



Tuesday, October 13, 2015 at 8:00 pm  
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
Twenty-second Concert of the 2015-16 Concert Season

School of Music Faculty Recital

*featuring*

**Oral Moses, bass-baritone**

Rosalyn Floyd, piano

I.

HARRY T. BURLEIGH (1866-1949)

**I've Been In The Storm So Long**

WOLFGANG AMADEUS MOZART (1756-1791)

**Mentre ti lascio o, figlia, K. 513**

II.

RICHARD STRAUSS (1864-1949)

**Ich trage meine Minne**

**Zueignung**

ROBERT SCHUMANN (1810-1856)

**Aus den östlichen Rosen**

FRANZ SCHUBERT (1797-1828)

**Erkönig**

III.

FRANCIS POULENC (1899-1963)

from *Chanson Gaillardes*

I. Ma Maitresse

II. Chanson à boire

III. Madrigal

IV.

ALAN JAY LERNER (1918-1986),

FREDERICK LOEWE (1901-1988)

**If Ever I Would Leave You**

from *Camelot*

STEPHEN SONDHEIM (1930-2015)

**Send In The Clowns**

from *A Little Night Music*

NICHOLAS BRODZSKY (1905-1958)

**I'll Walk With God**

from *The Student Prince*

V.

HALL JOHNSON (1888-1970)

**I'm Gonna Tell God All of My Troubles**

WILLIAM DAWSON (1899-1990)

**My Lord, What A Mourning**

UNDINE SMITH-MOORE (1904-1989)

**Is There Anybody Here That Loves My Jesus**

**Come Down Angels And Trouble the Water**

# translations

## **Mentre ti lascio o, figlia, K. 513** | W. A. Mozart

Mentre ti lascio, o figlia,  
In sen mi trema il core,  
Ah! Che partenza amara!  
Provo nel mio dolore  
Le smanie ed il terror,  
Mentre ti lascio, ecc.

As I leave you, my daughter,  
my heart aches in my breast.  
Oh, what a cruel parting!  
In my grief I feel  
only anxiety and fear.  
As I leave you, etc.

Parto, Tu piangi! O Dio!  
Ti chiedo un sol momento.  
Mentre ti lascio, ecc.  
Figlia, ti lascio.  
O Dio! Che fier tormento!  
Parto, addio!  
Ah, mi si spezza il cor!

I go. Do you weep! Oh God,  
All I ask is one more moment.  
As I leave you, etc.  
Child, I leave you.  
Oh God, how bitter my sorrow!  
I leave, farewell!  
Ah, my heart is breaking!

## **Ich trage meine Minne** | Richard Strauss

Ich trage meine Minne vor Wonne  
stumm  
Im Herzen und im Sinn emit mir herum  
Ja, dass ich dich gefunden, du liebes  
kind,  
Das freut mich alle Tage, die mir  
beschieden sind.

Mute with rapture, I carry my love  
In my heart and mind wherever I go.  
Yes, to have found you, my dear  
child,  
Fills me with joy every day that is  
granted me.

Und ob auch der Himmel trübe,  
kohlschwarz Die Nacht,  
Heil leuchteet meiner Lieben  
goldsonnige Pracht.  
Und lügt auch die Welt in Sünden, so  
tut mir's Weh,  
Die arge muss erblinden vor deiner  
Unschuld Schnee.

And though the sky may be gloomy,  
and pitch-black the night,  
The golden sunlit splendour of my love  
shines Brightly.  
And though the sin-filled world may lie,  
and hurt me,  
The evil must be blinded by your snow-  
white Innocence.

## **Zueignung** | Richard Strauss

Ja du weisst es, teure seele,  
Dass ich fern von dir mich quäle,

Liebe macht die Herzen krank,  
Habe Dank.

Einst heilt ich der Freiheit Zecher,  
Hoch den Amethysten-Becher  
Und du segnetest den Trank,  
Habe Dank.

Und beschworst darin die Bösen,

Bis Ich, was Ich nie gewesen,  
Hellig an's Herz dir sank,  
Habe Dank.

Yes, well you know, dearest soul,  
That I am tormented when far from  
you;

Love makes hearts sick,  
Take my thanks.

Did not I, reveling in freedom,  
Lift high the amethyst cup?  
And you blessed it as I drank,  
Take my thanks.

And you banished the evil spirits  
therein,

Until, as I had never been before,  
I became holy, and fell on your breast,  
Take my thanks.

## **Aus den östlichen Rosen** | Robert Schumann

Ich sende einen Gruss wie Duft  
der Rosen  
Ich send' ihn an ein Rosenangesicht,  
Ich sende einen Gruss wie  
Frühlingskosen,  
Ich send' ihn an ein Aug' voll  
Frühlingslicht,

Aus Schmerzenstürmen, die mein  
Herz durchtosen,  
Send' ich den Hauch, dich unsanft  
rühr' er nicht!  
Wenn du gedenkest an den  
Freudelosen,  
So wird der Himmel meiner  
Nächte licht.

I send a greeting like fragrance  
of rose  
I send it to a countenance like roses,  
I send a greeting like the spring's  
Caresses,  
I send it to the eyes filled with spring  
light.

From storms of sorrow, roaring through  
my heart,  
I send a breeze, that it may touch You  
gently!  
If you will think of him who knows no  
joy,  
Then the sky of my nights will turn  
To light.

## **Erlkönig** | Franz Schubert

Wer reitet so spat durch Nacht und  
Wind  
Es ist der vater mit seinem Kind;  
Er hat den Knaben wohl in dem Arm  
Er fasst ihn sicher, er halt ihn warm.

Mein Sohn, was birgst du so bang  
dein Gesicht?  
Siehst, Vater, du den Erlkönig nicht?  
Den Erlenkönig mit Kron und Schweif?  
Mein Sohn, es ist ein Nebelstreif,

Du liebes Kind, komm, geh mit mir!  
Gar schone spiele spiel ich mit dir;  
Manch bunte Blumen sind an den  
Strand,  
Meine Mutter hat manch gulden  
Gewand

Mein Vater, mein Vater, und horest du  
Nicht,  
Was Erlenkönig mir leise verspricht?  
Sei rühig, bleibe ruhig, mein Kind:  
In dürren Blättern säuselt der Wind.

Willst, feiner Knabe, du mit mir gehn?  
Meine Töchter sollen dich warten Schön  
Meine Töchter führen den nächtlichen  
Reihn  
Und wiegen und tanzen und singen  
dich ein.

Mein Vater, mein Vater, und siehst du  
nicht dort  
Erlkönigs Töchter am düstern Ort?  
Mein Sohn, mein Sohn, ich seh es  
genau:  
es scheinen die alten Weiden so grau.

Who is riding so late through the night  
and wind  
It is the father with his child;  
he holds the boy carefully in his arms,  
He grips him securely, he keeps him  
warm.

“My son, why do you hide your face so  
Fearfully?  
“Father, can you not see the Erl King?  
The Erl King with crown and train?”  
“My son, it is a streak of mist,”

“Dear child, do come with me!  
I’ll play very fine games with you;  
there are many pretty flowers by the  
shore,  
my mother has many a golden gown,”

“My father, my father, can you not hear  
The promises Erl King is whispering to  
me?”  
“Be calm, stay calm, my child:  
The wind is rustling in the dead leaves.”

“Handsome boy, do you want to go with  
Me?  
My daughters shall tend you well;  
My daughters lead the nightly round  
and lull and dance and sing you to  
sleep.”

“My father, my father, can you not see  
there  
Erl King’s daughters in that dark place?”  
“My son, my son, I see it clearly:  
The old willows look so grey.”

Ich liebe dich, mich reizt deine schöne  
Gestalt;  
Und bist du nicht willig, so brauch ich  
Gewalt.  
Mein Vater, mein Vater, jetzt fasst er  
mich an!  
Erlkönig hat mir ein Leids getan!

"I love you, your pretty form entices  
me;  
and if you are not willing, I will use  
force."  
"My father, my father, now he is taking  
Hold of me!  
Erl King has done me a mischief!"

Dem Vater grauset,  
er reitet geschwind,  
Er hält in den Armen das ächzende  
Kind,  
Erreicht den Hof mit Mühe und Not:  
In seinen Armen das Kind war tot.

The father shudders,  
he rides fast,  
he holds the groaning child in his arms,  
  
arrives home in toil and travail:  
In his arms the child was dead.

from *Chanson Gaillardes* | Francis Poulenc

### **Ma maîtresse**

Ma maîtresse est volage,  
Mon rival est heureux;  
S'il a son pucelage  
C'est qu'elle en avait deux.

My mistress is fickle,  
my rival is fortunate;  
if he has her virginity  
She must have had two.

### **Chanson à boire**

Les rois d'Égypte et de Syrie,  
Voulaient qu'on embaumât leurs corps,  
pour durer plus longtemps morts.

The Kings of Egypt and Syria,  
wished to have their bodies embalmed  
So that they would last longer when  
they were dead.

Quelle folie!  
Buvons donc selon notre envie,  
Il faut boire et reboire encore.  
Buvons donc toute notre vie,  
Embaumons-nous avant la mort.  
Que ce baume est doux.

What folly!  
Let us drink then as we will,  
We must drink and drink again  
Let us drink our whole life long,  
Embalm ourselves before death.  
Since this balm is sweet.

### **Madrigal**

Vous êtes belle comme un ange,  
Douce comme un petit mouton;  
Il n'est point de Coeur, Jeanneton,  
Qui sous votre loi ne se range.  
Mais une fille sans têttons  
est une perdrix sans orange.

You are as beautiful as an angel,  
Sweet as a little lamb;  
there is not a heart, Jeanneton,  
That has not fallen beneath your spell.  
But a girl without breasts  
Is a partridge without orange.

# biographies

## Professor Emeritus of Voice

**O**ral Moses, bass-baritone, performs regularly throughout the United States and Europe singing oratorio and recitals with special emphasis on a wide variety of Negro Spirituals and Art Song repertoire by African-American composers.

He has had numerous successes in oratorio and opera performing major roles in *Le Nozze di Figaro*, *Regina*, *La Boheme*, *Albert Herring*, *Tremonisha*, *Rigoletto*, and *Die Zauberflöte* among many others. Symphonic engagements have included works with the Nashville Symphony, the Jackson Symphony, Detroit Symphony, Lansing Symphony, Tacoma Symphony and the Atlanta Symphony.

Dr. Moses has recorded several CDs of art songs and spirituals by African-American composers among which is his CD entitled, *Oral Moses sings... songs of America*. His CD, *Extreme Spirituals*, is a collaboration with the controversial eclectic rock/classical band Birdsongs of the Mesozoic on Cuneiform label. In 2001, Albany Records released a collection of spirituals sung a capella entitled *Spirituals in Zion*, which he recorded in the historic Zion Baptist Church built by enslaved African Americans in 1861. As a solo recording artist for Albany Records, his premiere CD, *Deep River: Songs and Spirituals of Harry T. Burleigh*, is featured in the PBS film documentary *Antonin Dvorak in America*. His second CD, *Amen! African-American Composers of the Twentieth Century*, continues to be a best seller on the Albany Record label. He has collaborated with gospel artist Babbie Mason on the CD/video project *Treasured Memories: A Celebration Of Our Gospel Music Heritage*, documenting the rich legacy of Gospel music. A second CD collaboration entitled, *Third Day Offerings: A Worship Album*, allowed him to record with



the contemporary Christian rock group Third Day and earned him his first gold record. His most recent contribution to the work of preserving the Negro Spiritual is the website: [www.thenegrospiritualinc.com](http://www.thenegrospiritualinc.com).

His latest CD is entitled *Come Down Angels and Trouble The Water*. This CD is a collection of spirituals celebrating the Negro Spiritual as a national treasure.

Born in South Carolina, he began his singing career as a member of the United States Seventh Army Soldiers Chorus in Heidelberg, Germany, and as a member of the famed Fisk Jubilee Singers while attending Fisk University following his military career. As a T. J. Watson Fellow, he studied in Germany and Austria and upon his return to the United States, he earned a Masters of Music and a Doctorate of Musical Arts Degree in Vocal Performance and Opera from the University of Michigan. In 1986, as a recipient of a National Endowment for the Humanities Grant, he co-authored a book entitled, *Feel The Spirit - Studies in Nineteenth Century Afro-American Music*, published by Greenwood Press. He is a contributing author in both the third edition of *Notable Black American Women* and the second edition of *Notable Black American Men*, published by Gale Press. He is a frequent guest lecturer and clinician for gospel and Negro Spirituals workshops and conferences.

Still a very active and exciting performer, Dr. Moses is a retired Professor Emeritus of Voice at Kennesaw State University.

### **Rosalyn W. Floyd, piano**

**Rosalyn W. Floyd** is a professor in the Department of Music at Augusta State University. A graduate of Talladega College in Alabama, Dr. Floyd holds the Doctor of Musical Arts degree in Piano Performance and Pedagogy from the University of South Carolina.

Best known as a collaborative artist, Rosalyn Floyd has accompanied world-renowned sopranos Martino Arroyo, Laura English-Robinson and LaQuita Mitchell; mezzo-sopranos Levone Tobin Scott and Linda Banister; the late Ryan Smith, tenor; and noted bass-baritones Oral Moses, Kevin Thompson and Timothy Jones. For her work in the Augusta community, especially with the Augusta Choral Society, Dr. Floyd was named the Greater Augusta Arts Council Artist of the Year (2005). Her collaborative endeavors have taken her to many areas throughout the United States, the Bahamas and the Peoples' Republic of China. Dr. Floyd performs as the accompanist on the CD, *Oral Moses Sings Songs of America*.



# about the school of music

Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.





Stephen W. Plate, DMA  
Director, School of Music  
Kennesaw State University

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