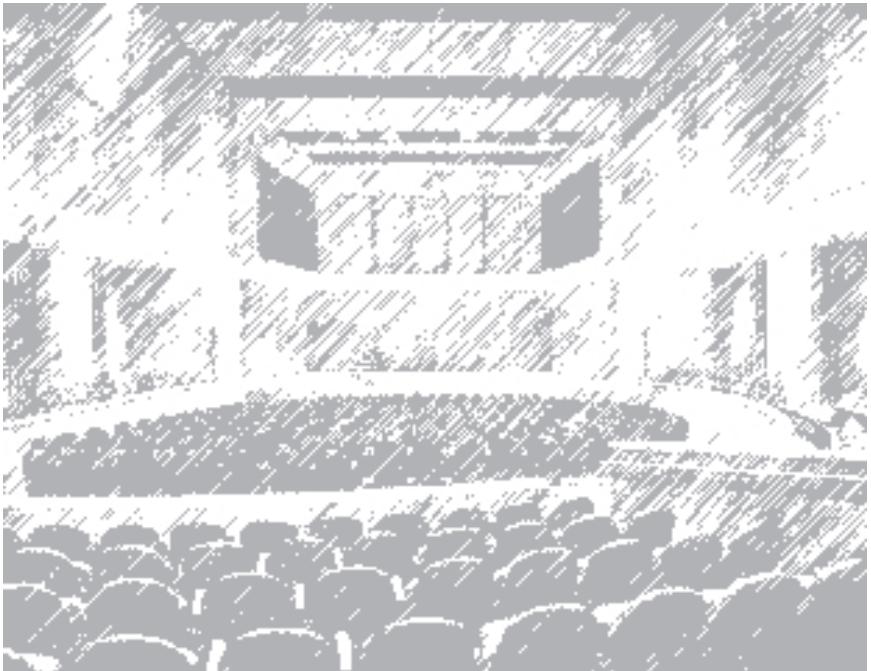


Kennesaw State University
College of the Arts
School of Music



presents

Senior Recital
Alexander Trull, tenor
Brenda Brent, piano



Saturday, December 13, 2014

8:00 p.m.

Music Building Recital Hall

Fifty-seventh Concert of the 2014-15 Concert Season

program

I.

FELIX MENDELSSOHN (1809-1847)

Ye people rend your hearts

If with all your hearts

from *Elijah [Act I]*

G. F. HANDEL (1685-1759)

Mirth with Thee I mean to live

from *L'Allegro, il Penseroso, ed il Moderato*

Brandon Austin, trumpet

II.

FRANZ SCHUBERT (1797-1828)

Wanderers Nachtlied I (Goethe)

Wanderers Nachtlied II (Goethe)

Die böse Farbe

Der Müller und der Bach

from *Die schöne Müllerin* (Müller)

III.

W. A. MOZART (1756-1791)

Un'aura amorosa (Da Ponte)

from *Così fan tutte [Act I scene II]*

IV.

GERALD FINZI (1901-1956)

Oh Fair To See, Op. 13b

I say, "I'll seek her" (Hardy)

Oh fair to see (Rossetti)

As I lay in the early sun (Shanks)

Only the wanderer (Gurney)

To Joy (Blunden)

Harvest (Blunden)

Since we loved (Bridges)

V.

CHARLES GOUNOD (1818-1893)

Ah, lève-toi, soleil! (Barbier & Carré)

from *Roméo et Juliette* [Act II]

program notes

Ye people rend your hearts | Felix Mendelssohn

If with all your hearts

from *Elijah [Act I]*

Felix Mendelssohn was a German composer, pianist, organist and conductor of the early Romantic period. Making his public debut at age 9 in Berlin, he stood at the forefront of German music during the 1830s and 1840s. His musical style fully developed before he was 20 and drew upon a variety of influences. These included the complex chromatic counterpoint of Bach, the formal clarity and gracefulness of Mozart, and the dramatic power of Beethoven and Weber. In 1843, he founded the Leipzig Conservatory of Music and died four years later. Even though Mendelssohn died very young, he was able to separate himself from other composers in the Romantic era significantly. *Elijah* was first conceived by Mendelssohn in 1837. After being commissioned by the Birmingham Music Festival, he finally composed *Elijah* by 1846, thus bringing Mendelssohn to the climax of his career.

Mirth with Thee I mean to live | George Frederic Handel

from *L'Allegro, il Penseroso, ed il Moderato*

German-born English composer of the late Baroque era, Handel is noted particularly for his operas, oratorios, and instrumental compositions. His most famous oratorio, *Messiah* (1741) is still performed widely today. *Mirth with thee I mean to live* is from a lesser known oratorio, *L'Allegro, il Penseroso, ed il Moderato*, and the libretto is a pastoral poem by John Milton published in 1645. *L'Allegro*, which means "the happy man" in Italian, is invariably paired with the contrasting pastoral poem, *Il Penseroso*, "the melancholy man," which depicts a similar day spent in contemplation and thought.

Wanderers Nachtlied I (Goethe) | Franz Schubert

Wanderers Nachtlied II (Goethe)

Die böse Farbe

Der Müller und der Bach

from *Die schöne Müllerin* (Müller)

Franz Schubert is one of the most accomplished composers of the 19th century, with over 600 songs by the time he died at the young age of 31. He set songs to some of the most famous poets of his and of all time. *Die schöne Müllerin* was published in 1821 and was not performed in its entirety in public until after Schubert's death. The cycle was performed for a circle of friends with whom Schubert was very close. *Die schöne Müllerin* tells a story of a young man who

follows a brook to a mill and falls in love with a maiden. *Die böse Farbe* and *Der Müller und der Bach* tell a story which does not favor the protagonist in the end. *Wanderers Nachtlied* is a set of two songs that Schubert composed to embody the peace and serenity of Goethe's two poems. Schubert felt the songs were too complex in emotion to be composed with a simple meter and strophic nature. Schubert, instead created a through composed work that changes tempi to fit the change in mood and thoughts.

Un'aura amorosa (Da Ponte) | W. A. Mozart (1756-1791)
from *Così fan tutte* [Act I, Scene II]

Written in 1790, one year before his death, Mozart's *Così fan tutte* is set with a libretto by Lorenzo da Ponte. Contrary to popular belief, it is not exactly a comic opera, but is classified as a *dramma giocoso*, which has a tendency to mix characteristics of *opera seria* and *opera buffa*. At the end of Act I, Fernando ponders the idea of love being the only nourishment he needs to sustain life. The beloved hero believes that Dorabella's love is the only thing he will ever need.

Oh Fair to See, Op. 13b | Gerald Finzi

I say, "I'll seek her" (Hardy)
Oh fair to see (Rossetti)
As I lay in the early sun (Shanks)
Only the wanderer (Gurney)
To Joy (Blunden)
Harvest (Blunden)
Since we loved (Bridges)

Finzi was a great English composer of vocal song cycles such as the beautiful, *Oh Fair to See, Op. 13b*. The first five songs in this posthumous collection date from the late 1920s and early '30s when Finzi's vocal art was first flowering. Poets appear as old friends such as Hardy and Rossetti, or as new acquaintances such as Ivor Gurney, whose poetry and songs Finzi discovered and worked diligently to bring to greater recognition. The cycle, *Oh Fair to See*, was not compiled into a collection until after Finzi's death. Instead of telling a linear story, it highlights different moments through one's life.

Ah,ève-toi, soleil! (Barbier & Carré) | Charles-François Gounod
from *Roméo et Juliette* [Act II]

Best known today as the composer of the opera *Faust* and an *Ave Maria* descendant to the first prelude of J. S. Bach's *Das wohltemperierte Klavier*, Gounod wrote

in most of the major genres of his day, sacred and secular. Gounod's *Roméo et Juliette*, written in 1867 with libretto by Jules Barbier and Michel Carre, is based off the famous Shakespeare play. This scene opens with Romeo outside of Juliet's window. Right before the famous Balcony scene, Romeo is waiting for the sun to rise so he can see Juliet's beautiful face one more time.

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Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music

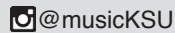
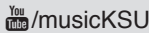
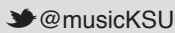
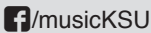
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We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.



Michael Alexander
Interim Director, KSU School of Music

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upcoming events

Unless otherwise noted, all events are held in Morgan Concert Hall and begin at 8 p.m.

Thursday, January 8
Von Grey with KSU Orchestra

Monday, January 12
Helen Kim, violin
with Sakiko Ohashi, piano

Tuesday, January 13
Faculty Recital: David Watkins, piano

Friday, January 16
Atlanta Symphony Orchestra: Marin Alsop, conductor and Julian Rachlin, violin

Thursday, January 22
Guest Artists: Yakov and Aleksandra Kasman, piano duo

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