Kennesaw State University
School of Music

Senior Recital

Phillip J. Staples, baritone-bass
Erika Tazawa, piano

Sunday, April 30, 2017 at 4 pm
Music Building Recital Hall
One-hundred Thirty-seventh Concert of the 2016-17 Concert Season
program

I.
FRANZ SCHUBERT (1797-1828)
Wohin?
Ihr Bild
Ständchen

II.
ERNEST AMEDEE CHAUSSON (1855-1899)
Le Charme

EMILE PALADILHE (1884-1926)
Psyché

GEORGES BIZET (1838-1875)
Chanson d’Avril

III.
WOLFGANG AMADEUS MOZART (1756-1791)
Deh Vieni Alla Finestra

GEORGE FREDERIC HANDEL (1685-1759)
Lascia Chi’o Pianga

GIOVANNI LEGRANZI (1626-1690)
Che Fiero Costume

IV.
AARON COPLAND (1900-1990)
The Dodger

ROGER QUILTER (1877-1953)
Come Away Death

VINCENT YOUMANS (1898-1946)
Without A Song

This recital is presented in partial fulfillment of requirements for the degree Bachelor of Arts in Music.
Mr. Staples studies voice with Leah Partridge.
I.

**Wohin?** | Franz Schubert

Schubert composed *Wohin?* as the second song in his cycle *Die Schöne Müllerin*, which is based off a set poems written by German poet Wilhelm Müller. Schubert made minor modifications to Müller's text in composing this piece, translating the German text to English. Schubert's text, as reproduced in *Deutsches Lautenlied: Wohin?*, is a short poem in five verses, but Schubert splits it into two sections. It is the second section which goes into the minor and interestingly, Schubert does not complete the music with the last two lines of the poem but with the first and second line of the final verse. Finally, he repeats the words "fröhlich nach," meaning merrily after, finishing on a long note as the song ends.

**Ihr Bild**

Heinrich Heine is the poet responsible for six of the fourteen song cycle "Schwanengesang." *Ihr Bild* is about a dream the singer is having of a portrait coming to life for this love stricken man, so love stricken in fact, he has failed to realize he has gone "mad" staring at this image. Nevertheless, in the end, he has lost his beloved. Heine, before dying in 1856 at the age of fifty-eight, wrote over fifty novels, poems, prose travel work, and journals. Henrich Heine and Franz Schubert completed multiple large musical works together like *Die Schöne Müllerin* and *Winterreise*.

**Ständchen**

The structure of *Ständchen* is two strophically set verses followed by a climactic third verse in which the singer entreats his sweetheart to join him and "make him happy." Musically the melodic texture rises to the heights of sub-mediant minor, the six degree of the diatonic scale, only to sink back passionately to tonic minor melancholy. Schubert's setting of the piece brings out the color of the music, and allows the vocalist to paint a picture of the passion found in the piece.
II.

**Le Charme |** Ernest Amedee Chausson

With a falling melody, Chausson creatively captures the sense of both the beauty and the tentativeness of falling in love. In the compositional work of *Le Charme*, the falling melodic line never reaches a resolution or tonic giving a sense, that the singer is resisting the act of falling in love until the singer says, "t’aimais," meaning I love you. Chausson’s writing expressively helps the vocalist, Chausson adds a ritardando, a gradual decrease in tempo, to assist the singer in negotiating the awkward stresses of “un plus (dou lou reux) charme” (a more painful charm).

**Psyché |** Emile Paladilhe

Emile Paladilhe was a child prodigy who entered the Paris Conservatoire at the age of nine. He was the youngest composer to win the Prix de Rome at the age of sixteen in 1860. He composed *Psyché* in 1887, a year after his opera *Patrie* of 1886, which happened to be his greatest success. Paladilhe’s also wrote several compositions for the stage, a symphony, over a hundred melodies, piano works and a wide range of sacred music. Cantatas, motets, masses, chorales, and a noted oratorio, *Les Saintes-Marie de la mer*, were included in his numerous musical pieces of art.

**Chanson d’Avril |** Georges Bizet

Georges Bizet, original name Alexandre-César-Léopold Bizet (born October 25, 1838, Paris, France—died June 3, 1875, Bougival, near Paris), French composer best remembered for his opera *Carmen* (1875). His realistic approach influenced the verismo school of opera at the end of the 19th century. *Chanson d’Avril* comes from Bizet’s publication "Vingt Melodies pour chant et piano." The flourishing notes of the piano invoke a feeling of the wind rustling through the leaves of the trees. During the climax, the voice and piano create a fervent image of the sun pressing through, giving birth to the beauty that is spring.

III.

**Deh Vieni Alla Finestra |** Wolfgang Amadeus Mozart

*Deh Vieni Alla Finestra* is an aria from the opera *Don Giovanni* by Mozart. *Don Giovanni* is an opera in two acts based on the legends of Don Juan. It premiered on October 29th of 1787. In Act II scene I, Don Giovanni, a
seducer of women, makes a valid effort to woo the maid of Donna Elvira by disguising himself as a servant. The opera was so well received by the people of Prague that The Prager Oberpostamtzeitung reported, "Connoisseurs and musicians say that Prague has never been heard in that manner."

**Lascia Chi’o Pianga** | George Fredric Handel

*Lascia Chi’o Pianga* was composed by George Frideric Handel, a well-known German, later British baroque composer. Handel arrived in England in 1711, and within a year he had already composed *Rinaldo*, the first opera written in Italian specifically for an English audience. The aria "Lascia chi’o pianga" or "Let me weep," exemplifies two characteristics of Handel's earlier operas. In *Rinaldo*, the melodic content of “Lascia ch’io pianga” is first found in an aria “Lascia la spina” from *Il trionfo del tempo e del disinganno*, Handel’s first oratorio.

**Che Fiero Costume** | Giovanni Legrenz

*Che Fiero Costume*’s melody re-appeared in Legrenzi’s opera entitled *Eteocle e Polinice* (1680). Giovanni Legrezi was an Italian composer of opera and other forms of vocal and instrumental music. He was also an organist, and played in many northern Italian churches. He was one of the most prominent composers in Venice in the late 17th century. This piece was originally a cantata in the opera *Echi di riverenza*. The fiery and fast tempo texture of this piece makes for a delightful and exciting experience for the both vocalist and audience.

IV.

**The Dodger** | Aaron Copland

*The Dodger* is a 19th-century American folk song. Copland wrote and staged it as a part of *Old American Songs*, a collection of arrangements of folk songs. This piece encompasses the idea of mixed meter to allow the vocalist to feel the folky texture of the song. Referred to by his peers and critics as "the Dean of American Composers," Copland wrote five songs for male soloist and piano for the occasion: "The Boatmen’s Dance," "The Dodger," "Long Time Ago," "Simple Gifts" and "I Bought Me a Cat." The first set of Old American Songs was written in 1950 and premiered in June of that year by the famous tenor Peter Pears, with Britten at the piano. In 1951 the work
premiered in America with Copland himself playing the piano and baritone William Warfield singing.

Come Away Death  |  Roger Quilter

The theme of this poem is the sadness unto death of a young man whose love for a fair, cruel maid is unrequited. *Come Away Death* is taken from the well accomplished and influential William Shakespeare's *Twelfth Night*. The "Fool" in the song dies of his love, and he hopes that no other sad, true lover shall find his grave for a similar reason — that is, because of unrequited love. The song is quaint and filled with passion and sorrow. Its melancholy artifice appeals to Duke Orsino (the Duke of Illyria) present mood, and certainly suits the musical atmosphere of the play. The English composer Roger Quilter has an output of more than one-hundred songs added to the cannon of English art songs. In addition, sixteen folk and traditional songs dedicated to his nephew Arnold Guy Vivian.

Without A Song  |  Vincent Youmans

*Without a Song* is a popular piece with music by Vincent Youmans and lyrics by Billy Rose and Edward Eliscu, published in 1929. It was included in the musical play, *Great Day*. One of the earliest recordings of the song is by Paul Whiteman's orchestra featuring Bing Crosby in 1929. In March 1946 "Without a Song" was recorded in New York by Billy Eckstine, who re-recorded live August 30th, 1960, at the Cloud Nine Lounge of the New Frontier Hotel in Las Vegas for his album *No Cover, No Minimum*. "Without a Song" also was recorded twice by Perry Como: the first time on January 11, 1951, and the second time in June 1970, at a live performance at the International Hotel Las Vegas, Nevada. The popularity of this song can be attributed to the sentimental meaning of somber and bare life and the world would be without music.
## Music Education
- Judith Beale
- Janet Boner
- Kathleen Creasy
- Charles Jackson
- Alison Mann
- Angela McKee
- Richard McKee
- Cory Meals
- Harry Price
- Terri Talley
- Chris Thibdeau
- Amber Weldon-Stephens

## Music History & Appreciation
- Drew Dolan
- Edward Eanes
- Heather Hart
- Kayleen Justus

## Music Theory, Composition, Technology
- Judith Cole
- Steve Dancz
- Kelly Francis
- Jennifer Mitchell
- Laurence Sherr
- Benjamin Wadsworth
- Jeff Yunek

## Woodwinds
- Robert Cronin, Flute
- Todd Skitch, Flute
- Christina Smith, Flute
- Cecilia Price, Flute, Chamber Music
- Shelly Myers, Oboe
- Elizabeth Koch Tiscione, Oboe
- John Warren, Clarinet, Chamber Music
- Andrew Brady, Bassoon
- Sam Skelton, Saxophone
- Luke Weathington, Saxophone

## Brass & Percussion
- Doug Lindsey, Trumpet, Chamber Music
- Mike Tiscione, Trumpet
- Anna Dodd, Horn
- Jason Eklund, Horn
- Tom Gibson, Trombone
- Nathan Zgonc, Trombone
- Brian Hecht, Bass Trombone
- Martin Cochran, Euphonium
- Paul Dickinson, Tuba / Euphonium
- Bernard Flythe, Tuba / Euphonium
- John Lawless, Percussion

## Strings
- Helen Kim, Violin
- Kenn Wagner, Violin, Chamber Music
- Catherine Lynn, Viola
- Paul Murphy, Viola
- Charae Krueger, Cello
- James Barket, Double Bass
- Joseph McFadden, Double Bass
- Elisabeth Remy Johnson, Harp
- Mary Akerman, Classical Guitar

## Voice
- Stephanie Adrian
- Jessica Jones
- Eileen Moremen
- Oral Moses
- Leah Partridge
- Valerie Walters
- Todd Wedge
- Jana Young

## Piano
- Judith Cole, Collaborative Piano
- Julie Coucheron
- Robert Henry
- John Marsh, Class Piano
- Soohyun Yun

## Jazz
- Justin Chesarek, Jazz Percussion
- Wes Funderburk, Jazz Trombone, Jazz Ensembles
- Tyrone Jackson, Jazz Piano
- Marc Miller, Jazz Bass
- Sam Skelton, Jazz Ensembles
- Rob Opitz, Jazz Trumpet
- Trey Wright, Jazz Guitar, Jazz Combos

## Ensembles & Conductors
- Leslie J. Blackwell, Choral Activities
- Alison Mann, Choral Activities
- Cory Meals, University Band, Marching Band
- Oral Moses, Gospel Choir
- Eileen Moremen, Opera
- Nathaniel F. Parker, Symphony Orchestra
- Christopher Thibdeau, Philharmonic Orchestra
- Debra Traficante, Wind Symphony, Marching Band
- David T. Kehler, Wind Ensemble

## School of Music Staff
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## Ensembles in Residence
- Atlanta Percussion Trio
- KSU Faculty Jazz Parliament
- Georgia Youth Symphony Orchestra and Chorus
- KSU Faculty Chamber Players
- KSU Faculty String Trio
- KSU Community and Alumni Choir
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!

Stephen W. Plate, DMA
Director
KSU School of Music

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