music Week

with

Richard Crawford and Pamela Dillon
Music Building Recital Hall



Kennesaw State University
Department of Music
Musical Arts Series

presents

A Faculty Recital

Karen Parks, soprano

with

David Watkins, piano

Sunday, October 9, 2005

3:00pm

Stillwell Theater

4th concert of the 2005/2006 Musical Arts Series season

Program

Alma grande e nobil core

from I due Baroni K. 578

W. A. Mozart

(1756-1791)

Mozart wrote a collection of concert arias for well-known sopranos (many he cherished as dear friends). The arias were inserted into the operas performed, as suited the artist, which was common during that time. The concert arias were written as show pieces--demonstrating the artists' versatility and vocal agility.

In this aria, Madame Laura, who remains constant, chides her unworthy admirer and feels his conduct should not be forgiven. The aria was inserted by Mademoiselle Villanueve in Domenico Cimarosa's opera ***I due Baroni*** (The Two Barons).

*A great soul and noble heart scorns the likes of you,
I am a lady, accustomed to magnificence, and I demand to be respected.*

*Go, speak to that ingrate and tell him that I am still faithful.
Nevertheless, he does not merit pardon and I wish to truly avenge myself!*

from Liederkreis

R. Schumann

(1810-1856)

In der Fremde

*From my homeland, in the wake of red lightning
The clouds are drifting here,
But my father and mother are long dead,
No one knows me there any more.
How soon, oh how soon will the quietude come,
When I too will rest, when I too will rest,
And above me rustles the lovely solitude of the woods,
And no one knows me here any more...*

Intermezzo

*Your image wondrously lovely
I carry deep in my heart,
It looks so fresh and cheerful
Upon me all the time.
My heart sings silently within itself
An old, beautiful tune
That soars into the air
And hurriedly flies to you.*

Mondnacht

*It seemed as if the sky
Had silently kissed the earth,
That she in the shimmer of blossoms
Could only dream of him.
The breeze blew over the fields,*

Mr. Watkins is an active soloist, accompanist and chamber music performer with an unusually varied repertoire at his command. He has performed with the Atlanta Virtuosi Chamber Ensemble in and around his home base of Atlanta and has made appearances with them in such prestigious places as the University of Mexico and the North American Cultural Institute in Mexico City. He has appeared as soloist with the Atlanta Ballet Orchestra, Cobb Symphony Orchestra, Atlanta Wind Symphony, DeKalb Symphony Orchestra. He has performed solo recitals throughout the United States, from California to Massachusetts, under the auspices of many colleges, universities and community concert series, including the Eastern Music Festival, University of Tennessee, University of Georgia, Emory University, Wheaton College, the Atlanta Music Club, Guilford College, San Jose State University and other venues. He also performed regularly with cellist Roger Drinkall; the duo toured throughout the Midwest and South under the auspices of Allied Concert Services. Mr. Watkins has accompanied Metropolitan Opera sopranos Irene Jordan, Linda Zoghby and Patricia Craig in recital. Mr. Watkins made his solo recital debut in New York at Carnegie Recital Hall in May 1986. **Mr. Watkins is an international Steinway Artist.**

David Watkins

David Watkins is director of keyboard studies at Kennesaw State University. He has also served on the summer artist faculty of the Eastern Music Festival. He was a winner of the prestigious Atlanta Music Club Scholarship to attend the New England Conservatory of Music in Boston, where he earned the Bachelor of Music and Master of Music degrees in Piano Performance.. He has studied and coached with many renowned artists including Lucille Monaghan, Veronica Jochum, Miklos Schwalb, Robert Helps, Seymour Bernstein, Gary Wolf, Ivan Davis and Lorin Hollander. Mr. Watkins is certified as a master teacher by the Music Teachers National Association. He was President of the American Matthey Association 1994-1998, and was president of Georgia Music Teachers Association from 1994-1996. In addition to his duties at KSU, Mr. Watkins continues to perform and lecture. He presented a piano clinic at the GMEA State Conference in January 2003. In March 2003 he presented a lecture-recital on Liszt's Transcendental Etudes 10, 11, and 12 at the MTNA National Convention in Salt Lake City, Utah. In the 2001-2002 season, he performed Richard Strauss' *Burleske* with Orchestra Atlanta. In October 2003, he performed Tchaikovsky's *Piano Concerto No. 1* with the Atlanta Community Symphony Orchestra. In May 2004, he performed Gershwin's *Rhapsody in Blue* with the Atlanta Wind Symphony.

Mr. Watkins has performed on the national convention programs of the Music Teachers National Association (Little Rock, Nashville, Salt lake City), the American Matthey Association (Dayton Art Institute, San Jose State University, Penn State University), and the College Music Society (St. Louis, Toronto). He presented a lecture recital on the *Petrarch Sonnets* by Liszt at the 1998 National MTNA Convention in Nashville, Tennessee. He also appeared in recital at the 1988 GMTA state convention. **His students have received recognition on state, national and international levels. Mr. Watkins has released two commercial recordings on the ACA Digital label.**

*The grain stalks gently surged,
The forests rustled softly,
So starbright was the night.
And my soul unfolded
Its pinions so wide,
Flew over the silent lands,
As if it were flying home.*

from Banalitès

F. Poulenc
(1899-1963)

Chanson d'Orkenise

*Through the gates of Orkenise a carter wants to enter.
Through the gates of Orkenise a tramp wants to leave.*

*And the town guards hasten up to the tramp: 'What are you taking from the town?'
'I leave my whole heart there.'*

*And the town guards hasten up to the carter: 'What are you bringing into the town?'
'My heart to be married!'*

*What a lot of hearts in Orkenise!
The guards laughed, laughed.
Tramp, the road is bazy, love makes the head bazy, O carter.*

The handsome town guards knitted superbly; then the gates of the town slowly closed.

Hôtel

*My room is shaped like a cage.
The sun puts its arm through the window.
But I who would like to smoke to make smoke images
I light at the fire of day my cigarette.
I do not want to work; I want to smoke.*

Voyage à Paris

*Ah! How charming to leave a dreary place
for Paris, delightful Paris.
That once upon a time love must have created.*

*Ah! How charming to leave a dreary place
for Paris, delightful Paris.*

Ebben, n'andrò lontana

from *La Wally*

A. Catalani

(1854-1893)

This aria is sung from the opera *La Wally* and is sung by the leading lady (Wally) in Act I. The setting is around 1800 in the Tyrol Mountains of Austria. I was used in the French film *Diva*.

Wally is the daughter of Stromminger, a wealthy landowner. She is attracted to Hagenbach, a hunter from a nearby village; however, her father will have none of such affection and insists that she marry Vincenzo Gellner, the steward of her father's estate. Wally stubbornly refuses and her father, in a fit of temper, banishes her, slamming the door of the cottage as he goes in. Wally vows to wander alone into the mountains, the white snow and eventually the golden clouds.

*Well?...I'll go far away from here like the distant echo of a church bell...
There among the white snow;
There, between the golden clouds.
There, where there is hope, regret and pain!*

*Oh, happy home of my mother,
Wally will leave you, journeying far away, far from you.
Perhaps she will never return to you, never to see her again.
Never! Never!*

*I'll go alone and far from here like the distant echo of a church bell...
There, among the white snow,
I'll go, I'll go!
Alone and far away,
Between the golden clouds!*

—INTERMISSION—

African American Art Songs

Prayer

*I ask you this: Which way to go?
I ask you this: Which sin to bear?
Which crown to put upon my hair?
I do not know, Lord God.
I do not know.*

H. Leslie Adams

(b. 1933)

At the invitation of Jim Nabors, Ms. Parks appeared with the singer in "**Friends and Nabors**," and represented classical music for the opening gala, "**An Evening With Dick Clark**," at the National Music Center in Lenox, Massachusetts.

Ms. Parks made her film debut in the PBS documentary **Porgy and Bess: An American Voice**. She has performed a staged symphonic version of the Gershwin opera with many symphonies both nationally and internationally.

Ms. Parks made her London debut as Cindy Lou (Micaela) in the West End production of **Carmen Jones** (*Oscar Hammerstein's reworking of the Bizet Opera*) a performance that earned her a Sir Laurence Olivier Award nomination. Soon thereafter she sang the world premiere of Heikki Sarmanto's **Perfect Harmony**, which was televised and aired internationally. Her recordings include **Carmen Jones** on EMI, **Perfect Harmony**, recorded by Time Warner, **Opera Ebony Sings Spirituals** on Ebony Classics Records, **Symphony of Spirituals** on Naxos Records, Handel's **Messiah, I Hear Music In The Air**, and two solo recordings **Nocturne** and **Spiritually Yours, A Private Collection**.

In addition to being a Fulbright scholar, Ms. Parks is also a member of Phi Kappa Phi national academic honor society and Mu Phi Epsilon. She is the recipient of the Cadeau Foundation Grant, which she used for study with renowned soprano Renata Scotto.

Ms. Parks received a Bachelor of Music Degree at Furman University, a Master of Music Degree at the University of Texas at Austin and pursued postgraduate studies in Vocal Performance and Vocal Pedagogy at the University of California at Santa Barbara.

www.karenparks.com

Karen Parks

Soprano Karen Parks accepted a tenure track appointment as Assistant Professor of Voice at Kennesaw State University in 2004. Ms. Parks has been recognized both nationally and internationally for her opera, concert, recital, Broadway, spiritual and classical jazz performances. Appearing in major opera houses and concert halls worldwide, her illustrious career has taken her to many European countries including Italy, Spain, Germany, Austria, England, France, Switzerland, Denmark, Sweden, Finland, Hungary, Russia and Estonia. Her performances in America include many debuts with recognized orchestras and conductors including Carnegie Hall (Weill Hall), Alice Tully Hall, The Kennedy Center, Meyerson Hall, The Embassy Theatre, The Paramount Theatre, Anchorage Opera House, San Francisco Opera and The Boston Pops.

Ms. Parks won the prestigious Fulbright Award, which allowed her exclusive study with Maestro Gabriele Pisani at La Scala in Milan, Italy. Upon the death of Senator Fulbright, for whom the scholarship is named, Ms. Parks was flown from Milan to Berlin to sing a tribute in his honor. She was the only vocalist selected to perform at the celebration of the 50th Anniversary Gala of the Fulbright Awards at the National Academy of Sciences in Washington, DC and was again asked to perform for the first Fulbright Lifetime Achievement Awards Ceremony held in New York City.

Ms. Parks made her San Francisco Opera debut in **Die Frau Ohne Schatten** conducted by Christoph von Dohnanyi. She toured as Micaela in **Carmen** with the San Francisco Opera's touring (WOT) company and sang the role of Nedda in Leoncavallo's **Pagliacci** with The Savonlinna Opera Festival for three seasons. Ms. Parks also performed Orff's Carmina Burana with the Savonlinna Opera Festival, the role of Catherine in Offenbach's **Pomme d'Api** at the Brooklyn Academy of Music with the Orchestra of St. Luke's, Marenka in **The Bartered Bride** with the Opera Theatre of Pittsburgh, the title role in the world premiere of Ben Yarmolinsky's **Anita**, based on the Anita Hill/Clarence Thomas hearings, for the Friends and Enemies of New Music and the role of Harriet Tubman in two operas (Leo Edwards' **Harriet** and Dorothy Rudd Moore's **Frederick Douglass**) with Opera Ebony. Other highlights include Verdi's **Requiem**, Dvorak's **Te Deum**, Mahler's **Second Symphony**, Beethoven's **Ninth Symphony**, Handel's **Messiah** and Bach's **Magnificat** with numerous orchestras.

Theology

*There is a heaven forever day by day,
The upward longing of my soul doth tell me so.
There is a hell,
There is a hell, I'm quite sure, for pray,
If there were not...
Where would my neighbors go?*

In The Spring time

*In the Spring time, the only pretty ringtime,
When birds do sing Hey ding a ding ding,
Sweet lovers love the Spring,
Sweet lovers love the Spring.*

Negro Spirituals

Give Me Jesus

Moses Hogan
(1957-2003)

*In the mornin' when I rise, In the mornin' when I rise,
In the mornin' when I rise, Give me Jesus.*

*Give me Jesus, Give me Jesus,
You may have all this world,
Give me Jesus.*

*Dark midnight was my cry, Dark midnight was my cry,
Dark midnight was my cry, Give me Jesus.*

*Give me Jesus, Give me Jesus,
You may have all this world,
Give me Jesus.*

*Oh, when I comes to die, Oh, when I comes to die,
Oh, when I comes to die. Give me Jesus.*

*Give me Jesus, Nobody but Jesus,
You may have all this world,
Give me Jesus.*

*Nobody but Jesus,
Oh, you may have all this world,
Give me Jesus.*

Walk Together Children

*Oh, walk together children, don't you get weary,
Walk together children, don't you get weary,
Walk together children, don't you get weary,
There's a great camp meetin' in the promised lan'.*

*Gonna walk and never tire,
Oh walk and never tire,
Walk and never tire,
There's a great camp meetin' in the promised lan'*

Oh, walk together children, etc...

*Gonna sing and never tire,
Oh sing and never tire,
Sing and never tire,
There's a great camp meetin' in the promised lan'*

Oh, walk together children, etc...

*Gonna shout and never tire,
Oh, shout and never tire,
Shout and never tire,
There's a great camp meetin' in the promised lan'*

*Oh walk together children don't you get weary,
Sing together children don't you get weary,
Shout together children don't you get weary,
There's a great camp meetin', a great camp meetin',
A great camp meetin' in the promised lan'!*

Fix Me, Jesus

*O fix me. O fix me. O fix me.
Fix me, Jesus, fix me.*

*Fix me for my long white robe.
Fix me, Jesus, fix me.
Fix me for my starry crown.
Fix me, Jesus, fix me.*

O fix me, etc...

*Fix me for my dyin bed.
Fix me, Jesus, fix me.
Fix me for my journey home.*

O fix me, etc...

*Mm...mm...mm...
Fix me, Jesus, fix me.*

Ride On, King Jesus

*Ride on, King Jesus,
No man can a hinder me.
Ride on, King Jesus, ride on!
No man can a hinder me.*

*For He is King of Kings, He is Lord of Lords,
Jesus Christ, de first an' las' no man works like Him.*

*King Jesus rides on a milk-white horse,
No man works like Him.
The river of Jerdin He did cross,
No man works like Him.*

*For He is King of Kings, Lord of Lords,
Oh, Jesus Christ the first and las' ob!*

*King Jesus rides in the middle of the air,
Oh! He calls the saints from everywhere.*

*Ab! Ride on, King Jesus,
No man can a hinder me.
Ride on, King Jesus, ride on.
No man can a hinder me.*

*He is the King,
He is the Lord, ha!
Yes! He is the King,
He is the Lord,
Ha! Jesus Christ the first an' las'
No man works like Him!*

Ride on, Jesus!

Hall Johnson
(1888-1970)

Uzee Brown, Jr.

(b. 1950)