

Kennesaw State University
School of Music



Senior Recital

"On Being Human"

Rachel Stein, soprano

Judith Cole, piano



Sunday, December 4, 2016 at 7 pm
Music Building Recital Hall

Fifty-eighth Concert of the 2016-17 Concert Season

program

*This recital is based upon the capstone essay
"On Being Human" written in partial fulfillment for the degree
Bachelors of Arts in Musicology.
– Rachel Stein*

I.

WOLFGANG AMADEUS MOZART (1756-1791)

Das Veilchen

Als Luise die Briefe

Un Moto di Gioia

ROBERT SCHUMANN (1810-1856)

Die Lotusblume

JOHANNES BRAHMS (1833-1897)

Vergebliches Ständchen

II.

JAQUES OFFENBACH (1819-1880)

Ah Quel Diner

CHARLES GOUNOD (1818-1893)

Sérénade

CHARLES KOECHLIN (1867-1950)

Si tu le veux

III.

STEFANO DONAUDY (1879-1925)

O Del Mio Amato Ben

FRANCESCO PAOLO TOSTI (1846-1916)

La Serenata

IV.

SAMUEL BARBER (1910-1981)

The Daisies

ROGER QUILTER (1877-1953)

Song of the Blackbird

CHARLES EDWARD HORN (1786-1849)

Cherry Ripe

FRANK BRIDGE (1879-1941)

Love Went A-Riding

V.

RACHEL STEIN (b. 1993)

Morning

Emily Bateman, mezzo-soprano

Tim Marshall, bass-baritone

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

Ms. Stein studies voice with Eileen Moremen.

program notes

I.

Das Veilchen | Wolfgang A. Mozart
Johann von Goethe (1749-1832)

Das Veilchen is a lesser known poem, by renowned German poet Johann von Goethe, written for the singspiel *Erwin und Elmire* (1774). The poem was set by Mozart in 1786, the same year as the premiere of *Le Nozze di Figaro*. Mozart's most famous art song is a pastoral allegory representing the foolishness of love, contrasting the hopeful optimism of the violet with the reality of its fate.

Als Luise die Briefe | Wolfgang A. Mozart
Gabrielle von Baumberg (1768-1839)

The poem "Als Luise die Briefe" was written by Von Baumberg when she was 18 years old after discovering her unfaithful lover. She was an acquaintance of Mozart and asked him to set the piece for a friend. The song was composed the same year as *Don Giovanni* (1787) and shares many operatic qualities. The text drives the music, shifting quickly from anger to sadness, and finally regret. The accompaniment represents the crackling fire into which Luise throws the letters that used to bring her such joy.

Un Moto di Gioia from *Le Nozze di Figaro* | Wolfgang A. Mozart
Lorenzo da Ponte (1749-1838)

"Un Moto di Gioia" comes from the opera *Le Nozze di Figaro* (1785) but is usually omitted due to running time. In the opera, Susanna, the maid to the Countess Almaviva, and Figaro, the manservant to the Count Almaviva are getting married today. Susanna sings "Un Moto di Gioia" after informing Figaro of the Count's amorous advances, to soothe his fears and remind him that love overcomes tyranny.

Die Lotusblume from *Myrthen* | Robert Schumann
Heinrich Heine (1797-1856)

Die Lotusblume (1840) comes from the song cycle *Myrthen*, written as a wedding present to his future wife Clara Schumann, a composer in her own

right. The seventh song in the cycle, “Die Lotusblume,” is an allegory for the awakening of desire in the lotus flower that blossoms when the moon appears. Schumann uses word painting to illustrate the story. For instance, he spells Clara’s name in music notation C Bb A G# A while introducing the lotus flower. When the text speaks of the flower bowing her head away from the sun, the vocal line descends. There is also a dramatic and immediate key modulation when “the moon” appears to shine on the flower.

Vergebliches Ständchen from *Fünf Romanzen und Gesänge* |
Johannes Brahms

Johannes Brahms (1833-1897) was a self taught composer who wrote 380 songs for voice and piano, of which 100 were folk songs from Germany. “Vergebliches Ständchen” (1881) comes from *Fünf Romanzen und Gesänge*, a collection of songs from the lower Rhine region. This narrative is a dialogue between a youth who attempts to lure his lover outside but is rebuffed and promptly sent home.

II.

Ah Quel Diner | Jacques Offenbach
Ludovic Halevy (1834-1908)

Jacques Offenbach was one of the most influential composers of popular music in the 19th century. He became the conductor of the Comedie-Francaise in 1850, where a majority of his operettas premiered, including *La Périchole* in 1868. *La Périchole* centers around Piquillo and his fiancée, simply known as La Périchole, two street singers trying to raise enough money to pay for their wedding. She faints from hunger and while Piquillo takes their meager earnings to buy food; she is helped by the viceroy, who runs the town. He offers her a job as a lady in waiting to his wife on the condition she marries a man of his choosing. She reluctantly agrees and leaves a note for her beloved. Unbeknownst to her, the viceroy asks Piquillo to marry the new lady in waiting at his court, and he agrees after reading the note from La Périchole. “Ah Quel Diner” opens act two at the manor of the viceroy where there is a party to announce her engagement, before her betrothed is revealed to be Piquillo. She becomes quite intoxicated and sings about her drunken state.

Sérénade | Charles Gounod

Victor Hugo (1818-1893)

Charles Gounod was both the leading French opera composer of the 19th century and is considered the “father of French mélodie.” Greatly influenced by the art songs of Franz Schubert, he incorporated elements of the Italian Bel Canto to create beautiful, simple melodies with atmospheric accompaniment. “Sérénade” (1855) is an example of the bel canto style, in strophic form with a miniature cadenza at the end of each stanza. The piano has steady repeating broken chords to create a sense of calm and security, with a few non-chord tones for color.

Si tu le veux from *Cinq Mélodie* | Charles Koechlin

Maurice de Marsan (1852-1929)

Charles Koechlin was best known as a music theorist and musicologist, writing the first biography about Gabriel Fauré, his former teacher. “Si tu le veux” was published in 1897 as part of *Cinq Mélodie* (1893-1897). However, the publisher did not like the text Koechlin submitted and replaced it with the Maurice de Marsan (1852-1929) poem used today. Koechlin was not notified of the change until after it was published. Therefore, it is interesting that “Si tu le veux” made him famous, yet it is not completely his composition. The piece is in AA' form, with eighth note waves, emulating the wind, flowing underneath a flowing melody line, as the speaker invites his lover to a secluded rendezvous.

III.

La Serenata | Francesco Paolo Tosti

Giovanni Cessero (1846-1919)

Francesco Paolo Tosti composed 350 songs in English, French, standard Italian and the Neapolitan dialect. He studied in Naples, the center of conservatory training in the 19th century, where he was influenced by opera composers Giuseppe Verdi and Giacomo Puccini. “La Serenata” (1888) is in the traditional Neapolitan style originating from the romantic ballad found in 19th century opera. Based on a folk melody, with poetry by Giovanni Cessero, the song is in AA form with a coda and expresses the hope that their lonely lover will hear the serenade.

O Del Mio Amato Ben | Stefano Donaudy (1879-1925)

Alberto Donaudy (1880-1941)

Stefano Donaudy was a lesser known Italian composer of the 20th century, though his music has been gaining popularity within the last 20 years. Little is known about his life other than his compositions. He wrote primarily opera and art song, usually performed by his brother Alberto Donaudy. “O Del Mio Amato Ben” comes from his best known work, the art song collection *36 Arie di Stile Antico* (1918). The collection is a series of arias composed in the operatic style but were never part of an opera. The text for “O Del Mio Amato Ben” was written by his brother and speaks of the all encompassing sorrow from losing a lover.

IV.

The Daisies | Samuel Barber

James Stephens (1880-1950)

Samuel Barber was an American composer who combined European and American compositional styles. He wrote 106 art songs, of which only 44 were published during his lifetime. He believed that the poetry was the most important aspect of a piece and set the poem how it would be spoken. *The Daisies* is an atmospheric piece describing a pleasant morning stroll with a lover. The simple accompaniment and straightforward line creates the feeling of serenity.

Song of the Blackbird | Rodger Quilter

W. E. Henley (1849-1903)

Rodger Quilter was a British composer primarily known for art song. In 140 songs he used well-known British poetry specifically about the turmoil of love. In general his songs were meant to mimic the cadence of speech, meaning his songs had speech-like rhythms. The harmonies in the piano frame the melody but more often play a subordinate role in the expression of the text. Typical of Quilter’s style, *Song of the Blackbird*, text by W. E. Henley, begins with short phrases in the middle register that become progressively longer and higher until the peak while singing “together.” This increase in pace indicates the increasing heartbeat of the lovers as they lean in to kiss in the heat of passion.

Cherry Ripe | Charles Edward Horn

Charles Edward Horn was a British composer and singer who was credited with introducing Mozart to British and American audiences. “Cherry Ripe” was a folk song arranged for *Paul Pry* (1826) an opera by William Heath that was revised as an art song by Horn. The piece is fairly typical of a British folk song, in modified strophic form ABA’, with classical era style accompaniment based on a strong rhythmic and melodic motif that is passed between voice and piano with some ornamentation. Other than “Cherry Ripe,” Horn’s music has mostly been forgotten.

Love Went A-Riding | Frank Bridge

Mary E. Coleridge (1861-1907)

Frank Bridge wrote 54 art songs for voice with either piano or orchestra. However, only 32 were published during his lifetime. *Love Went A-Riding* (1914) was one of three Coleridge poems Bridge set during World War 1. The song is a triumphant gallop “over the Earth” heralding the coming of spring and the praising of love as the “king of kings.”

V.

Morning from *Snow* | Rachel Stein

Snow is a retelling of the story of *Snow White* by the Brothers Grimm. The opera follows Princess Anora’s journey from adoring daughter to unwilling revolutionary, forced to fight her deranged step-mother who lead the country to ruin. “Morning” opens Act 1 when King Keegan takes his young daughter Anora to the forest for father-daughter bonding.