

Kennesaw State University
College of the Arts
School of Music

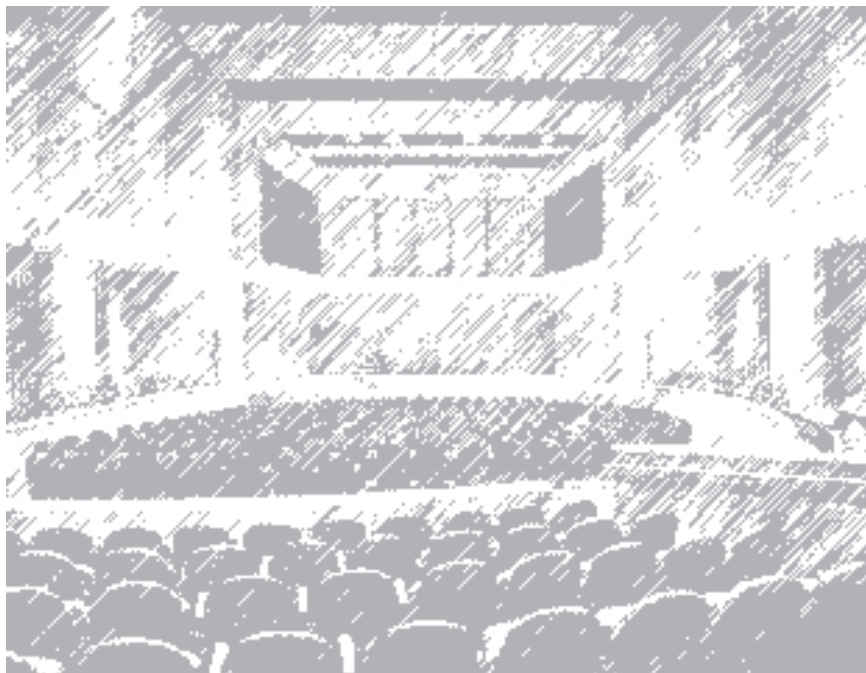
presents



Junior Recital

Leah McArthur Sexton, mezzo-soprano

Judy Cole, piano



Tuesday, March 10, 2015

8:00 p.m.

Music Building Recital Hall

Seventy-ninth Concert of the 2014-15 Concert Season

program

I.

HENRY PURCELL (1659-1695)

We Sing to Him

Strike the Viol

Kind Fortune

II.

ANTONIO VIVALDI (1678-1741)

Un certo non so che

GEORGE FREDERICK HANDEL (1685-1759)

Lascia ch'io pianga

III.

JOHANNES BRAHMS (1833-1897)

Alte Liebe

Mädchenlied

IV.

GABRIEL FAURÉ (1845-1924)

Au bord de l'eau

Dans les ruines d'une abbaye

V.

WOLFGANG AMADEUS MOZART (1756-1791)

Voi che sapete

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.
Ms. Sexton studies voice with Jana Young.

program notes

I.

We Sing to Him (Nathaniel Ingelo) | Henry Purcell

Strike the Viol (Nahum Tate)

Kind Fortune (William Shakespeare)

Henry Purcell was one of the most prominent English composers of the 17th century. His works range from the secular to the sacred working primarily as a court composer. Purcell wrote vocal pieces and traditionally used declamatory song for more serious verse and used a melodic line that mirrored inflections of speech during his era for many of his art songs. His early art songs characterize dance-like rhythms the English courts enjoyed. Purcell's work endures as the corner stone of early British vocal music.

II.

Un certo non so che (unknown) | Antonio Vivaldi

Although trained to become a priest Vivaldi did not remain in the pious vocation. His contemporaries regarded him primarily as a great violinist but he sought recognition as a composer. His style is distinctive using juxtapositions of very fast and slow harmonies and his phrasings are often in irregular groupings. Vivaldi was a precursor to Romanticism by placing higher importance on expression than on perfect detail. Some twenty-one of his operas have survived which include a few arias by Hasse, Handel, Pergolesi and other composers at the time. This aria, *Un certo non so che*, is about the uncertainty of feelings and the inner battle people still face today concerning whether to give into these feelings or not.

Lascia ch'io pianga | George Frederick Handel

from *Rinaldo*

While primarily known for his compositions of oratorios and orchestral work Handel delved into every musical genre and succeeded. Influenced by many different countries Italian prevailed in his arias for opera. He writes his melodies with such strength that the harmony isn't as noticeable. Purity and precision are of the utmost importance in his vocal pieces. The librettist is Giacomo Rossi.

After being captured by the evil sorceress Armida and imprisoned in her enchanted garden, Almirena desperately pleads for the witch to take pity on her. Her heart longs to be back with Rinaldo. Without him she would rather be dead.

III.

Alte Liebe (Karl Candidus) | Johannes Brahms

Mädchenlied (Paul Heyse)

Able to play flute, horn, violin, and double bass, Brahms' talent proved him to be a resourceful musician playing in dance halls and taverns at an early age. Growing up, Brahms was heavily influenced by romantic poets and novelists such as Hoffmann, Goethe, Heine, and Eichendorff, as well as his predecessors Bach and Beethoven. His inspiration came to life publishing one hundred-ninety solo lieder, twenty duets and sixty vocal quartets. Brahms intertwined the accompaniment with the vocal line making each part equally important and creating more drama and realization to his music reflecting the feelings and ideas characteristic of the Romantic era.

IV.

Au bord de l'eau (Sully Prudhomme) | Gabriel Fauré

Dans les ruines d'une abbaye (Victor Hugo)

Fauré's expressive power through piano accompaniment and varied vocal style characterizes many of the composer's pieces. His use of whole tone scales and modulations were early signs of Impressionistic music that Debussy and Ravel later on excelled in composing. Fauré did not always use famous poets for his pieces as his Romantic colleagues did, however his piano work alone creates powerful images for every listener. He is widely regarded as the greatest master of *mélodie*, or French art song.

V.

Voi che sapete | Wolfgang Amadeus Mozart

from *Le Nozze di Figaro*

Mozart's talent emerged at an early age as he and his sister traversed through Europe performing piano for royalty. During his short life he excelled in virtually every genre and style of his time. His mastery of counterpoint, harmony, fugue, variation and instrumentation make him one of the greatest composers western music has ever known. Although banned from the Viennese stage his opera, *Le Nozze di Figaro*, captured the hearts of listeners and is still treasured to this day. The librettist is Lorenzo Da Ponte.

In the Countess' chamber, Cherubino, page to the Count, is anxiously trying to express his feelings for the Countess. Her maid, Susanna, begins playing a tune on the guitar as Cherubino conjures up the courage to explain what his adolescent heart feels.