NC State Music Department
presents a
Music Minor Recital
by
Kathryn Horne, Soprano
and
Meera Venkata, Violin
with
John Noel, Accompanist

November 17, 2012, 4:00 PM
Price Music Center, 120

A reception in the hallway will immediately follow today’s performance
Program

V’adoro pupille, from *Giulio Cesare*  
George Frideric Handel  
(1685-1759)

Si mes vers avaient des ailes  
Reynaldo Hahn  
(1875-1947)

Three Irish Folksong Settings  
John Corigliano  
(b. 1938)

I. The Salley Gardens  
II. The Foggy Dew  
III. She Moved Through The Fair

Rebecca Bursar, Flute

INTERMISSION

Caprice no. 16 in G minor  
Niccolo Paganini  
(1782-1840)

Suite italienne  
I. Introduzione  
II. Serenata  
III. Tarantella  
IV. Gavotta con due variazioni  
V. Scherzino vi. Minuetto e finale

Concerto in E minor, op. 64  
Felix Mendelssohn  
(1809-1847)

[Student Photograph]

Biography

Meera Venkata started violin lessons at age 7 and has loved music ever since. She attended the Virginia Preparatory School for Visual and Performing Arts in summer 2009 and served as concertmaster of the Virginia Children’s Symphony Orchestra. Throughout high school, Meera was selected for regional and all-state orchestras and currently serves as principal second violin in the Raleigh Civic Symphony Orchestra. Additionally, she volunteers weekly at Enloe High School to provide instruction for underprivileged students. Meera is double majoring in statistics and economics and will graduate in May 2013.

Acknowledgements

Meera would like to thank several individuals, including Erika Fulton, her first teacher in New York, for instilling in her the Suzuki method; Suzanne Scott, her violin teacher of 9 years in Virginia, who helped her see beyond the notes; and Lindi Wang, her current teacher, who taught her more about musicality, refinement, and style than she would have thought possible in two short years. Finally, Meera would like to thank her family, because none of this would be possible without their unwavering support.
Biography
Kathryn Horne is majoring in Human Biology and minoring in both Music and Genetics. Although she started her musical career in second grade with piano lessons, Kathryn really found her place at the NC Regional Girls’ Choir. Through her involvement in NCRGC from third grade until high school graduation, Kathryn honed her vocal skills and came to view music as an art whose perfection requires constant attention and commitment. A flutist since the 6th grade, Kathryn is now a member of the piccolo section in the NCSU Power Sound of the South and sings soprano in the NC State Chorale. After graduation in the fall of 2013, she hopes to attend medical school to work in pediatric emergency medicine or neonatology.

Acknowledgements
Kathryn would like to thank her choral directors, Mrs. Ross and Dr. Leaf, for being more than teachers who prepare students for concerts; they are mentors who stress the mechanics of the voice, the methods for achieving a good tone, and the role of the chorister as a communicative artist. Finally, Kathryn thanks her family for believing in her and helping her achieve her musical goals.

Translations

V’adoro, pupille, from Giulio Cesare
V’adoro, pupille,
saette d’amore,
le vostre faville
son grate nel sen.
Pietose vi brama
il mesto mio core,
ch’ogn’ora vi chiamà
l’amato suo ben.
V’adoro, pupille, ecc.
I adore you, eyes,
lightning bolts of love,
your sparks
are welcome in my breast.
My sad heart
desires you (to be) compassionate,
which at every hour calls you
its dearest beloved.
I adore you, eyes, etc.

Si mes vers avaient des ailes
Mes vers fuiroìent, doux et frelèes,
Vers votre jardin si beau
Si mes vers avaient des ailes
Comme l’oiseau!
Il voleraient, étincelles,
Vers votre foyer qui rit,
Si mes vers avaient des ailes
Comme l’esprit!
Près de vous, purs et fidelès,
Ils accouraient, nuit et jour,
Si mes vers avaient des ailes,
Comme l’amour!

My verses would flee, sweet, and frail
To your garden so fair,
If my verses had wings,
like a bird!

They would fly, like sparks,
To your smiling hearth,
If my verses had wings
like the mind.

Pure and faithful, to your side
They’d hasten night and day,
If my verses had wings,
like love!
George Frederic Handel was an international composer. Born and trained in Germany, he learned to compose Italian operas during a 3-year residence in Italy. Briefly returning to Germany, Handel soon abandoned his post and spent the next 47 years in England, where he realized profits were to be made in the production of Italian operas. In 1718, Handel and a group of wealthy English businessmen established a publicly held joint stock company for the production of Handel’s operas, called the Royal Academy of Music (because King George I was the primary investor). Many of Handel’s operas were produced for the Academy, including Giulio Cesare (Julius Caesar, 1724). “V’adoro, pupille” is a well-known aria from Giulio Cesare; Queen Cleopatra has disguised herself as “Lydia,” an attendant of Queen Cleopatra, and provides entertainment to Julius Caesar in order to woo him and to assure her place as the sole ruler of Egypt. The aria is cast in a standard Baroque form called da capo (“from the head”), in which the opening section returns in an embellished version after a contrasting episode.

Although Reynaldo Hahn was born in Venezuela, his family originally hailed from Hamburg, Germany. At 11, he entered the Paris Conservatoire and, influenced by his teachers Massenet and Saint-Saens, composed “Si mes vers avaient des ailes” only three years later. The work demonstrates Hahn’s approach to song composition; according to one writer, “One of the most immediately noticeable features of Hahn’s songwriting is the absolute simplicity of the piano accompaniments; they are never used as anything more than a support to the vocal line.” Written for his sister Maria, the song borrows an affectionate text by Victor Hugo. The melody is repeated three times with little change in the vocal line or in the accompaniment. But notice how the accompaniment lingers on each repetition of “Si mes vers avaient des ailes.” This declamatory style was a technique that Hahn used to communicate simply and directly with the audience.

John Corigliano, whose father was concertmaster of the New York Philharmonic, currently serves on the composition faculty of the Julliard School. His musical imagination has led him to write pieces that combine genres or explore new possibilities with older genres. For instance, Three Irish Folksong Settings consists of settings of traditional folk or folk-like texts accompanied by a flute whose melodies sometimes complement and sometimes contrast with the original folk tunes. In “Down by the Salley Gardens,” to a poem by W. B. Yeats, the flute’s low ostinatos reinforce the soprano line until the voice is silent, when Corigliano moves the flute to a higher register with more decorative melodic material. “The Foggy Dew,” written by an anonymous poet, treats the voice and flute as rivals by drawing sharp distinction between the low vocal line and light and higher accompaniment. “She Moved Through The Fair,” to a text by Padraic Colum, presents ensemble challenges as the voice and flute must dovetail dissimilar material while navigating constantly changing time signatures.

Niccolò Paganini was an Italian composer, credited as one of the most famous violin virtuosos of all time. For all his concerts, he composed his own works, which shaped much of modern violin technique. He composed his 24 Caprices for Solo Violin while he served in the Baciocchi court. Caprice No. 16 in G minor is a continuous legato of 16th notes from start to finish. It is characterized by sforzando, accented fortissimos. The piece demands a high level of bow control to navigate the extensive arpeggated passages requiring quick string crossings and jumps. Chromatic passages are executed in slur phrases and builds through a series of arpeggios and scales increasing in intensity until the conclusion.

Igor Stravinsky was a Russian composer considered by many to be one of the most influential composers of the 20th century. His career is distinguished by the diversity of his compositions. Pulcinella is a neoclassical ballet based on an 18th century play. It was commissioned by the great Sergei Diaghilev of the Ballet Russes, with costumes and sets by Pablo Picasso and dances choreographed by Leonide Massine. Based on the ballet, Stravinsky arranged his Suite Itallienne for violin and piano. It is considered to be the first work of his neoclassical period and consists of six movements: Introductione, Serenata, Tarantella, Gavotta con due variazioni, Scherzino, and Minuetto e Finale. The character of Pulcinella was always dressed in white with a black mask – the reconciliation of life and death – and he stands out due to his peculiar voice. Stravinsky captures this essence through a series of contrasting movements and dissonance that stands out from the neoclassical style.

Felix Mendelssohn was a German composer of the early Romantic period, recognized early as a musical prodigy. His own works were well received throughout Europe. He is known for the conservation of the traditional classical style. His Violin Concerto in E minor is among his most popular works. It opens with an almost immediate entry of the solo violin, with the resonant melody which Mendelssohn said “gave him no peace.” The transitional passage allows for modulation into G major, while the melody is recapitulated in the accompaniment. The development section then combines themes and opens into the challenging cadenza, which builds up speed through several rhythmic shifts and requires ricochet bowing for arpeggiated passages as it reaches its intended tempo. After the cadenza, the melodies are reprised before transitioning into the Presto coda section and the dramatic conclusion of the movement.