Non-degree Recital

Emily Bateman, mezzo-soprano
Sherri Barrett, piano

Saturday, May 13, 2017 at 6 pm
Music Building Recital Hall
One-hundred Fifty-third Concert of the 2016-17 Concert Season
program

I.
HENRY PURCELL (1659 –1695)
If music be the food of love (Heveningham)
I’ll sail upon the Dogstar (D’Urfey)

II.
ROBERT SCHUMANN (1810–1856)
Widmung (Rückert)
ALBAN BERG (188 –1935)
Dem Schmerz sein Recht (Hebbel)
HUGO WOLF (1860–1903)
In dem Schatten meiner Locken (Heyse)

III.
BENJAMIN GODARD (1849 –1895)
Te souviens-tu (Godard)
FRANCIS POULENC (1899 –1963)
Fleurs (de Vilmorin)
CLAUDE DEBUSSY (1862 –1903)
Mandoline (Verlaine)

IV.
WOLFGANG A. MOZART (1756 –1791)
Deh per questo istante solo (Mazzolà)
from La Clemenza di Tito

V.
RICHARD PEARSON THOMAS (b. 1957)
I never saw a Moor (Dickinson)
IAN HIGGINSON (b.1959)
Fear no more the heat o’ the sun (Shakespeare)
RICKY IAN GORDON (b. 1956)
A horse with wings (Gordon)
WILLIAM BOLCOM (b. 1938)
Amor (Bolcom)

This recital is presented in partial fulfillment of requirements for the degree
Music Minor.
Ms. Bateman studies voice with Valerie Walters-Gold.
If music be the food of love | Henry Purcell
I'll sail upon the Dogstar

Henry Purcell (1659-1695) was a composer of the Baroque style and one of England’s most famed composers. After his father’s death in 1664, Purcell was given to the care of his uncle Thomas Purcell, a musician himself, and was encouraged to pursue his compositional talents which displayed themselves as early as age nine. His early career was spent largely composing for the church, and in 1679, Purcell was appointed organist of the Westminster Abbey. Purcell went on to compose sacred music, secular music, and music for the stage. “If music be the food of love,” composed in 1690, has often been mistakenly attributed to Shakespeare as the first line is borrowed from Shakespeare’s Twelfth Night. In actuality, it is a setting of text by Colonel Henry Heveningham. The text of Shakespeare differs starkly from that of Heveningham, imploring that the song of love be played until he may be sick of it and cured of love’s condition. Heveningham’s text, however, implores for just the opposite, seeking love’s song until he might be “filled with joy.” It was originally composed for voice and harpsichord but has also been arranged for mixed choir. “I’ll sail upon the Dogstar” is a setting of text to music from Thomas D’Urfey’s A Fool’s Preferment and depicts a deposed king who, having lost control of his reign, has been driven to insanity. Madness was a popular theme for stage composition in Purcell’s time, a theme which he utilized frequently in art song and opera composition.

Widmung | Robert Schumann

Robert Schumann (1810-1856) was one of the most renowned German composers of the Romantic period. Originally a student of law, Schumann abandoned his studies in 1828 to pursue music after meeting the celebrated poet Heinrich Heine. Schumann wrote to his mother shortly after the experience, "My whole life has been a struggle between Poetry and Prose, or call it Music and Law." Schumann continued to marry music with poetry, setting music to the text of many prominent composers of the day; Rückert, Goethe, and Heine. 1840, which would become known as Schumann’s “year of song,” saw the composition of 150 lieder, almost all of whose lyrics were words of lauded poets. Widmung was composed in that same year as a part of a collection of twenty-six lieder entitled Myrthen. These songs were inspired by his beloved wife Clara Schumann, who was known to be the motivation for much of Schumann’s composition.

Dem Schmerz sein Recht | Alban Berg

Alban Berg (1885–1935), student of the infamous twelve-tone composer Arnold Schoenberg, was a musician of the Second Viennese School. Though greatly influenced by serialism associated with the Second Viennese
School, Berg has been described as “one between Schoenberg and Wagner,” his music maintaining a discordant melodicism that permeates serialism with Romanticism. This description holds true of Berg’s *Vier Gesänge* (Four Songs), especially the first song, *Dem Schmerz Sein Recht*. The lyricism and text painting of the piece create an intimate, poignant experience between the performer and listener. However, his early works, such as the *Vier Gesänge*, were met with much criticism. The premiere of his *Altenberg-Lieder* in 1913 was even met with rioting, an event that would lead Berg to abandon his musical pursuits for many years. Later, Berg would return to composition and turn his focus to larger works including the well-known operas *Wozzeck* (1922) and *Lulu* (completed and premiered posthumously), with both receiving high acclaim. Berg lived the rest of his life in Vienna where he was met with burgeoning anti-Semitism and, while not Jewish himself, lost much of his income due to the inextricable association with Schoenberg. The Nazi Party soon placed his work on the list of degenerate music, and his music was banned from performance in Germany. Berg lived in semi-isolation until his death on Christmas Eve 1935 at the age of 50.

**In dem Schatten meiner Locken**  |  Hugo Wolf

Hugo Wolf (1860-1903) was an Austrian composer of the late Romantic era. Born in present-day Slovenia, Wolf followed both the Romantic tradition as well as the conventions of the Second Viennese School which drew heavily from the dramatic musical trends of Richard Wagner. Wolf showed a propensity for musical performance and composition as early as age four and, after being dismissed from his first secondary school for failure to show interest in subjects outside of music, he began studies at the Vienna Conservatory. His life as a composer would show sporadic bursts of creativity due to mental illness as a result of syphilis. Such a period occurred during 1888-1889, in which Wolf composed one of his most famous collections, *Spanisches Liederbuch*. *In dem Schatten meiner Locken* comes from this collection and was the only piece of the collection to be orchestrated by Wolf himself, which he included in his comic opera *Der Corregidor*.

**Te souviens-tu**  |  Benjamin Godard

Benjamin Godard (1849-1895) was a French composer and violinist of Jewish heritage. A musician of the Romantic era, Godard was best known for his “salon” music, or pieces that were to be performed for a small, intimate audience usually in the comfort of the home. Despite his reputation as a salon composer, Godard was a prolific musician, composing eight operas, three symphonies, two piano concertos, four sonatas for violin and piano, and countless other orchestral works. He also composed more than a hundred songs, including *Te souviens-tu*, whose text he also wrote. The piece is light and romantic, perfect for salon performance.
**Fleurs** | Francis Poulenc

Francis Poulenc (1899-1963), a French composer of the neo-classical style in Paris just before the turn of the century, showed an early interest in music facilitated by his mother, who was also a musician and pianist. This pursuit was somewhat stifled by his father who was a devout Roman Catholic and hoped that Poulenc would continue the family’s pharmaceutical company. For many years, Poulenc rejected his father’s views and continued with his musical instruction. Poulenc served as a conscript in the last year of the First World War and the year following. This experience as well as the heightening tensions in Europe following the war shaped Poulenc’s composition; his works became increasingly serious, rejecting the emotional style of Romanticism and relying on harmonic textures with simple melodies. The musical scholar Yvonne Gouverné said of Poulenc, “With Poulenc, the melodic line matches the text so well that it seems in some way to complete it…nobody has better crafted a phrase than Poulenc, highlighting the colour of the words.” In the 1930’s, Poulenc renewed his commitment to the Catholic Church and with this commitment, he furthered his practice of composing solemn but stunning works. In 1939, he composed a set of six songs, *Fiançailles pour rire* (Light-Hearted Betrothal), of which *Fleurs* is the last and only one of two in a major key. This year would bring the Second World War to France. Poulenc was a major composer of French resistance to the Nazi Party, setting French resistance poetry to music. He was a founding member of the Front National pour musique, of whom many of the founding musicians were banned from performance, such as Milhaud and Hindemith. Fortunately, Poulenc was allowed to compose and perform. He continued composing until his death in 1963.

**Mandoline** | Claude Debussy

Claude Debussy (1862-1918) was a French composer strongly associated with Impressionist music, though he disliked the term. He is known for utilizing dissonances without traditional resolution, manipulating chordal structures in a way unique to Debussy. Though Debussy rejected the term “impressionist,” he most often composed to create musical representation of a natural scene. Debussy stated, “I have made mysterious Nature my religion... and my hands unconsciously assume an attitude of adoration. ... To feel the supreme and moving beauty of the spectacle to which Nature invites her ephemeral guests! ... that is what I call prayer.” Debussy, despite the prevalent serenity of his compositions, led a somewhat scandalous life. At eighteen, he began an eight-year affair with Marie-Blanche Vasnier, the wife of a Parisian civil servant. It was during this time that *Mandoline* was composed and dedicated to Vasnier. Though the affair ended in 1884 when Debussy began a residency in Rome, he continued to dedicate many of his works to her.
Deh per questo istante solo | W. A. Mozart
from La Clemenza di Tito

Wolfgang Amadeus Mozart (1756-1791), a prolific composer of the Classical Era, is arguably the most well-known composer of all time. A child prodigy, Mozart began composing at age five, composed his first symphony at eight, received his first opera commission at fourteen, was employed by the ruler of Salzburg by seventeen, and had many other early successes that his contemporaries would only achieved over a lifetime.

La Clemenza di Tito was an opera seria composed in the last year of Mozart’s life. It was commissioned by the impresario Domenico Guardasoni for the coronation of Leopold II, Holy Roman Empire, as the King of Bohemia. Guardasoni first approached Mozart's notorious rival Salieri to compose the opera, but Salieri declined as he was busy with many other commissioned works. Mozart agreed to set the opera readily as the fee for the opera was twice the fee of the payment for operas in Vienna. The original libretto was written by Metastasio and had been set by nearly forty composers including Caldera, Gluck, and others. Mozart, however, chose to set to music the adaptation by Mazzolà which combined the three acts of Metastasio’s work and kept none of the original text for the arias. Mozart composed the work in a very short time (the shortest proposed timeline is a mere eighteen days), just in time for the coronation. The earliest biographer of Mozart, Niemetschek, proposed that much of the secco recitatives were composed by Mozart's pupil, Franz Xaver Süssmayr. This claim is now held by many scholars of Mozart as none of Mozart's secco recitativ are in his autograph.

“Deh per questo istante solo” is sung in the second act by Sesto, friend and servant to the emperor Tito (Titus). Vitellia, daughter of the deposed emperor Vittelius, plots the death of Tito who not only took the throne from her father, but also spurned the advances of love-sick Vitellia. Sesto, tricked by the scheming Vitellia, has attempted an assassination of Tito in order to win the favor of Vitellia with whom Sesto has fallen madly in love. Overcome with grief and guilt after a failed assassination attempt, Sesto places himself before Tito to confess his horrible sin and beg forgiveness.

I never saw a Moor | Richard Pearson Thomas

Richard Pearson Thomas (b. 1957) is an award-winning American composer and pianist. His works have been performed on almost every major American stage including the Kennedy Center, Carnegie Hall, and the Lincoln Center as well as by notable performers with the Boston Pops, Houston Grand Opera, Manhattan Chamber Orchestra and others. He is hailed both on the concert and theater stage, composing music within a wide array of forms including opera, musicals, and solo vocal repertoire. I never saw a Moor, a setting of the Emily Dickinson poem of the same title, has become a staple of contemporary classical repertoire.
Fear no more the heat o’ the sun  |  Ian Higginson

Ian Higginson (b. 1959), famed English composer, organist, accompanist, and conductor, made his musical debut in the prestigious position of Organist to the Cathedral Singers of Christ Church, Oxford. Higginson’s music and conducting has garnered acclaim in both the United Kingdom and United States, and he is currently conductor of seven major choruses including the Jubilate Chamber Chorus and Cheltenham Choral Society. Higginson’s compositions have also gained international acclaim. The composer John Rutter said of Higginson: “[he] is a composer not afraid to write a simple unaffected melody that choirs will find rewarding to sing.” Fear no more the heat o’ the sun borrows its texts from the Shakespeare play Cymbeline. It is a song performed by Guiderius and Arviragus, the lost sons of the Roman vassal king to Britain, Cymbeline. In this act, they have just killed Cloten, the queen’s son who had plotted to kill them in order to secure the throne for himself. The text, though facetious in the play, takes a somber pretense in this composition, moving through a simple melody in E minor.

A horse with wings  |  Ricky Ian Gordon

Ricky Ian Gordon (b. 1956) is an American composer largely influenced by the styles of cabaret and musical theater. Gordon was largely inspired to compose after the death of his partner from AIDS. This was most notably epitomized in the song cycle Green Sneakers for Baritone, String Quartet, Empty Chair and Piano which the New York Times described as “a significant contribution to the culture sprung from the AIDS crisis.” Gordon used the words “sex, longing, and loss” to describe the essence of his works in a 2002 interview with playwright Richard Nelson. The New York Times responded to this description in a review of Gordon’s music based on the text of Langston Hughes, stating, “Sex, longing and loss? Yes, you could feel them, but they were undercurrents in a concert whose overriding mood was one of joy.” Gordon continued to compose operas, musicals, and song cycles, including an album entitled A Horse with Wings in which he sang a collection of his own art songs. Tonight’s piece of the same name encompasses much of Gordon’s sense of longing or perhaps more than that, of an overriding mood of joy.

Amor  |  William Bolcom

William Bolcom (b. 1938) is a National Medal of Arts, Pulitzer Prize, and Grammy Award-winning American composer from Seattle, Washington. Bolcom showed signs of prodigy at the young age of eleven whilst studying composition privately with famed composers George Fredrick McKay and John Varrall at the University of Washington and pianist Madame Berthe Poncy Jacobson. Bolcom eventually joined the faculty of University of Michigan’s School of Music in 1973 in which he continued to distinguish himself as both a composer and pianist. During this time, Bolcom began
collaborations with his wife, mezzo soprano Joan Morris, on his famed Cabaret songs, the first of which was released in 1978. In *Cabaret Songs, Vol. I*, Bolcom joined his composition with the poetry of longtime colleague and friend Arnold Weinstein, invoking the long-standing tradition of German Cabaret. Seeking influence from Kurt Weill to Franz Schuburt, the pair created a collection of rhetoric driven, sophisticated, yet organic songs that, in their unpredictability and almost whimsical nature, continues to be used in vocal recitals and theatrical performances. “Amor” embodies this essence with its playful and mischievous melody.

**about the artist**

Emily Bateman is both an English major and Music minor at Kennesaw State University. Her earliest and fondest memories are singing old show tunes with her grandmother, a love which she has carried throughout her studies. Her time at Kennesaw State has afforded her many opportunities, such as starring in operas such as *The Three Hermits* as Sister Miriam, as Idamante in an adaptation of Mozart’s *Idomeneo*, as well as the Third Lady in adaptations of Mozart’s *Die Zauberflöte*, and in the title role in scenes from Rossini’s *Cenerentola*. She has also sung in Kennesaw State University’s premiere Chamber Choir. Emily studied and performed opera in Verona, Italy through the summer intensive OperaViva!, a premier opera program which accepts only twenty participants nationally. Emily had the opportunity to perform Handel’s *Messiah* with the Kennesaw State University Orchestra and serves as a choral scholar in Norman MacKenzie’s Trinity Choral Scholar Program where she has sung as a soloist in Schubert’s *Mass in C*. After graduation, Emily plans to audition for various graduate programs to further her study in music. She also aspires to lead her own choir and conduct sacred music.