

Kennesaw State University
School of Music



Senior Recital

Elena Prestwood, soprano

Sherri Barrett, piano



Thursday, April 27, 2017 at 7 pm
Music Building Recital Hall
One-hundred Twenty-ninth Concert of the 2016-17 Concert Season

program

I.

GEORGE FRIDERIC HANDEL (1685-1759)

Non lo dirò col labbro (Haym)

from *Tolomeo*

Bel piacere (Grimani)

from *Agrippina*

Và godendo (Bononcini)

from *Serse*

II.

GABRIEL FAURÉ (1845-1924)

Chanson d'amour (Silvestre)

Les Rose d'Ispahan (de Lisle)

Aurore (Silvestre)

III.

JOHN DOWLAND (1563-1626)

Come again

Whoever thinks or hopes of love

What if I never speed

Aldo Cardenas, guitar

IV.

ROBERT SCHUMANN (1810-1856)

Widmung (Rückert)

Du bist wie eine Blume (Heine)

JOHANNES BRAHMS (1833-1897)

Ständchen (Kugler)

Botschaft (Daumer)

V.

FRANCESCO SARTORI (b. 1957)

Time to say goodbye (Con te partirò) (Quarantotto)

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

program notes

I.

Non lo dirò col labbro | George Frideric Handel

Nicola Francesco Haym, librettist

Alessandro, brother of Tolomeo, sings to Elisa when he first sees her in Act 1. But she is in love with the shepherd Osmin. He does not have the courage to say that he loves her but hopefully she will know by the sparks from his eyes. This opera is one of more than 40 that Handel composed. This opera, along with many of his other operas, had many restrictions placed on the form and the subjects allowed to be sung due to political reasons and pleasing the party in power. After his death, his works became popular.

Bel piacere | Handel

Vincenzo Grimani, librettist

Agrippina, the mother of Nero, plots the downfall of the Roman Emperor Claudius and to install her son as emperor. Poppea sings this aria to Ottone to tell him how much she loves him. This was the final opera that Handel wrote during his time in Italy (1705-1710). Handel used many aspects from his previous three years of writing in Italy. Based on works he wrote while in Italy, he combined different aspects from works while writing this opera in three weeks.

Va godendo | Handel

Giovanni Bononcini, librettist

In Act One of this opera, Romalinda sings about the victims of love. She compares them to a stream that loves its freedom. She is in love with the King's brother but the King is in love with Romalinda. She and her sister try to change the King's power over this situation. This opera is different from any of Handel's other operas because half of the arias are not in the traditional da capo form (ABA with ornamentation in the return of the A section).

II.

Chanson d'amour | Gabriel Fauré

poem by Armand Silvestre

Composed in 1882, Fauré sets Silvestre's poem in a very light and loving way a year before he married Marie Fremiet. It is filled with love and pure joy both in the vocal line and the accompaniment, mirroring his state of bliss. Fauré uses no heavy chords in the accompaniment and graceful sweeping lines in the melody which are characteristic of his writing style.

Les Rose d'Ispahan

poem by Leconte de Lisle

Leconte's poem is a part of his larger collection *Poèmes tragiques* (1884). In this poem, all the lovely fragrances of the roses, the jasmine of Mosul, and the orange trees are symbolically gone with his love, Leila. He begs her to come back so that everything can be beautiful again. Fauré combines many traditional and Middle Eastern modal characteristics creating exotic, mysterious melodies and harmonies. These melodies and harmonies depict the aromas that he is missing with Leila gone.

Aurore

poem by Armand Silvestre

While watching the sun slowly rising as the stars start to fade from the sky, with the love, who is leaving. This poem is the fourth out of eight in the collection, *Le pays des roses* (1884), Fauré's music harmonically builds to create the illusion of the dawn approaching expressing yearning. This piece and *Chanson d'amour* come from the same collection.

III.

Come Again | John Dowland

John Dowland was a famous lute player who composed over 80 secular songs. Though composed in the Renaissance, this song became very popular in the 1850's. It was used in many different settings from solo with single accompanist to a full four-part setting. This piece clearly displays

the emotions felt while being in love, being heart broken and moving on. Dowland's pieces express a sense of melancholy. This was a popular emotion expressed in the pieces of the Renaissance.

Whoever thinks or hopes of love

Although today Dowland is known as one of the great English song composers, during his lifetime he was repeatedly disregarded by the English courts. He found most of his fame in the rest of Europe. While he did notate accompaniments for his songs, in performance he most likely would have felt free to improvise.

What if I never speed

The dance-like rhythms in the accompaniment and the voice part, in this piece, show a playful side to Dowland's music which is unique. The Old English translation of "speed" is to prosper or to succeed. This definition gives the piece a feeling of contemplation rather than a feeling of melancholy.

IV.

***Widmung* | Robert Schumann**

poem by Rückert

The first of five in the cycle of songs called *Myrthen*, by Rückert, *Widmung* confesses all of Schumann's deepest emotions for his wife, Clara. She was his peace, his angel, his repose, his rapture, his heart, his soul, his grave for sorrows, better self and his heaven. This spirited song contains a few musical devices which reappeared in his later works, including sweeping keyboard passages and the haunting enharmonic progression (using chromatic notes in a unique order).

Du bist wie eine Blume

poem by Heinrich Heine

Schumann and his dear friend, Johannes Brahms, were great composers of German Romantic era. *Du bist wie eine Blume* was written to sound like a hymn for Clara Schumann. The overall shape of the piece reminds one of

a bell curve, with an ascension of the phrasing followed by a descent. He accentuates the most emotionally charged words, such as “God,” “sadness,” “bless,” and “sweet,” at the peaks of phrases.

Ständchen | Johannes Brahms

poem by Franz Kugler

Ständchen means ‘Serenade.’ This is a folk song depicting the different characteristics of a party scene that captivate love struck people. The melody is gracefully arching and deliberately nostalgic in character as well as chaotic. Brahms is one of the most recognized names of the Romantic era and the master of symphonic and sonata style in the late 19th century. Brahms was also the master of taking German folk songs and using them for melodies in his Lieder.

Botschaft

poem by Georg Friedrich Daumer

A man in love asks the gentle breeze to caress his lover's cheek and hair. If she asks the breeze how he is doing, he says to tell her “he can but hope.” His depressed spirit seems to lift as he entertains the thought of his love thinking about him in return, and his mood are mimicked in the piano part with the triplet and driving lines.

V.

Con te partirò | Satori

lyrics by Lucio Quarantotto

This song was originally written in Italian with the English sections added in 1996. Andrea Bocelli premiered this piece for the 1995 Sanremo Festival in Italy. He was initially hesitant to perform the song because of its’ complexity: the bullet fast speed of lyrics and extended range needed to sing this piece. He became well known for this piece after his premiere.

about the musician

Elena Prestwood is currently a rising senior at Kennesaw State University where she is studying Choral Music Education. Elena has been singing for over 25 years and has studied voice under Eileen Moremen and Leah



Partridge. During her time at Kennesaw State, she has performed in 3 operas: *Hotel Casablanca*, *Suor Angelica* and *The Three Hermits*.

Elena has studied conducting under Dr. Leslie Blackwell and Dr. Alison Mann. She sings in the KSU Chorale and the Kennesaw State University Community Alumni Choir under the direction of Dr. Leslie Blackwell, as well as the KSU Women's Choir under the direction of Dr. Alison Mann. She is an active member of NafME and ACDA.

In her free time, she is the color guard instructor at a local private Christian school. Elena enjoys auto-cross races in SCCA with her husband and enjoys playing flute and piano, painting, sky diving, scuba diving, and spending time with friends, family, and her dog, Scout.