

Kennesaw State University
College of the Arts
School of Music

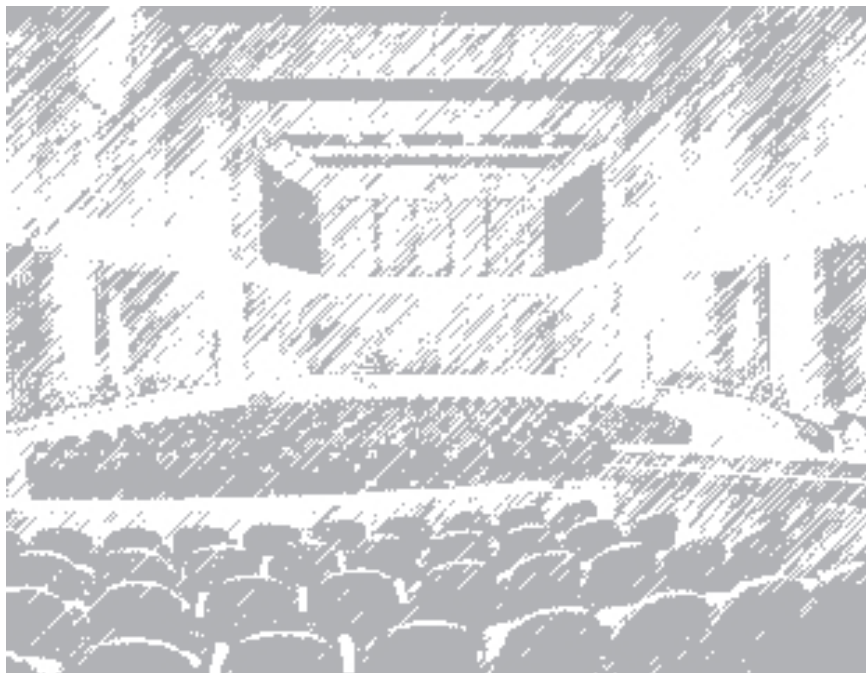
presents



Junior Recital

Sean Eliason, bass-baritone

Sherri Barrett, piano



Friday, May 1, 2015

8:00 p.m.

Music Building Recital Hall

One Hundred and Twenty-sixth Concert of the 2014-15 Concert Season

program

I.

FRANCESCO DURANTE (1684-1755)

Danza, danza fanciulla gentile

GIUSEPPE SARTI (1729-1802)

Lungi dal caro bene

II.

FRANZ SCHUBERT (1797-1828)

Der Tod und das Mädchen

Der Lindenbaum

ROBERT SCHUMANN (1810-1856)

Die Beiden gnediere

III.

GABRIEL FAURÉ (1845-1924)

Le Secret

Les Berceaux

CAMILLE SAINT-SAËNS (1835-1921)

Danse Macabre

IV.

WOLFGANG AMADEUS MOZART (1756-1791)

Non Più Andrai

V.

CELIUS DOUGHERTY (1902-1986)

Shenandoah

Across the western ocean

JOHN JACOB NILES (1892-1980)

The Rovin' Gambler

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Performance.

Mr. Eliason studies voice with Eileen Moremen.

program notes

Danza, danza fanciulla gentile | Francesco Durante

Danza, danza fanciulla gentile by Francesco Durante is a light, baroque era art song written in part for the purposes of vocal exercise, as it is a solfeggio. The rolling lines and evocative imagery give a sensual aesthetic to the piece. Durante himself was as renowned as a teacher as he was a composer with many of his solo pieces being for the purposes of teaching. This piece, arguably one of his most famous, is a break from his traditional focus on oratorio. The poem is, unfortunately, anonymous.

Lungi dal caro bene | Giuseppe Sarti

One of the cornerstones of vocal repertoire, *Lungi dal caro bene* presents a more melancholic side of the usually optimistic pre-classical era. Primarily a secular instrumental and opera composer, Sarti composed a number of melodic art songs and arias that have maintained popularity through the modern era. The naturalistic slant to the lyrics, with its references to 'seas of pain' gives the work a charming, naturalistic appeal.

Der Tod und das Mädchen | Franz Schubert

Der Lindenbaum

One of the famous Winterreise cycle, *Der Lindenbaum* is an archetypal example of Schubert's beauty and lyrical writing. This particular song is fairly early in the cycle and Müller's fabulous poetry speaks of hope and of denying the base urge to suicide in the face of the harshness of life. This parallels neatly with the harshness that Schubert himself was suffering at the time, as he was dealing with the complications of syphilis. *Der Tod und das Mädchen*, however, is an earlier, lesser known lied from this famous composer and written with a macabre aesthetic.

Die Beiden Grenadiere | Robert Schumann

In *Die beiden Grenadiere*, one of Schumann's most successful excursions into the ballad form, two of Napoleon's troops are on the way home from the disastrous Russian campaign. Bugle calls, drum rolls and weary tramping are all depicted. To the sounds of the *Marseillaise*, one of them imagines his

heroic deeds in defense of Napoleon. However, the narrative ballad takes a turn for the worse.

Le Secret | Gabriel Fauré

Les Berceaux

Le Secret, written in the beginning of Fauré's second style period, is a slow, lyrical and introspective piece that has earned its place in French Chanson/ Art Songs. The gentle and pensive poetry of Armand Silvestre combines with Fauré's inherent sense of melody into a work of incomparable beauty. A late seventeenth century poem by Sully Prudhomme, set with a flowing melodic line and arpeggiated accompaniment, *Les Berceaux* evokes the movements of ships and of cradles. The ships in the harbor rock like cradles and carry the men away from home. The song opens with the lulling movement of the arpeggios in the piano bass line and a soothing vocal line, resembling the rocking hand of a mother crooning a lullaby to her child.

Danse Macabre | Camille Saint-Saëns

This charmingly ghoulish poem by Henri Cazalis features a sprightly, spooky accompaniment and a rondeau-esque through composed form to heighten the narrative strength. The sheer range of words and power inherent in the work set it apart from its peers. Known foremost as a tone poem, the art song existed first and is far from common in French repertoire.

Non Più Andrai | W. A. Mozart

From the famous opera *Le Nozze di Figaro*, "Non Più Andrai" is a classic in the bass-baritone repertoire. With the fantastic libretto of Lorenzo da Ponte, Figaro's smug, humorous aria masterfully pokes fun at the luckless Cherubino. The energetic song goes through a variety of moods and musical effects to greater show off da Ponte's lyrics, all combined with Mozart's superb, almost metronomic mathematical perfection.

Shenandoah | Celius Dougherty

Across the western ocean

Celius Dougherty is an American singer and songwriter, not especially well known even in the American scene. However, he has taken a pair of traditional

sea chanties and turned them into smooth, lyrical art songs more than ready for concert hall. The melodic, lush accompaniment makes use of luxurious chords to evoke the wide, inevitable flow of the Missouri river. *Across the Western Ocean* is a more traditional sea chanty, but still unmistakably Americana, resounding with similar aesthetic.

The Rovin' Gambler | John Jacob Niles

A uniquely American take on the story song, *The Rovin' Gambler* is one of the many classic American ballads that Niles rescued from obscurity. The flowing lyrics and bright, cheerful colloquialisms combined with Nile's lively accompaniment create a piece that is a pleasure to listen to.

biography

Sean Eliason began his performing life as an instrumentalist, but focused exclusively on singing in the 8th grade. He was an active chorister throughout high school and participated in Allstate multiple times. During his sophomore year of high school, he performed as Ben and several ensemble parts in the musical *Big River*. During the 2011-2012 school year, he was a part of the Atlanta Opera's High School Opera Institute (HSOI) under the tutelage of Walter Huff and Beverly Blouin, and performed with the program in June of that year. Mr. Eliason is a junior at Kennesaw State University who is working towards a BA in Vocal Performance in May of 2016.

In his time at KSU, Mr. Eliason has been a continuous member of Chamber Choir and Men's Ensemble under Dr. Leslie Blackwell, and has been to ACDA Nationals in Dallas, Texas, and ACDA Southern Division in Jacksonville, Florida. He has been a member of KSU's Opera Theatre since his sophomore year and has performed as Sarastro in Mozart's *Die Zauberflöte* and Tobias in Tomas Pasatieri's *The Hotel Casablanca*. He is looking forward to a continued life in vocal performance. His future plans include earning a Master's degree in Vocal Performance, and continuing his work in the field of oratorio at Dunwoody United Methodist Church.

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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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