

# *Faculty Recital*

## ***Twentieth-Century Songs of the British Isles***

featuring

JANA YOUNG, Soprano

TODD WEDGE, Tenor

NATHAN MUNSON, Tenor

JOHN WARREN, Clarinet

ERIC JENKINS, Piano

EDWARD EANES, Guest Interviewer

Thursday, February 21, 2019 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Fifty-fifth Concert of the 2018-19 Concert Season



RALPH VAUGHAN WILLIAMS (1872–1958)

***On Wenlock Edge***

from *A Shropshire Lad* (A. E. Housman, 1859–1936)

1. On Wenlock Edge
2. From Far, from Eve and Morning
3. Is My Team Ploughing
4. Oh, When I Was in Love with You
5. Bredon Hill
6. Clun

Nathan Munson, tenor

Eric Jenkins, piano

ARNOLD COOKE (1906–2005)

***Three Songs of Innocence***

from *Songs of Innocence and Experience* (William Blake, 1757–1827)

1. Piping Down the Valleys Wild
2. The Shepherd
3. The Echoing Green

Jana Young, soprano

John Warren, clarinet

Eric Jenkins

CECIL ARMSTRONG GIBBS (1889–1960)

**Songs by Cecil Armstrong Gibbs**

1. The Cherry Tree
2. Silver
3. Song of Shadows
4. The Fields are Full

Todd Wedge, tenor

Eric Jenkins

FRANK BRIDGE (1879–1941)

**Three Songs for Voice, Viola and Piano**

1. Far, far from each other
2. Where is it that our sould doth go?
3. Music, when soft voices die

Jana Young, soprano

Jachai Wilmont, viola

Eric Jenkins



**On Wenlock Edge** | Ralph Vaughan Williams

1. On Wenlock Edge the wood's in trouble;  
His forest fleece the Wrekin heaves;  
The gale, it plies the saplings double,  
And thick on Severn snow the leaves.

'Twould blow like this through holt and hanger  
When Uricon the city stood:  
'Tis the old wind in the old anger,  
But then it threshed another wood.

Then, 'twas before my time, the Roman  
At yonder heaving hill would stare:  
The blood that warms an English yeoman,  
The thoughts that hurt him, they were there.

There, like the wind through woods in riot,  
Through him the gale of life blew high;  
The tree of man was never quiet:  
Then 'twas the Roman, now 'tis I.

The gale, it plies the saplings double,  
It blows so hard, 'twill soon be gone:  
To-day the Roman and his trouble  
Are ashes under Uricon.

2. From far, from eve and morning  
And yon twelve-winded sky,  
The stuff of life to knit me  
Blew hither: here am I.

Now - for a breath I tarry  
Nor yet disperse apart -  
Take my hand quick and tell me,  
What have you in your heart.

Speak now, and I will answer;  
How shall I help you, say;  
Ere to the wind's twelve quarters  
I take my endless way.

3. "Is my team ploughing,  
That I was used to drive  
And hear the harness jingle  
When I was man alive?"

Ay, the horses trample,  
The harness jingles now;  
No change though you lie under  
The land you used to plough.

"Is my girl happy,  
That I thought hard to leave,  
And has she tired of weeping  
As she lies down at eve?"

Ay, she lies down lightly,  
She lies not down to weep:  
Your girl is well contented.  
Be still, my lad, and sleep.

"Is my friend hearty,  
Now I am thin and pine,  
And has he found to sleep in  
A better bed than mine?"

Yes, lad, I lie easy,  
I lie as lads would choose;  
I cheer a dead man's sweetheart,  
Never ask me whose.

4. Oh, when I was in love with you,  
Then I was clean and brave,  
And miles around the wonder grew  
How well did I behave.

And now the fancy passes by,  
And nothing will remain,  
And miles around they'll say that I  
Am quite myself again.

5. In summertime on Bredon  
The bells they sound so clear;  
Round both the shires they ring them

In steeples far and near,  
A happy noise to hear.

Here of a Sunday morning  
My love and I would lie,  
And see the coloured counties,  
And hear the larks so high  
About us in the sky.

The bells would ring to call her  
In valleys miles away;  
"Come all to church, good people;  
Good people come and pray."  
But here my love would stay.

And I would turn and answer  
Among the springing thyme,  
"Oh, peal upon our wedding,  
And we will hear the chime,  
And come to church in time."

But when the snows at Christmas  
On Bredon top were strown,  
My love rose up so early  
And stole out unbeknown  
And went to church alone.

They tolled the one bell only,  
Groom there was none to see,  
The mourners followed after,  
And so to church went she,  
And would not wait for me.

The bells they sound on Bredon,  
And still the steeples hum,  
"Come all to church, good people."  
O noisy bells, be dumb;  
I hear you, I will come.

6. In valleys of springs of rivers,  
By Ony and Teme and Clun,  
The country for easy livers,  
The quietest under the sun,

We still had sorrows to lighten,  
One could not be always glad,  
And lads knew trouble at Knighton,  
When I was a Knighton lad.

By bridges that Thames runs under,  
In London, the town built ill,  
'Tis sure small matter for wonder  
If sorrow is with one still.

And if as a lad grows older  
The troubles he bears are more,  
He carries his griefs on a shoulder  
That handselled them long before.

Where shall one halt to deliver  
This luggage I'd lief set down?  
Not Thames, not Teme is the river,  
Nor London nor Knighton the town:

'Tis a long way further than Knighton,  
A quieter place than Clun,  
Where doomsday may thunder and lighten  
And little 'twill matter to one.

### ***Three Songs of Innocence*** | Arnold Cooke

#### 1. ***Piping down the valleys wild***

Piping down the valleys wild,  
Piping songs of pleasant glee,  
On a cloud I saw a child,  
And he laughing said to me:  
"Pipe a song about a lamb."  
So I piped with merry cheer.  
"Piper, pipe that song again."  
So I piped: he wept to hear.

"Drop thy pipe, thy happy pipe;  
Sing thy songs of happy cheer."  
So I sang the same again,  
While he wept with joy to hear.

"Piper, sit thee down and write  
In a book, that all may read."  
So he vanished from my sight;  
And I pluck'd a hollow reed.

And I made a rural pen,  
And I stain'd the water clear,  
And I wrote my happy songs  
Every child may joy to hear.

## 2. *The Shepherd*

How sweet is the Shepherd's sweet lot!  
From the morn to the evening he strays;  
He shall follow his sheep all the day,  
And his tongue shall be fillèd with praise.

For he hears the lamb's innocent call,  
And he hears the ewe's tender reply;  
He is watchful [while] they are in peace,  
For they know when their Shepherd is nigh.

## 3. *The Echoing Green*

The sun does arise,  
And make happy the skies;  
The merry bells ring  
To welcome the Spring;  
The skylark and thrush,  
The birds of the bush,  
Sing louder around  
To the bells' cheerful sound;  
While our sports shall be seen  
On the echoing green.

Old John, with white hair,  
Does laugh away care,  
Sitting under the oak,  
Among the old folk.  
They laugh at our play,  
And soon they all say,  
"Such, such were the joys  
When we all—girls and boys,



In our youth-time were seen  
On the echoing green."

Till the little ones, weary,  
No more can be merry:  
The sun does descend,  
And our sports have an end.  
Round the laps of their mothers  
Many sisters and brothers,  
Like birds in their nest,  
Are ready for rest,  
And sport no more seen  
On the darkening green.

## **Songs by Cecil Armstrong Gibbs**

### **1. *The Cherry Tree***

(Poet: Margaret Rose)

The cherry's abloom in the Northland,  
the wild, lone cherry tree.  
The sad, sweet birds, of the Spring-time  
are singing again to me.

They sing of the frozen rivers,  
piping soft and low,  
till I think I hear your footsteps dancing,  
across the snow.

Sing! Birds! Sing songs of the Spring-time.  
Sing high on the cherry tree.  
Sing of my love in the Northland,  
as my love once sang to me.  
Hush! Birds! The cherry in silence,  
is letting her petals fall,  
for one whose dancing footsteps,  
will never come, at all.

### **2. *Silver***

(Poet: Walter de la Mare)

Slowly, silently, now the moon  
Walks the night in her silver shoon;  
This way, and that, she peers, and sees  
Silver fruit upon silver trees;

One by one the casements catch  
Her beams beneath the silvery thatch;  
Couched in his kennel, like a log,  
With paws of silver sleeps the dog;  
From their shadowy cote the white breasts peep  
Of doves in silver feathered sleep  
A harvest mouse goes scampering by,  
With silver claws, and silver eye;  
And moveless fish in the water gleam,  
By silver reeds in a silver stream.

### 3. ***Song of Shadows***

(Poet: Walter de la Mare)

Sweep thy faint strings, Musician,  
With thy long lean hand;  
Downward the starry tapers burn,  
Sinks soft the waning sand;  
The old hound whimpers couched in sleep,  
The embers smoulder low;  
Across the walls the shadows  
Come, and go.

Sweep softly thy strings, Musician,  
The minutes mount to hours;  
Frost on the windless casement weaves  
A labyrinth of flowers;  
Ghosts linger in the darkening air,  
Hearken at the open door;  
Music hath called them, dreaming,  
Home once more.

### 4. ***The Fields are Full***

(Poet: Edward Shanks)

The fields are full of summer still  
And breathe again upon the air  
From brown dry side of hedge and hill  
More sweetness than the sense can bear.

So some old couple, who in youth  
With love were filled and over-full,  
And loved with strength and loved with truth,  
In heavy age are beautiful.

## Three Songs for Voice, Viola and Piano | Frank Bridge

### 1. *Far, far from each other*

(Words by Matthew Arnold)

Far, far from each other  
Our spirits have [grown].  
And what heart knows another?  
Ah! who knows his own?

Blow, ye winds! lift me with you  
I come to the wild.  
Fold closely, O Nature!  
Thine arms round thy child.

### 2. *Where is it that our soul doth go?*

(Words by Heinrich Heine)

Ah, calm me! restore me  
And dry up my tears  
On thy high mountain platforms,  
Where Morn first appears,  
  
One thing I'd know,  
When we have perished,  
Where is it that our soul doth go?  
Where, where is the fire, that is extinguished?  
Where is the wind?  
Where is the wind but now did blow?  
Where is it? Where is it?  
Where is it that our soul doth go?  
When we have perished.

### 3. *Music when soft voices die*

(Words by Percy Bysshe Shelley)

Music, when soft voices die,  
Vibrates in the memory;  
Odours, when sweet violets sicken,  
Live within the sense they quicken.  
  
Rose leaves, when the rose is dead,  
Are heaped for the beloved's bed;  
And so [thy] thoughts, when thou art gone,  
Love itself shall slumber on.

# Biographies



**Jana Young, soprano** is currently Associate Professor of Voice and Voice Area Coordinator at Kennesaw State University School of Music. Ms. Young enjoys an active career as a recitalist, clinician and teacher. Recent performances include Handel's *Messiah*, Haydn's *Paukenmesse* and the *Lord Nelson Mass* by Haydn. Ms. Young has premiered many works including Hervig's "Five Romantic Songs" and Sleeper's "Laundry Bag," a song cycle for soprano and bassoon, and made her Carnegie hall debut in 2003

performing "Ariel: Five Poems of Sylvia Plath" for Ned Rorem's Birthday Celebration.

Ms. Young's students have been winners and finalists of numerous competitions, including the Metropolitan Opera National Council Auditions as well as in opera apprenticeship programs such as Santa Fe, Pittsburgh Opera and Sarasota Opera. She also has numerous students teaching in university voice and choral programs across the country.

Ms. Young is a member of NATS, Atlanta Opera Guild, and is currently on the voice faculty of the American Institute of Musical Studies in Graz, Austria.



**Todd Wedge, tenor** received his BM from the Oberlin Conservatory of Music and a MM from Northwestern University's Bienen School of Music. Before joining the voice faculty at KSU, Mr. Wedge was the Director of the Vocal Music Department at the San Francisco School of the Arts. He has been the recipient of awards from the Friends of Austria Lieder Competition, American Opera Society, and the Bel Canto Society. In 2018, Professor Wedge was selected to participate in the NATS Intern Program in

Boulder, CO. In 2013, Mr. Wedge was selected by the San Francisco Classical Voice as “Music Educator of the Year” which led to his being a semi-finalist for the GRAMMY foundation “Music Educator of the Year.” In 2014, Mr. Wedge was nominated for the San Francisco Mayor’s Teacher of the Year Award and was selected to be a National Endowment for the Humanities Summer Scholar in Vienna, Austria.

Mr. Wedge has served on the faculty at the University of Notre Dame School of Music and St. Xavier University after which he was invited to join the GRAMMY award-winning men’s ensemble, Chanticleer. Mr. Wedge can be heard on the following albums: *And on Earth, Peace: A Chanticleer Mass*; *Let it Snow, The Best of Chanticleer*; *A Chanticleer Christmas*; *The Mission Road-Our Journey Back*; (DVD & CD), and *The Singing Life* (DVD). Professor Wedge is frequently seen as a recitalist, guest conductor, lecturer, and clinician. He is an active member of The Voice Foundation, NATS, NAFME, and ACDA.



**Nathan Munson, tenor** has been praised for his vocal beauty, and proven to be a versatile presence on the concert and operatic stage. He has sung leading and supporting roles with the Sarasota Opera, Hawaii Opera Theatre, the Atlanta Opera, Opera North, Piccola Opera San Antonio, Capitol City Opera, dell’Arte Opera, and the Illinois Opera Theatre. Roles include Beppe in *I pagliacci*, the Steersman in Wagner’s *Der fliegende Holländer*, Normanno in *Lucia di Lammermoor*, Pedrillo in *Die Entführung aus dem Serail*, El Dancaïre in *Carmen*,

Rodolfo in *La bohème*, Roméo in *Roméo et Juliette*, Ferrando in *Così fan tutte*, Cassio in Verdi’s *Otello*, and Dr. Baglioni in a world premiere revision of Daniel Catan’s *La Hija di Rappaccini*.

In addition to his operatic appearances, Dr. Munson has been a frequent visitor to the concert stage. He made his Carnegie Hall debut as tenor soloist in Haydn’s *Lord Nelson Mass*, and debuted with the Helena Symphony Orchestra as tenor soloist in Handel’s *Messiah*. He has been a featured soloist in Orff’s *Carmina Burana*, Beethoven’s *Ninth Symphony*, Bruckner’s *Te Deum*, Bach’s *B-minor Mass* and *Magnificat*, and Mozart’s *Requiem*. He has also

been a featured soloist with the Kalamazoo Symphony Orchestra, Kentucky Symphony Orchestra, Hunstville Symphony, and the Georgia Symphony.

Dr. Munson can be heard on the world premiere recording of *The Golden Ticket* (Albany Records), and was a featured soloist in a Christmas Concert with the Atlanta Opera, which was recorded live for broadcast by WABE-Atlanta.



**John Warren, clarinet** is Associate Professor of Clarinet having joined the Kennesaw State University faculty in 2006. His previous University affiliations include Armstrong Atlantic State University in Savannah, Georgia, and The University of Nebraska at Omaha. He was for fifteen years the principal clarinetist of the Savannah Symphony Orchestra and prior to that position, the principal clarinetist of the Omaha Symphony. He also served as principal clarinetist of the Des Moines Metro Opera for many summers prior to arriving in

Atlanta. At KSU, Mr. Warren teaches studio clarinet, wind chamber music, and chairs the Woodwind Performance Area.

Originally from Shreveport, Louisiana, Mr. Warren holds Degrees from the University of Cincinnati College/Conservatory of Music and The Curtis Institute of Music in Philadelphia. His most influential teachers include Donald Montanaro, L. Thomas LeGrand and Richard Waller.

He has performed as soloist with the Philadelphia Orchestra, the IRIS Orchestra, the Curtis Institute Orchestra, and the Symphonies of Savannah, Omaha, Hilton Head, and Beaufort, SC.

As a recitalist and chamber musician, Mr. Warren has appeared at the Aspen Music Festival, the Evian Festival and the Highlands Chamber Music Festival. He has presented chamber music programs in France, Italy, Spain, Luxembourg and Monaco, as well. He was a featured recitalist at the International Clarinet Association's 2005, 2013, 2014, 2015 and 2016 conferences, and has coordinated the Association's High School Solo Competition.

Mr. Warren is a member of the Atlanta Opera Orchestra, the IRIS Orchestra of Memphis, TN, as well as performing frequently and recording with the Atlanta Symphony. His playing can be heard on the Telarc, Naxos, Albany, ASO Media, and New World labels. He is a Performing Artist for Yamaha, playing their CSVR instruments, and D'Addario, using their X10E mouthpiece and reeds.



**Eric Jenkins, piano** is a native of Portage, Wisconsin. Dr. Jenkins joined the faculty of Kennesaw State University in 2018 as staff pianist and accompanying coordinator. He was previously on faculty at the University of Texas – Rio Grande Valley from 2014–2017, and Emory University from 2017–2018.

Dr. Jenkins completed his studies at Florida State University in 2013, obtaining both Master of Music and Doctor of Music degrees in Piano Performance: Accompanying and Chamber Music. He

worked as a graduate assistant in accompanying and opera, and as music director with Florida State Opera Outreach.

He made his concerto debut in 2007, performing Benjamin Britten's Piano Concerto with the Calgary Philharmonic Orchestra. Dr. Jenkins has served as répétiteur and staff pianist for the American Institute of Musical Studies in Graz, Austria for several years, beginning in 2010. He has been active as a recitalist, collaborating with renowned instrumentalists and vocalists in the United States and internationally, throughout Canada, Austria, France, Turkey, and Cyprus.

**Edward Eanes, guest interviewer** is currently the Concertmaster of both Georgia Symphony Orchestra and the Carroll Symphony Orchestra. He is also a member of the Atlanta Opera Orchestra and has performed with the Atlanta Symphony Orchestra and the Louisiana Philharmonic in New Orleans. His solo credits include concerts with the Carroll Symphony Orchestra, the Georgia Symphony Orchestra, the Louisiana Sinfonietta, the Vermilion Chamber Orchestra, and the Furman University Orchestra.



He is also a member of Atlanta By Six, a progressive chamber ensemble that performs in non-classical venues such as Eddie's Attic.

Eanes has served as Professor of Musicology at Kennesaw State University since 1998. A South Carolina native, he received a Ph.D. in Musicology from Louisiana State University, a MM in Violin Performance from Florida State University and a Bachelor of Music in Performance from Furman University. Prior to his arrival at KSU, he taught at Louisiana State

University, the University of New Orleans and Clayton College and State University. His publications include *Giuseppe Ferrata: Emigré Pianist and Composer*, multiple articles in *Oxford Music Online* and other journals.

Eanes has been active in study abroad programs since 2006, primarily in Paris and Montepulciano, Italy. In summer 2018, he he co-directed a new "Music History in Europe" program in Germany and France.





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The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The

27-time Grammy Award winning Atlanta Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan stage.


Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our school and for you, our patrons!


We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.


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Stephen W. Plate, *Director, KSU School of Music*

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