

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

*Faculty Recital*

**Todd Wedge, tenor**  
**with guest artist Brian Thorsett**

present

*"Too Much Tenor"*

Erika Tazawa, piano



Tuesday, January 16, 2018 at 8 pm  
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
Seventy-second Concert of the 2017-18 Concert Season

# program

## **"Too Much Tenor"**

CLAUDIO MONTEVERDI (1576–1643)

***"Zefiro Torna"***

FOUR FOLK SONGS

STEVEN MARK KOHN (b. 1957)

***Ten Thousand Miles***

BENJAMIN BRITTEN (1913–1976)

***The Stream in the Valley***

KENNETH FRAZELLE (b. 1955)

***Charmin Birdie***

STEVEN MARK KOHN

***The Drunken Old Fool***

CECIL ARMSTRONG GIBBS (1889–1960)

***Silver***

***Song of Shadows***

***The Fields are Full***

W. A. MOZART (1756–1791)

***"Misero! O sogno...Aura che intorno spiri," K. 431***

HENRI DUPARC (1848–1933)

***Sérénade***

***Soupir***

***Lamento***

DARON HAGEN (b. 1961)

from *MULDOON SONGS*

***Waking Father***

***Thrush***

***Blemish***

***Mink***

***Holy Thursday***

# text and translations

## "Zefiro Torna"

*Zefiro torna e di soavi accenti  
l'aer fa grato e 'il pié discioglie a  
l'onde  
e, mormoranda tra le verdi fronde,  
fa danzar al bel suon su'l prato i fiori.  
Inghirlandato il crin Fillide e Clori  
note temprando lor care e gioconde;  
e da monti e da valli ime e profund  
raddoppian l'armonia gli antri canori.  
Sorge più vaga in ciel l'aurora, e'l  
sole,  
sparge più luci d'or; più puro argento  
fregia di Teti il bel ceruleo manto.  
Sol io, per selve abbandonate e sole,  
l'ardor di due begli occhi e'l mio  
tormento,  
come vuol mia ventura, hor piango  
hor canto.*

## Sérénade

*Si j'étais, ô mon amoureuse,  
La brise au souffle parfumé,  
Pour frôler ta bouche rieuse,  
  
Je viendrais craintif et charmé.*

*Si j'étais l'abeille qui vole,  
Ou le papillon séducteur,*

Return O Zephyr, and with gentle  
motion  
Make pleasant the air and scatter the  
grasses in waves  
And murmuring among the green  
branches,  
Make the flowers in the field dance to  
your sweet sound.  
Crown with a garland the heads of  
Phylla and Chloris  
With notes tempered by love and joy;  
From mountains and valleys high and  
deep  
And sonorous caves that echo in  
harmony.  
The dawn rises eagerly into the  
heavens and the sun,  
Scatters rays of gold; and of the  
purest silver  
Like embroidery on the cerulean  
mantle of Thetis.  
But I, in abandoned forests, am  
alone.  
The ardour of two beautiful eyes is  
my torment,  
As my Fate wills it, now I weep, now  
I sing.

## Serenade

If I were, o my love,  
The breeze of a perfumed breath,  
Brushing against your cheerful  
mouth,  
I would become timid and charmed.

If I were the bee that flew,  
Or the seductive butterfly,

*Tu ne me verrais pas, frivole,  
Te quitter pour une autre fleur.*

*Si j'étais la rose charmante  
Que ta main place sur ton coeur,*

*Si près de toi toute tremblante  
Je me fanerais de bonheur.*

*Mais en vain je cherche à te plaire,  
J'ai beau gémir et soupirer.  
Je suis homme, et que puis-je faire?  
T'aimer... Te le dire ... Et pleurer!*

### **Soupir**

*Ne jamais la voir ni l'entendre,  
Ne jamais tout haut la nommer,  
Mais, fidèle, toujours l'attendre,  
Toujours l'aimer!*

*Ouvrir les bras, et, las d'attendre,  
Sur la néant les refermer!  
Mais encor, toujours les lui tendre  
Toujours l'aimer.*

*Ah! ne pouvoir que les lui tendre  
Et dans les pleurs se consumer,  
Mais ces pleurs toujours les  
répandre,  
Toujours l'aimer...*

*Ne jamais la voir ni l'entendre,  
Ne jamais tout haut la nommer,  
Mais d'un amour toujours plus  
tendre,  
toujours, l'aimer!*

You would not see me, frivolous,  
Leave you for another flower.

If I were the charming rose  
Which your hand placed on your  
heart,  
So near to you, all trembling,  
I would faint with happiness.

But in vain I seek to please you,  
I quite moan and sigh.  
I am a man, and what can I do?  
Love you . . . tell you so . . . and cry!

### **Sigh**

Never to see or hear her,  
never to name her aloud,  
but faithfully always to wait for her  
and love her!

To open my arms and, tired of  
waiting,  
to close them on nothing!  
but still always to stretch them out  
to her  
and to love her.

To only be able to stretch them out  
to her  
and then to be consumed in tears,  
but always to shed these tears,  
always to love her.

Never to see or hear her,  
never to name her aloud,  
but with a love that grows ever more  
tender,  
always to love her. Always!

## **Lamento**

*Connaissez-vous la blanche tombe,  
Où flotte avec un son plaintif  
L'ombre d'un if?  
Sur l'if une pâle colombe,  
Triste et seule au soleil couchant,  
Chante son chant.*

*On dirait que l'âme éveillée*

*Pleure sous terre à l'unisson  
De la chanson,  
Et du malheur d'être oubliée*

*Se plaint dans un roucoulement  
Bien doucement.*

*Ah! jamais plus près de la tombe,  
Je n'irai, quand descend le soir  
Au manteau noir,  
Écouter la pâle colombe  
Chanter sur la branche de l'if  
Son chant plaintif.*

## **Lament**

Do you know the white tomb,  
Where floats with plaintive sound  
The shadow of a yew?  
On the yew a pale dove,  
Sad and alone under the setting sun,  
Sings its song.

One would say that an awakened  
soul  
Is weeping under the earth in unison  
With this song,  
And from the misfortune of being  
forgotten  
Moans its sorrow in a cooing  
Quite soft.

Oh! never again near the tomb,  
Shall I go, when night lets fall  
Its black mantle,  
To hear the pale dove  
Sing on the limb of the yew  
Its plaintive song.

# biographies

BRIAN THORSETT, *tenor*

**B**rian Thorsett, hailed as “a strikingly gifted tenor, with a deeply moving, unblemished voice” (*sfmusicjournal.com*), excels in opera, oratorio and recital across the world. He has been seen and heard across the US and Europe in over 100 roles and a fosters a stylistically diversified oratorio repertoire of over 250 works. An avid recitalist, Brian is closely associated with expanding the vocal-chamber genre and has premiered over 100 works, including those of David Conte, Ian Venables, Shinji Eshima, Stacy Garrop, Scott Gendel, Gordon Getty, Brian Holmes, Eric Choate, Joseph Stillwell, Gregory Zavracky, Michel Bosc and Peter Josheff. His recordings include *Transpire* (works of Daron Hagen), two song cycles on David Conte’s forthcoming vocal album, *Remembering the Voice*

of *Firestone* and several as a member of the award winning Philharmonia Baroque Chorale. Brian has also been heard in commercials and movies as the voice for SoundIron's library *Voice of Rapture: Tenor*. He is a graduate of San Francisco Opera's Merola Program, Glimmerglass Opera's Young American Artist program, American Bach Soloists' Academy, the Britten-Pears Young Artist Programme and Music Academy of the West. Brian is currently Assistant Professor of Voice and Opera at Virginia Tech's School of Performing Arts.

TODD WEDGE, *tenor*

**T**odd Wedge received his Bachelor of Music degree from the Oberlin Conservatory of Music and furthered his studies with a Master of Music in Vocal Performance and Literature from the Northwestern University Bienen School of Music. In 2015, Mr. Wedge was invited to join the voice faculty at Kennesaw State University where he is currently an Assistant Professor of Voice.

Prior to this appointment, Mr. Wedge was the Director of the Vocal Music Department at the Ruth Asawa San Francisco School of the Arts - a public arts magnet school that specializes in pre-conservatory curriculum for both classical voice and musical theater. He has been the fortunate recipient of awards from the Friends of Austria Lieder Competition, American Opera Society, Bel Canto Society, and the Loretta Kearns Award for Excellence in Music Education. In 2013, Mr. Wedge was selected by the *San Francisco Classical Voice* as "Music Educator of the Year," which led to a nomination for the GRAMMY foundation "Music Educator of the Year" - for which he was a semi-finalist. In 2014, Mr. Wedge was nominated for the San Francisco Mayor's "Teacher of the Year Award" and was selected to be a National Endowment for the Humanities Summer Scholar in Vienna, Austria, where he focused his research on the operas of W. A. Mozart. Mr. Wedge is frequently featured as the tenor soloist in the oratorio works of Handel, Haydn, Mendelssohn, Bach, and Mozart, while also maintaining a robust recital schedule.

Mr. Wedge was a young artist with the Chicago Opera Theater while also serving on the faculty at the University of Notre Dame School of Music and St. Xavier University, where he taught studio voice and vocal pedagogy. Shortly thereafter, he was invited to join the GRAMMY award-winning men's ensemble, Chanticleer. Over the course of these three life-changing years, Mr. Wedge helped bring audiences to their feet in over 200 cities and 13

different countries in some of the world's most prestigious concert halls. In addition to the rigorous touring schedule, Mr. Wedge also spent considerable time in the recording studio and can be heard on the following albums: *And on Earth, Peace: A Chanticleer Mass*; *Let it Snow*; *The Best of Chanticleer*; *A Chanticleer Christmas*; *The Mission Road-Our Journey Back*; (DVD & CD), and *The Singing Life* (DVD).

Mr. Wedge currently maintains a private vocal studio in Atlanta, GA, and is frequently seen as a recitalist, guest conductor, lecturer, and clinician in the Bay Area. He is a member of The Voice Foundation, NATS, NAfME, and ACDA.

ERIKA TAZAWA, *piano*

**E**rika Tazawa, pianist, hailed as “a superb collaborator, boldly undertaking the demanding keyboard parts with boundless technique, dynamic range, and expressive understanding” by *American Record Guide*, has captured audiences internationally.

Winner of the prestigious Beverly Hills National Auditions in 2013, Tazawa is quickly gaining recognition as a versatile collaborative artist. Her performances, with repertoire ranging from traditional chamber music to experimental new music, have been featured in radio programs such as *BBC London*, *National Public Radio's Performance Today*, and *WSKG New York*. In the field of vocal accompanying and opera, Tazawa serves as a répétiteur for the Opera Studio of AIMS in Graz, Austria, actively engages in projects with the Atlanta Opera, and has accompanied masterclasses of artists such as Barbara Bonney, Linda Watson, Stephanie Blythe, and Sherrill Milnes. A 2016 Stern Fellow, Erika completed her residency at SongFest in Los Angeles, collaborating with the leading American composers of art songs including Jake Heggie and Libby Larsen.

A passionate advocate of new works, her first solo album *Rhythm of Silence*, featuring 21st century piano music from the US, Italy and Netherlands, was released in January 2016 through Belarca, distributed internationally by Naxos Records. The recording has been featured on Gramophone UK: Gramophone Awards 2016 as "such intelligent programme-building and committed performances warrant serious attention and exposure."

Currently located in Atlanta, she is on faculty at Kennesaw State University and serves as the Principal Coach of Georgia State University Opera Theater.

# about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.

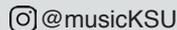
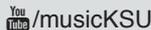
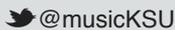
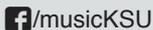
We would love to have you join us the weekend of October 7th-8th. We will have an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we will officially launch our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.

I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!

A handwritten signature in black ink that reads "Stephen W. Plate".

Stephen W. Plate, DMA  
Director, KSU School of Music

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