

SCHOOL of MUSIC

Where PASSION is *heard*

Senior Recital

Brandon Cali, *tenor*

Eric Jenkins, *piano*

Sunday, November 1, 2020 | 2:30 PM

Presented virtually from Morgan Concert Hall of the Bailey Performance Center

This recital is presented in partial fulfillment of requirements for the degree

Bachelor of Music in Music Education.

Mr. Cali studies voice with Prof. Jana Young.

PROGRAM

I

Per pieta bell'idol mio

Vincenzo Bellini
(1801-1835)

Where're you walk
from *Semele*

G. F. Handel
(1685-1759)

I'll sail upon the Dog-star

Henry Purcell
(1659-1695)

II

Selected Pieces from *Die schöne Müllerin*
#4. *Danksagung an den Bach*
#5. *Am Feierabend*
#6. *Der Neugierige*
#11. *Mein*

Franz Schubert
(1797-1828)

III

Adieu

Gabriel Faure
(1845-1924)

Chanson de l'adieu

Paolo Tosti
(1846-1916)

L'absent

Charles Gounod
(1846-1916)

IV

The Rovin' Gambler

John Jacob Niles
(1892-1980)

Richard Cory

John Duke
(1899-1984)

Love's Lament

Michael Head
(1872-1958)



SCHOOL of MUSIC

Where PASSION is *heard*

PROGRAM NOTES

Vincenzo Bellini

1801-1835

Vincenzo Bellini was an Italian born composer who was most famous for his operatic compositions as well as his ariettas. He rose to fame with his composition *Bianca e Fernando*, which was composed for the Naples opera house (Gorlinski). He would continue to write pieces of music to the poetry of multiple poets such as Felice Romani, Pietro Metastasio, and even William Shakespeare.

The piece “Per pietà bell'idol mio” is an arietta whose words were written by famous librettist, Pietro Metastasio, who was a highly regarded Italian poet who lived during the 18th century. The text Metastasio wrote pairs beautifully with the ideals of clarity, elegance, and close relation of words and music that Bellini set out to demonstrate in his works.

“Per pietà bell'idol mio

Per pietà, bell'idol mio,
non mi dir ch'io sono ingrato;
infelice e sventurato
abbastanza il Ciel mi fa.

Se fedele a te son io,
se mi struggo ai tuoi bei lumi,
sallo amor, lo sanno i Numi
il mio core, il tuo lo sa.

For pity's sake, my beautiful idol
do not tell me that I am ungrateful;
unhappy and unfortunate enough
has heaven made me.

That I am faithful to you,
that I languish under your bright gaze,
Love knows, the gods know,
my heart [knows], and yours knows.



SCHOOL of MUSIC

Where PASSION is *heard*

George Friedric Handel

1685-1759

Handel was a German born composer and keyboardist known particularly for composing pieces of music during the baroque era. When looking at Handel's work you are able to see influences from Italian, German and English composers of the time. The bulk of his pieces are primarily vocal works from operas and oratorios.

The work Semele, from which this piece was taken, tells the tale of a woman named Semele as she deals with the squabbles of the Gods, for she is in love with Jupiter who is already betrothed to Juno. This piece portrays Jupiter telling Semele that the palace he has built for her is complete paradise and that she should join him.

"Where'er you walk"

Where'er you walk

Cool gales shall fan the glade

Trees where you sit

shall crowd into a shade

Trees where you sit

shall crowd into a shade

Where'er you tread

the blushing flowers shall rise

and all things flourish

and all things flourish

Where'er you turn your eyes



SCHOOL of MUSIC

Where PASSION is *heard*

Henry Purcell

1659-1695

Purcell was a composer from England whose work consisted of mostly vocal music. He wrote musical dramas, operas, and pieces commissioned by churches. He showed mastery over musical composition and by 1683 12 of his pieces were published with a dedication to King Charles II.

This piece is from “A fool’s preferment” which is a comedy that follows a dim Frenchman in his ambitions to become a great courtier. The story progresses with the protagonist’s wife convincing him that the King of France has promoted him multiple times in quick succession, yet this seeming escalation in societal standing is juxtaposed with an equally quick decline in wealth, forcing him to go into hiding as to not be seen as a poor noble.

I’ll sail upon the Dog Star

I’ll sail upon the Dog Star,

And then pursue the morning,

I’ll chase the moon 'till it be noon,

But I’ll make her leave her horning.

I’ll climb the frosty mountain,

And there I’ll coin the weather;

I’ll tear the rainbow from the sky,

And tie both ends together.

The stars pluck from their orbs, too,

And crowd them in my budget!

And whether I’m a roaring boy,

Let all the nations judge it.



SCHOOL of MUSIC

Where PASSION is *heard*

Franz Schubert

1797-1828

Franz Schubert was a composer from Austria who, despite living a very short life, was able to compose over 600 pieces of chamber music and German lieder, German art songs utilizing voice and piano. He had an affinity for vocal music and most of his works are primarily vocal works.

Schubert composed “Die schöne Müllerin” in 1823 and Wilhelm Müller wrote the poetry to the cycle. Müller was a German poet who not only wrote the poetry for this song cycle but also for “Winterreise,” another song cycle composed by Schubert.

IV: Danksagung an den Bach

War es also gemeint,

Mein rauschender Freund,

Dein Singen, dein Klingen,

War es also gemeint?

„Zur Müllerin hin!“

So lautet der Sinn.

Gelt, hab’ ich’s verstanden?

„Zur Müllerin hin!“

Hat sie dich geschickt?

Oder hast mich berückt?

Das möcht’ ich noch wissen,

Ob sie dich geschickt.

Nun wie’s auch mag sein,

Ich gebe mich drein:

Was ich such’, hab’ ich funden,

Wie’s immer mag sein.

Nach Arbeit ich frug,

Nun hab’ ich genug,

Für die Hände, für’s Herze

Vollauf genug!

Is this what you meant,

my babbling friend?

Your singing, your murmuring –

is this what you meant?

‘To the maid of the mill!’

This is your meaning;

have I understood you?

‘To the maid of the mill!’

Did she send you,

or have you entranced me?

I should like to know this, too:

did she send you?

However it may be,

I yield to my fate:

what I sought I have found,

however it may be.

I asked for work;

now I have enough

for hands and heart;

enough, and more besides.



KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS
School of Music

SCHOOL of MUSIC

Where PASSION is *heard*

V: Am Feierabend

Hätt' ich tausend

Arme zu rühren!

Könnt' ich brausend

Die Räder führen!

Könnt' ich wehen

Durch alle Haine!

Könnt' ich drehen

Alle Steine!

Dass die schöne Müllerin

Merkte meinen treuen Sinn!

Ach, wie ist mein Arm so schwach!

Was ich hebe, was ich trage,

Was ich schneide, was ich schlage,

Jeder Knappe tut mir's nach.

Und da sitz' ich in der grossen Runde,

In der stillen kühlen Feierstunde,

Und der Meister sagt zu Allen:

„Euer Werk hat mir gefallen;“

Und das liebe Mädchen sagt

Allen eine gute Nacht.

If only I had a thousand

arms to wield!

If only I could drive

the rushing wheels!

If only I could blow like the wind

through every wood,

and turn

every millstone,

so that the fair maid of the mill

would see my true love.

Ah, how weak my arm is!

What I lift and carry,

what I cut and hammer –

any apprentice could do the same.

And there I sit with them, in a circle,

in the quiet, cool hour after work,

and the master says to us all:

'I am pleased with your work.'

And the sweet maid

bids us all goodnight.



SCHOOL of MUSIC

Where PASSION is *heard*

VI: Der Neugierige

Ich frage keine Blume,
Ich frage keinen Stern,
Sie können mir alle nicht sagen,
Was ich erfür' so gern.
Ich bin ja auch kein Gärtner,
Die Sterne stehn zu hoch;
Mein Bächlein will ich fragen,
Ob mich mein Herz belog.
O Bächlein meiner Liebe,
Wie bist du heut' so stumm!
Will ja nur Eines wissen,
Ein Wörtchen um und um.
Ja, heisst das eine Wörtchen,
Das andre heisset Nein,
Die beiden Wörtchen schliessen
Die ganze Welt mir ein.
O Bächlein meiner Liebe,
Was bist du wunderlich!
Will's ja nicht weiter sagen,
Sag', Bächlein, liebt sie mich?

I ask no flower,
I ask no star;
none of them can tell me
what I would so dearly like to hear.
For I am no gardener,
and the stars are too high;
I will ask my little brook
if my heart has lied to me.
O brook of my love,
how silent you are today!
I wish to know just one thing,
one small word, over and over again.
One word is 'yes',
the other is 'no';
these two words contain for me
the whole world.
O brook of my love,
how strange you are.
I will tell no one else:
say, brook, does she love me?



SCHOOL of MUSIC

Where PASSION is *heard*

XI: Mein!

Bächlein, lass dein Rauschen sein!

Räder, stellt eur Brausen ein!

All' ihr muntern Waldvögeln,

Gross und klein,

Endet eure Melodein!

Durch den Hain

Aus und ein

Schalle heut' ein Reim allein:

Die geliebte Müllerin ist mein!

Mein!

Frühling, sind das alle deine Blümelein?

Sonne, hast du keinen hellern Schein?

Ach, so muss ich ganz allein,

Mit dem seligen Worte mein,

Unverstanden in der weiten Schöpfung sein.

Brook, cease your babbling!

Wheels, stop your roaring!

All you merry wood-birds

great and small,

end your warbling!

Throughout the wood,

within it and beyond,

let one rhyme alone ring out today:

my beloved, the maid of the mill, is mine!

Mine!

Spring, are these all of your flowers?

Sun, do you have no brighter light?

Ah, then I must remain all alone

with that blissful word of mine,

understood nowhere in the whole of creation.



SCHOOL of MUSIC

Where PASSION is *heard*

Gabriel Fauré

1845-1924

Gabriel was a French born composer, pianist, organist, and teacher. Fauré seldom had time to compose so in his off time, he would escape into the wilderness to a countryside cabin where he would spend days to himself writing music. This was a common practice among many artists of Faure's time.

Charles Grandmougin, French poet and author, wrote the words for this piece of music. Grandmougin's writing uses imagery of nature and the outdoors which resonates with the ideals of escapism which were prominent during the time of Grandmougin and Fauré.

Adieu

Comme tout meurt vite, la rose décroît,
Et les frais manteaux diaprés des prés;
Les longs soupirs, les bien-aimées, fumées!
On voit dans ce monde léger changer
Plus vite que les flots des grèves, nos rêves,
Plus vite que le givre en fleurs, nos cœurs!
À vous l'on se croyait fidèle, cruelle,
Mais hélas! les plus longs amours sont courts!
Et je dis en quittant vos charmes, sans larmes,
Presqu'au moment de mon aveu, Adieu!

How swiftly all things die, the rose in bloom,
And the cool dappled mantle of the meadows;
Long-drawn sighs, loved ones, all smoke!
In this fickle world we see our dreams
Change more swiftly than waves on the shore,
Our hearts change more swiftly than frosted flowers!
To you I thought I would be faithful, cruel one,
But alas! the longest loves are short!
And I say, taking leave of your charms, without tears,
Almost at the moment of my avowal, Farewell!



SCHOOL of MUSIC

Where PASSION is *heard*

Paolo Tosti

1846-1916

Tosti was an Italian born composer, singer, and teacher. He has a large catalogue of vocal chamber music which has since been catalogued into 14 different volumes. He met great success in his field and even taught music lessons to Queen Victoria's children.

Tosti's piece "Chanson de l'adieu" is set to the words of Edmund Haraucourt. Haraucourt a Parisian poet, lived and wrote during the 1880's. The song vacillates between heart wrenching and bittersweet, featuring a wonderful sullen and emotional piano part with an almost wailing melody line that is reminiscent of a love lost.

Chanson de l'adieu

Partir, c'est mourir un peu,
C'est mourir à ce qu'on aime:
On laisse un peu de soi-même
En toute heure et dans tout lieu.

C'est toujours le deuil d'un vœu,
Le dernier vers d'un poème;
Partir, c'est mourir un peu,
C'est mourir à ce qu'on aime.

Et l'on part, et c'est un jeu,
Et jusqu'à l'adieu suprême
C'est son âme que l'on sème,
Que l'on sème en chaque adieu:
Partir, c'est mourir un peu.
To part is to die a little

To die to what we love
One leaves a little of one's self
In every hour and in every place

It is always the mourning of a wish
The last verse of a poem
To part is to die a little
To die to what we love

And one leaves, and it's a game
And until the final farewell
With one's soul one makes
One's mark at each goodbye
To part is to die a little



SCHOOL of MUSIC

Where PASSION is *heard*

Charles Gounod

1818-1893

Gounod was a composer from France who primarily wrote vocal music. He was a composer for the church but in 1847 he turned his back on taking commissions from the church and went on to compose pieces for the more secular venues.

“L’absent” is an original composition of music and poetry by Gounod. The piece features a stellar piano part which contains beautiful arpeggios; the vocal line hangs above the piano with a melody that is sweet and melancholic.

L’absent

Ô silence des nuits dont la voix seule est douce,

Quand je n'ai plus sa voix,

Mystérieux rayons, qui glissez sur la mousse

Dans l'ombre de ses bois,

Dites-moi si ses yeux, à l'heure où tout sommeille

Se rouvrent doucement

Et si ma bien-aimée, alors quemoi je veille,

Se souvient de l'absent.

Quand la lune est aux cieux, baignant de sa lumière

Les grands bois et l'azur;

Quand des cloches du soir qui tintent la prière

Vibre l'écho si pur,

Dites-moi si son âme, un instant recueillie,

S'élève avec leur chant,

Et si de leurs accords la paisible harmonie

Lui rappelle l'absent!

Silence of the night, whose voice alone is sweet,

when I no longer hear her voice,

Mysterious rays, gliding over the moss

in the shadow of the woods,

tell me if her eyes, when all else sleeps,

open softly

and if my beloved, while I watch,

remembers the absent one.

When the moon is in the heavens, bathing with her light

the woods and the blue,

when the evening bells' call to prayer

vibrates the pure echo,

tell me if her soul, withdrawn a moment,

rises up with their song,

and whether their chords of peaceful harmony

remind her of the absent one!



SCHOOL of MUSIC

Where PASSION is *heard*

John Jacob Niles

1892-1980

John Jacob Niles was an American born composer, singer, and collector of traditional ballads. He became fascinated with folk music of the Americas and after he had served in World War I he went to gain an education in music. He would go on to collect folk music and create arrangements and even create new works in the style.

“The Rovin’ Gambler” was written completely by Niles in 1909. Niles adopted the folksong style of writing and chose to honor it by telling a story in this piece. You can hear the folk influences in the writing due to the nature of the piece being strophic in nature which is a common feature you will hear in traditional folk music.

The Rovin’ Gambler

I am a rovin' gambler,

I've been in many a town.

Where-e'er I see a pack of cards,

I lay my money down.

With a click clack oh and a high johnny ho,

I lay my money down.

I hadn't been a packet man

Many more weeks than three,

When I fell in love with the St. Louis girl

And she in love with me.

With a click clack oh and a high johnny ho,

And she in love with me.

We went in the back parlor,

She cooled me with her fan,

And she whispered soft in her mother's ear,

"I love my gamblin' man,

With a click clack oh and a high johnny ho,

I love my gamblin' man."

"Oh daughter dear, dear daughter,

How could you do me so,

To leave you dear old mother-er,

And with this gambler go?

With a click clack oh and a high Johnny ho,

And with thie gambler go?"

""Tis true I love you dearly,

'Tis true I love you well,

But the love I have for the gamblin' man

No human tongue can tell.

With a click clack oh and a high Johnny ho,

No human tongue can tell."

She picked up her satchel

And she did leave her home,

And on the steamer "Morning star"

The two of them did roam.

With a click clack oh and a high Johnny ho,

The two of them did roam.



SCHOOL of MUSIC

Where PASSION is *heard*

John Duke

1899-1984

John Duke was an American born teacher, pianist, and American art song composer. He began an education in music but left it to pursue a brief stint in the army to serve in World War I. Once he was discharged he came back to the United States to

“Richard Cory” was written in 1897 by poet Edwin Arlington Robinson, an American, Pulitzer prize nominated poet. The poem “Richard Cory” has been adapted into many pieces of music since its debut in the poem collection “Children of the night” created by Robinson.

Richard Cory

Whenever Richard Cory went down town,

We people on the pavement looked at him:

He was a gentleman from sole to crown,

Clean favored and imperially slim.

And he was always quietly arrayed,

And he was always human when he talked,

But still he fluttered pulses when he said,

"Good-morning," and he glittered when he walked.

And he was rich--yes, richer than a king--

And admirably schooled in every grace:

In fine, we thought that he was everything

To make us wish that we were in his place.

So on we worked, and waited for the light,

And went without the meat and cursed the bread;

And Richard Cory, one calm summer night,

Went home and put a bullet through his head.



KENNESAW STATE
UNIVERSITY
COLLEGE OF THE ARTS
School of Music

SCHOOL of MUSIC

Where PASSION is *heard*

Michael Head

1900-1976

Michael Head was a British composer who started his musical training at a young age. He joined the Royal Academy of Music, but had to leave shortly after having to serve in World War I. He finished his studies and began composing pieces for voice and piano, but was typically more of a performer, giving performances all around Europe.

The text to “Love’s Lament” was written by English poet Christina Rossetti. Rossetti was an esteemed poet who produced many works of poetry to help pull her family from poverty. Head wrote the music to this piece and dedicated it to his mother who was a musician as well and was his first music teacher.

Love’s Lament

Why were you born when the snow was falling?

You should have come to the cuckoo's calling

Or when grapes are green in the cluster,

Or, at least, when lithe swallows muster

For their far off flying

From summer dying.

Why did you die when the lambs were cropping?

You should have died at the apples' dropping,

When the grasshopper comes to trouble,

And the wheat-fields are sodden stubble,

And all winds go sighing

For sweet things dying.



SCHOOL of MUSIC

Where PASSION is *heard*

References

- Gorlinski, Virginia (2020). Vincenzo Bellini. Retrieved from <https://www.britannica.com/biography/Vincenzo-Bellini>
- Vickers, David (2007). Summary of Semele. Retrieved from <https://handelhendrix.org/learn/about-handel/operasynopses/semele/>
- Westrup, Jack. (1998) Henry Purcell. Retrieved from <https://www.britannica.com/biography/Henry-Purcell/Music-for-church>
- The Editors of Encyclopedia Britannica (1998) Gabriel Faure. Retrieved from <https://www.britannica.com/biography/Gabriel-Faure>
- Sanvitale, Francesco. (2007) Francesco Paolo Tosti. Retrieved from <http://www.istitutonazionaletostiano.it/en/francesco-paolo-tosti/>
- Goldbeck, Frederick. (2020) Charles Gounod. Retrieved from <https://www.britannica.com/biography/Charles-Gounod>
- The Editors of Encyclopaedia Britannica (2020). John Jacob Niles. Retrieved from <https://www.britannica.com/biography/John-Jacob-Niles>
- Smith, Sophia. (2020). John Duke. Retrieved from <https://sophia.smith.edu/blog/smithipedia/faculty-staff/duke-john/>
- Burn, Andrew. (2012). Michael Head. Retrieved from <https://www.hyperion-records.co.uk/c.asp?c=C3002>