

Kennesaw State University
School of Music



Senior Recital

Christina Ruth Grace Vehar,
mezzo-soprano

Brenda Brent, piano



Sunday, May 7, 2017 at 4 pm
Music Building Recital Hall
Seventieth Concert of the 2016-17 Concert Season

program

I.

GIOVANNI PERGOLESI (1710-1736)

Se tu m'ami

SALVATOR ROSA (1615-1673)

Star Vicino

GIOVANNI BATTISTA BONONCINI (1670-1747)

Non posso disperar

II.

GABRIEL FAURÉ (1845-1924)

Rêve d'amour

HENRI DUPARC (1848-1933)

Chanson Triste

GABRIEL FAURÉ (1845-1924)

Au bord de l'eau

III.

WOLFGANG AMADEUS MOZART (1756-1791)

Das Veilchen

FRANZ SCHUBERT (1797-1828)

An Die Musik

ROBERT SCHUMANN (1810-1856)

Widmung

IV.

HENRY PURCELL (1659-1695)

Nymphs and Shepherds

THOMAS ARNE (1710-1778)

When Daisies Pied

SAMUEL BARBER (1910-1981)

The Daisies

JOHN DUKE (1899-1984)

Loveliest of Trees

V.

JOHN NEWTON (1725-1807)

DOLLY PARTON (b. 1942)

arr. Craig Hella Johnson

Amazing Grace / Light of a Clear Blue Morning

Alison Mann, conductor

Choir: Emily Bateman, Emma Bryant, Benjamin Cubitt,
Brittany Griffith, Cody Hixon, Chase Law, Caty Mae Loomis,
Angee McKee, Rick McKee, Shannan O'Dowd, Marielle Reed,
Hannah Smith, Forrest Starr

This recital is presented in partial fulfillment of requirements for the degree
Bachelor of Music in Music Education.
Ms. Vehar studies voice with Eileen Moremen.

program notes

I.

Se tu m'ami | Giovanni Pergolesi

Pergolesi was a composer known for his church music, his most popular being *Stabat Mater* – which became the most printed composition in the 1700s. He also found posthumous success for his opera *La serva padrona*. The aria *Se tu m'ami* sets the scene of a young woman teasing a shepherd, and Pergolesi enhances this story through an ABA (ternary) form with the A section portraying the young woman and the B section portraying the frustrated shepherd boy.

Star Vicino | Salvator Rosa

Rosa was composer, poet, actor, musician, and artist. While the melody in *Star Vicino* remains the same for both verses, the text and emotion for each verse is comparatively vastly different - expressing first the joy of being near and then secondly the pain of being far from the person one loves. Running melismas on the words “vago” (lovely) in reference to delight, and “mesto” (sad) in reference to sorrow build the longing in both emotions.

Non posso disperar | Giovanni Battista Bononcini

An Italian-born composer and musician, Bononcini came to London after invitation to the Royal Academy of Music. During this time, he became rivals with Handel who undoubtedly overshadowed him. *Non posso disperar* highlights Bononcini as a “bold innovator” with music “spiced with unusual dissonances and rapid modulations” much to the distaste of his “contemporaries” [26 *Italian Songs and Arias: An Authoritative Edition Based on Authentic Sources – John Glenn Paton*]. This aria comes from his opera *Erclea* (1692) which is sung by King Romulus of Rome who desires the love of Erclea.

II.

Rêve d'amour | Gabriel Fauré

Known for his musical sensitivity and exquisite work, Fauré was extremely influential in the Romantic era. Fusing together both old techniques and new ideas, his innovation and risk-taking in the world of music was present in his numerous works. *Rêve d'amour*, a poem of three stanzas, is set in a strophic

fashion which allows “elegance of the accompaniment ... and the graceful vocal line ... [which] announces a deliberately contained madrigal style ...” [Gabriel Fauré: *The Songs and their Poets* – Graham Johnson].

Chanson Triste | Henri Duparc

Duparc was a composer who was a member of the Société Nationale de Musique – a foundation that supported French composers. A perfectionist, Duparc destroyed a bulk of his compositions, stating, “I live in the regret for what I have not done, without troubling about the little I have done.” *Chanson Triste* was Duparc’s first song, written at the age of twenty. Exploring the idea of how love can heal, the song exhibits “glorious, soaring lyricism” [operanews.com].

Au bord de l'eau | Gabriel Fauré

Au bord de l'eau showcases Fauré’s “fascination for the texts he chose to set [which] is clearly seen in the delicate melodies and subtle harmonies that surround them” [alliancemusic.com]. Utilizing permutations of major and minor modes creates deep emotions to support the text.

III.

Das Veilchen | Wolfgang Amadeus Mozart

With works numbering in the hundreds and varying from sonatas to operas, symphonies to masses, chamber music and more – Mozart is arguably one of the most prolific composers as his work made for profound contributions to not just the Classical era, but to music overall. Influenced by Bach and Handel, Mozart is known for his emotion and texture in his music. The poem *Das Veilchen*, written by Goethe, is Mozart’s only setting to a Goethe text with the addition of the last line by Mozart. Mozart cleverly sets the scene by approaching the music as the means to help deliver the story. Both “voice and piano highlight the dramatic scene: the tripping gait of the the little shepherdess, the longing lyric lines of the violet, the careless trampling of the tiny flower” [A Guide to Art Song Style and Literature – Carol Kimball].

An Die Musik | Franz Schubert

Taught by Salieri and influenced by Beethoven, Schubert’s vocal works surpass five hundred and are known for their beauty. In addition to composing, he was also proficient in voice and several instruments. *An Die*

Musik serves as a hymn and thanks to music – a “statement of faith in the wondrous powers of music and by its very nature an affirmation of those powers” [*operanews.com*].

Widmung | Robert Schumann

Serving as the first song in the twenty-six song cycle of Schumann’s *Myrthen*, Op. 25, *Widmung* translates as “dedication” and references “the pain of living encompassed within an enduring love” [*carnegiehall.com*].

Written for his wife Clara, Schumann composed this piece during his famous “liederjahr,” or year of song – which is right after he married Clara. Meant to be sung “innig, lebhaft” (which means heartfelt and lively), this direction, along with both the running lines and strong chords in the accompaniment, create a sense of the overflowing, overwhelming emotion one would experience with the one they deeply, truly love.

IV.

Nymphs and Shepherds | Henry Purcell

One of the most prolific composers of his time, Purcell composed a wide variety of music that coalesced past and present, including music for church, entertainment, and stage. He was also an organist and singer. *Nymphs and Shepherds* comes from the play *The Libertine* (1675) by Thomas Shadwell, which tells the legend of Don Juan. Despite the piece’s playful and light setting, the actual play is quite gruesome.

When Daisies Pied | Thomas Arne

Originally studying to become an attorney, Arne decided to teach himself violin and keyboard. Consequently, he later switched to becoming a composer who followed the thoughts of the English baroque school and held a doctorate in music from Oxford University. *When Daisies Pied* comes from Shakespeare’s comedy *Love’s Labour’s Lost* (ca. 1590s). One can listen for the mock of the cuckoo’s call from both the singer and in the accompaniment as a clever musical metaphor.

The Daisies | Samuel Barber

A studied pianist, composer, singer, and conductor, Barber chose to dedicate his life to composing after graduating. He is known for bringing Romantic influence into the *Modern Era* with his music. *The Daisies* (from *Three*

Songs, Op. 2) was written when he was merely seventeen, which proves that even then he had a “penchant for lyricism that would later become the hallmark of his compositional style, particularly in his songs.” It fuses a “graceful melody” with “asymmetrical textual underlay” [*memory.loc.gov*].

Loveliest of Trees | John Duke

Born to musical parents, Duke began a life in music where he learned to read music from his mother and studied piano and composition. He quotes that he loved the “strange and marvelous chemistry of words and music.” *Loveliest of Trees* is contemplative poem by A. E. Housman from a volume called *A Shropshire Lad* (1896).

biography

Cristina Vehar will graduate on May 10, 2017 with a B.M. in Music Education (Choral Emphasis). She was blessed to have the opportunity to student teach K-5 General Music at Ford Elementary School in Acworth



under her amazing mentor, Craig Hurley.

She has participated in five campus ensembles: Women’s Choir, Gospel Choir, Opera Theatre, Chorale, and The Marching Owls. She sang several solos in Chorale and contributed choreography to Women’s Choir. Her roles in Opera Theatre include: Mercédès in a scene from *Carmen* and a lady-in-waiting in a scene from *The Count Ory* (Spring 2015), lay sister in full English production of *Suor Angelica* and pilgrim

mother in full production of *The Three Hermits* (Fall 2015), Zerlina in a scene from *Don Giovanni* (Spring 2016), and Ruggiero in a scene from *Alcina* and ensemble for *L’elisir d’amore* and *Giulio Cesare* (Fall 2016). She was a part of the inaugural season of The Marching Owls and served as colorguard captain for the organization’s first two years.

As an arts advocate, Christina served as the president of the American Choral Directors Association (ACDA) – KSU chapter for three semesters. One of her highest honors was receiving a scholarship to attend her first national conference back in March where she was able to learn and grow for her future career.

Christina loves using music to serve others, worship, and teach. In the future, Christina desires to teach both Elementary General Music and High School Chorus, as well as continue teaching lessons. She strives to be a lifelong learner and be the best possible music educator God has made her to be – always passing along a love for music because it can truly change the world.

Christina would like to give a shoutout to her family: her mom, her brother Dan, her sister Liz, and her dad in heaven for being the absolute best and always inspiring her! She would also like to give a shoutout to her incredible friends for being there, as well as to the teachers that have poured so much into her: Dr. Alison Mann, Angee McKee, Craig Hurley, Eileen Moremen, and Valerie Walters-Gold. She is a better educator, musician, and person because of all of these amazing people. Their investment into her life is deeply appreciated and she prays to always carry their legacy.

Though thanks are not sufficient, Christina would like to thank God for everything He has given her. This music journey has been nothing short of amazing and it is to Him that all glory is given. She feels blessed and overwhelmed every day to have the people, opportunities and experiences, moments, and memories she has in her life. She would like to again thank her family, friends, teachers, mentors, and the SOM staff for inspiring, encouraging, supporting, pushing, guiding, and loving her along the way. She truly would not be the person she is, nor would life be the same, without each and every one of them. They fill her life with so much joy and purpose, and are always there. Walking life's journey with them is the greatest light. Lastly, she would like to thank the KSU School of Music for being a home filled with the best music family ever.

Soli Deo gloria!