Senior Voice Recital

Sarah Burrall, soprano

Kassidy Korb, soprano

From the Studio of
Dr. John Wesley Wright

Accompanied by
Veronica T. Knier

Featuring
Kyle Failla, baritone
John Wixted, tenor
Caitlin Ratzlaff, mezzo-soprano

In partial fulfillment of the requirements for the Bachelor of Arts in Music - Education

Saturday, November 8, 2014
Holloway Hall, Great Hall, 3 p.m.

Salisbury
UNIVERSITY
www.salisbury.edu

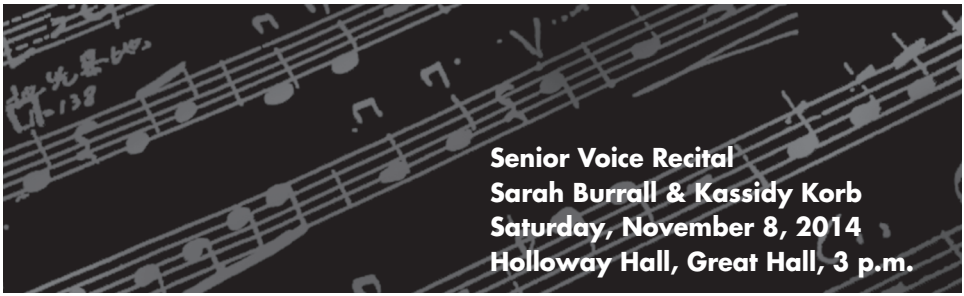
Hear Ye, Israel (*Elijah*) . . . . . Felix Mendelssohn
(1809 – 1847)

Kassidy Korb, soprano

Klärchens Lied . . . . . .Franz Schubert
(1797 – 1828)

Freudvoll
Und leidvoll,
Gedankenvoll sein;
Langen
Und bangen
In schwebender Pein;
Himmelhoch jauchzend
Zum Tode betrübt;
Glücklich allein
Ist die Seele, die liebt.

Joyful
And sorrowful,
Thoughtful;
Longing
And anxious
In constant anguish;
Skyhigh rejoicing
Despairing to death;
Happy alone
Is the soul that loves.



Die Männer sind méchant! . . . . . .Franz Schubert

Du sagtest mir es, Mutter:
Er ist ein Springinsfeld!
Ich würd' es dir nicht glauben,
Bis ich mich krank gequält!
Ja, ja, nun ist er's wirklich;
Ich hatt' ihn nur verkannt!
Du sagtest mir's, o Mutter:
“Die Männer sind méchant!”

Men are faithless, you told me, mother:
He's a young rascal!
I wouldn't believe you
Until I had tormented myself sick.
Yes, now I know he really is,
I'd simply misjudged him.
You told me, mother:
'Men are naughty!'

Vor'm Dorf im Busch, als gestern
Die stille Dämm'rung sank,
Da rauscht' es: "Guten Abend!"
Da rauscht' es: "Schönen Dank!"
Ich schlich hinzu, ich horchte;
Ich stand wie festgebannt:
Er war's mit einer Andern -
“Die Männer sind méchant!”

Yesterday, as dusk fell silently,
In the grove outside the village
I heard a whispered 'Good evening!'
And a whispered 'Many thanks!'
I crept up and listened,
Stood there as if transfixed:
It was he, with another -
'Men are naughty!'

O Mutter, welche Qualen!
Es muß heraus, es muß! -
Es blieb nicht bloß beim Rauschen,
Es blieb nicht bloß beim Gruß!
Vom Gruße kam's zum Küsse,
Vom Kuß zum Druck der Hand,
Vom Druck, ach liebe Mutter! -
“Die Männer sind méchant!”

O mother, what torture!
It must be said, it must!
It didn't just stop at whispering,
It didn't just stop at greetings!
From greetings it went to kisses,
From kisses to holding hands,
From holding hands . . . ah, dear mother,
'Men are naughty!'

Sarah Burrall, soprano

Nana (*Siete Canciones Populares Españolas*) . . . . . .Manuel de Falla
(1876 -1946)

Duérmete, niño, duerme,
Duerme, mi alma,
Duérmete, lucerito
De la mañana.
Nanita, nana,
Nanita, nana.
Duérmete, lucerito
De la mañana.

Go to sleep, Child, sleep,
Sleep, my soul,
Go to sleep, little star
Of the morning.
Lulla-lullaby,
Lulla-lullaby,
Sleep, little star
Of the morning.

Jota (*Siete Canciones Populares Españolas*) . . . . . .Manuel de Falla

Dicen que no nos queremos,
Dicen que no nos queremos
Porque no nos ven hablar;
A tu corazón y al mío
Se lo pueden preguntar.

Dicen que no nos queremos
Porque no nos ven hablar.
Ya me despido de tí,
Ya me despido de tí,
De tu casa y tu ventana
Y aunque no quiera tu madre,
Adiós, niña, hasta mañana.
Ya me despido de tí
Aunque no quiera tu madre...

They say we don't love each other,
They say we don't love each other
Because they don't see us talk,
Your heart and mine,
They can ask them

They say we don't love each other
Because they don't see us talk.
Now I take my leave of you,
Now I take my leave of you,
Of your house and your window,
And although your mother doesn't approve,
Goodbye, dear, until tomorrow.
Now I take my leave of you,
Although your mother doesn't approve...

Asturiana (*Siete Canciones Populares Españolas*) . . . . . .Manuel de Falla

Por ver si me consolaba,
Arrime a un pino verde,
Por ver si me consolaba.

Por verme llorar, lloraba.
Y el pino como era verde,
Por verme llorar, lloraba.

To see whether it would console me,
I drew near a green pine,
To see whether it would console me.

Seeing me weep, it wept;
And the pine, being green,
Seeing me weep, wept.

Kassidy Korb, soprano

Chanson Norvégienne . . . . . .Félix Fourdrain
(1880- 1923)

Je suis prise d'une tristesse
Qui pèsè, pèse lourdement:
Il me trahit, il me délaisse,
Ce-lui que j'aime tendrement.

C'est fête au village et je danse,

Pour cacher ma douleur, hélas!
Mais il me semble à chaque pas,
Entendre crier ma souffrance!

Au-dessus des fiords de Norvège,
Plus haut que les mâts des vaisseaux,
Plus haut que les sentiers de neige
Où courent, glissent les traineaux,
Ils montent, mes pleurs, mes alarmes,
Et la danse n'arrête pas.

Mais il me semble, à chaque pas,
Tournoyer dans un flot de larmes!

I am overcome by sadness
Which weighs heavily
Be betrays me, he neglected me
the one that I love tenderly

There is a celebration in the village
and I dance,
To hide my pain, Alas!
But it seems to me at every step
Hear the crys of my suffering

On the top of the fjords of Norway
Higher than the masts of ships.
Higher than the footpaths of snow
Or run, slide the sled
They ride, my fears, my tears.
And the dance does not stop

But it seems to me at every step,
I'm spinning in a flood of tears!

Sarah Burrall, soprano

Nuit d'étoiles . . . . . .Claude Debussy
(1862 – 1918)

Nuit d'étoiles, sous tes voiles,
Sous ta brise et tes parfums,
Triste lyre qui soupire,
je rêve aux amours défunts.

Night of stars, beneath your veils,
Beneath your breezes and your scents,
A sad lyre that sighs,
I dream of dead loves.

La sereine mélancolie vient éclore
Au fond de mon coeur,
Et j'entends l'âme de ma mie
Tressaillir dans le bois rêveur.

The serene melancholy comes bursting
In the depth of my heart,
And I hear the soul of my love
Tremble in the dreaming woods.

Dans les ombres de la feuillée,
Quand tout bas je soupire seul,
Tu reviens, pauvre âme éveillée,
Toute blanche dans ton linceuil.

In the leafy shadows,
When I sigh very quietly,
You return, poor awakened soul,
All white in your shroud.

Je revois à notre fontaine
Tes regards bleus comme les cieux;
Cettes rose, c'est ton haleine,
Et ces étoiles sont tes yeux.

I see again at our fountain
Your gaze, blue as the sky;
This rose, it is your breath,
And these stars are your eyes.

Kassidy Korb, soprano

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Puisqui'ici bas toute âme. . . . . Gabriel Fauré
(1845 – 1924)

Puisqu'ici-bas toute âme donne à quelqu'u
Sa musique, sa flamme, ou son parfum,

Puisqu'ici toute chose donne toujours
Son épine ou sa rose à ses amours,

Puisqu'Avril donne aux chênes un bruit charmant
Que la nuit donne aux peines l'oubli dormant,

Puisque lorsqu'elle arrive, s'y reposer
L'onde amère à la rive donne un baiser,

Je te donne à cette heure penché sur toi
La chose la meilleure que j'ai en moi,

Reçois donc ma pensée triste d'ailleurs
Qui comme une rosée t'arrive en pleurs!

Reçois mes vœux sans nombre, ô mes amours,
Reçois la flamme ou l'ombre de tous mes jours!

Mes transports pleins d'ivresses purs de soupçons
Et toutes les caressses de mes chansons,

Mon esprit qui sans voile vogue au hasard
Et qui n'a pour étoile que ton regard,

Reçois mon bien céleste, ô ma beauté!
Mon cœur dont rien ne reste l'amour ôté!

As here below every soul gives to someone
Its music, its flame, or its perfume,

As here everything gives always
Its thorn or its rose to its loves,

As April gives the oak trees a delicate sound,
So the night gives pain a sleeping forgetfulness,

As when it arrives to take its rest,
The dark wave gives a kiss to the water's bank,

At this hour I give you, leaning toward you,
The best that I have within me,

Receive then my sad thoughts, though,
Which like a rose, arrive bedewed!

Receive my limitless vows, oh my loves,
Receive the flame or the shadow of all my days!

My ecstasy full of rapture free from doubts
And all the caresses of my songs,

My spirit without veils sails randomly
And which has only your glance for a guiding star,

Receive, my heavenly creature, oh my beauty!
My heart in which remains nothing but love!

Sarah Burrall, soprano
Kassidy Korb, soprano

INTERMISSION

Oh! What A Beautiful City. . . . . .arr. Johnnie Dean

Sarah Burrall, soprano

Kassidy Korb, soprano

Joy . . . . . .Ricky Ian Gordon

Climb Ev'ry Mountain (*The Sound of Music*) . . . . . .Rodgers & Hammerstein

Kassidy Korb, soprano

Art is Calling for Me (*The Enchantress*) . . . . . .Victor Herbert and Harry B. Smith

Sarah Burrall, soprano

Too Many Mornings (*Follies*) . . . . . .Stephen Sondheim

Sarah Burrall, soprano

Kyle Failla, baritone

Come scoglio (*Così fan tutte*) . . . . . .Wolfgang Amadeus Mozart

Come scoglio immoto resta
Contra i venti, e la tempesta,
Così ognor quest'alma è forte
Nella fede, e nell'amor.
Con noi nacque quella face
Che ci piace, e ci consola,
E potrà la morte sola
Far che cangi affetto il cor.

Rispettate, anime ingrate,
Questo esempio di constanza,
E una barbara speranza
Non vi renda audaci ancor.

Like a rock, we stand immobile
against the wind and storm,
and are always strong
in trust and love.
From us is born the light
that gives us pleasure and comfort,
and the power of death alone
can change the affections of our hearts.

Respect, ungrateful spirit.
We are examples of loyalty
against your primitive hopes,
and do not make you bold.

Kassidy Korb, soprano

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I've Decided to Marry You . . . . . .Freedman & Lutvak
(A Gentleman's Guide to Love and Murder)

Sarah Burrall, soprano
John Wixted, tenor
Caitlin Ratzlaff, mezzo-soprano

Love Never Dies (*Love Never Dies*) . . . . . .Andrew Lloyd Webber

Sarah Burrall, soprano
Kassidy Korb, soprano
John Wixted, tenor

For Good (*Wicked*) . . . . . .Stephen Schwartz

Sarah Burrall, soprano
Kassidy Korb, soprano

Thank you for attending our performance. The audience plays an integral part in the success of our program. As an involved audience member, please take a few minutes to read this friendly reminder on concert etiquette.

A Few Helpful Reminders of How to Be an Involved Audience Member

- Please arrive early to ensure that you will have a seat.
- Please turn off your cell phone instead of just silencing it so you will not be tempted to text during the performance. Untimely cell phone interruptions during a performance disrupt the performers and the other audience members, please be mindful of others.
- Please remain in your seat during the performance. If you must leave the concert hall, please wait until intermission. If it is an emergency, please try to leave during the applause.
- Please respect the performers by staying seated for the entire performance.
- As an involved audience member, it is polite to clap at the entrance of the performers.
- It is polite to save quiet whispering or talking, if necessary, between songs, as opposed to during a performance.

Ideas adapted from Concert Etiquette Tips from NAfME's Teacher Success Kit.

Sarah Burrall, soprano, is a senior at Salisbury University pursuing a Bachelor of Arts in music - education. She transferred to Salisbury University from Anne Arundel Community College where she studied voice under Mary Anne Barcellona. She most recently has been seen in SU's Musical Theatre Workshop' production *Be Our Guest*. She also has been a soloist in the SU Opera Workshop's production of *Talk Opera!* (2014), the Second Lady in Mozart's *Die Zauberflöte* (2013), Susan/Wedding Singer in SU's Musical Theatre Workshop production of Stephen Sondheim's *Company* (2013) and an ensemble member of *Freaks on Broadway* (2012). She also has been seen in SU's Theatre Program's production of *Camelot* under the direction of Dr. T. Paul Pfeiffer, a member of the University Chorale under the baton of Dr. William M. Folger, and a soloist with the Salisbury Pops band under the baton of Professor Lee Knier. Sarah is also a member of the Christ Church Choir in Easton, MD, under the direction of Wes Lockfaw. Sarah will be appearing with the Salisbury Pops band in the Winter Concert on December 9 at 7:30 p.m. Sarah thanks her family, friends and professors for all of their love and support in all of her musical accomplishments over the years.

Kassidy Korb, soprano, is a senior at Salisbury University pursuing a Bachelor of Arts in music - education. She is in the Thomas E. Bellavance Honors Program, a member of the International Honor Society in Education, Kappa Delta Pi, the Honors Society of Phi Kappa Phi and the collegiate chapter of the National Association for Music Educators. While at SU, Kassidy has been a soloist with the University Chorale and Salisbury Pops Band under the direction of Dr. William Folger and Professor Lee Knier, respectively. Kassidy has portrayed the roles of General Stanley's Ward in the SU Opera Workshop production of *The Pirates of Penzance*, The First Lady in Mozart's *Die Zauberflöte* and was a featured soloist in *Talk Opera!* Kassidy thanks everyone for all of their love and support in all of her musical endeavors over the years.

Pianist **Veronica Knier** is an instructor in the Department of Fine Arts, University of Maryland Eastern Shore, and music director at St. Alban's Episcopal Church, Salisbury. Knier also has taught at the University of Connecticut, Wesleyan University and Brookdale Community College in Lincroft, NJ. In addition to teaching, Knier frequently performs throughout the eastern seaboard as a chamber musician, piano and organ soloist, and accompanist in many venues. She held the post of principal pianist/keyboardist with the Eastern Connecticut Symphony Orchestra for 16 years. She also has performed with the United States Coast Guard Band and Chamber Players, the New World Consort, Elite Syncopations, the Silver Bay Quartet, and many other instrumental, vocal and choral groups. She has a Master of Music in piano performance from the University of Connecticut and has a diploma in piano performance from the Rouen Conservatory, Rouen, France.

From the performers:

Thank you to everyone who has attended our performance this evening. Without your love and support, this would not be possible.

ACKNOWLEDGEMENTS

Dr. Janet Dudley-Eshbach, *President*
Dr. Diane D. Allen, *Provost & Senior Vice President of Academic Affairs*
Mrs. Martha N. Fulton & the late Charles R. Fulton
Dr. Maarten Pereboom, *Dean, Fulton School of Liberal Arts*
Dr. William M. Folger, *Chair, Department of Music*
Brooke Church, *Administrative Assistant II, Department of Music*

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