

Kennesaw State University  
*College of the Arts*  
School of Music



presents

*Junior Recital*

**Joseph McBrayer,**  
**tenor**

**Brenda Brent, piano**

Saturday, April 6, 2013

4:00 p.m.

Music Building Recital Hall

*Eighty-eighth Concert of the 2012-2013 Season*

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I

**Comfort Ye My People** George Frideric Handel  
(1685-1759)  
**Every Valley Shall Be Exalted**  
from *Messiah*

II

**Danksagung an den Bach** (Müller) Franz Schubert  
(1797-1828)  
**Mit dem grünen Lautenbände**  
from *Die schöne Müllerin*  
**Im wunderschönen Monat Mai** Robert Schumann  
from *Dichterliebe* (1810-1856)

III

**Lydia** (Leconte) Gabriel Fauré  
(1845-1924)  
**Plaisir d'amour** Jean Paul Martini  
(1714-1816)

IV

**This is My Box** Gian Carlo Menotti  
from *Amahl and the Night Visitors* (1911-2007)

V

**A Summer Idyll** Michael Head  
(1900-1976)  
**Weep You No More** Roger Quilter  
(1877-1953)  
**Love's Philosophy**

This recital is presented in partial fulfillment of requirements for the degree  
Bachelor of Music in Performance.  
Mr. McBrayer studies voice with Oral Moses.

## George Frideric Handel

George Frideric Handel was born on February 25, 1685 in Halle, Germany. He was a lawyer by training, but decided to become a musician after years of stifling his musical genius at the behest of his father, a surgeon. After several more relocations back to Germany, Italy and England, his settling in England is where he made huge strides in composing English oratorio as a court composer for King George I. Many believe it was not until the age of fifty-three that Handel began composing the works he would truly be remembered for. One such great work, *Messiah*, considered to be his greatest oratorio, has endured the test of time. This grand work, composed in just twenty-four days, premiered in 1742 in Dublin, Ireland. The first voice heard in the oratorio is the tenor's recitative, "Comfort Ye My People," followed by his aria, "Every Valley Shall Be Exalted." The text is taken from the book of Isaiah in The Holy Bible and is his prophecy of the Great Messiah coming to bring salvation to all upon the Earth. Though the aria carries a very powerful message, it is written and performed in an almost bouncing fashion to suggest a more pleasant mood behind the message instead of it being just a prophecy of forthcoming legislation.

### *Comfort Ye My People*

Comfort ye!  
Comfort ye my people,  
Saith your God!  
Speak ye comfortably to Jerusalem  
And cry unto her that her warfare is accomplished,  
That her iniquity is pardoned.

The voice of Him that crieth in the wilderness  
Prepare ye the way of the Lord.  
Make straight in the desert a highway  
For our God.

### *Every Valley Shall Be Exalted*

Ev'ry valley shall be exalted,  
And every mountain and hill made low;  
the crooked straight and the rough places plain.

## Franz Peter Schubert

Born on the cold, Austrian afternoon on the 31st of January, 1797, Franz Peter Schubert, born in the heart of Vienna, was already destined to be surrounded by a community filled with musical inspiration, but his father, Franz Theodor, was but a meager schoolteacher. Receiving lessons in piano, violin, counterpoint, and singing at an early age, Franz Peter did not wait long to start composing music as he was tossed around in front of the likes of the day's greats such as Antonio Salieri. He continued to compose at a nearly superhuman average of 65 bars per day while still

taking lessons and even becoming a schoolteacher himself at some point. The composer would move back and forth between his father's house and elsewhere over the years, tiring of many companions (many poets) while still staying on good terms. It is believed that illness started to really plague Schubert somewhere in the early 1820s, which is also when two of his greatest song cycles, *Die schöne Müllerin* and *Winterreise*, from the poems of Wilhelm Müller. The former, *Die schöne Müllerin*, follows an optimistic young miller who follows the path and advice of a babbling brook that leads him to the lovely maiden of the mill (the Müllerin referenced by the title of the cycle). He falls for her madly and would do anything for her while she eventually seeks favor with a passing hunter, causing our miller to fall into deep despair and drown himself in the very brook that led him to her.

4. *Danksagung an den Bach*

War es also gemeint,  
Mein rauschender Freund?  
Dein Singen, dein Klingen,  
War es also gemeint?  
Zur Müllerin hin!  
So lautet der Sinn.  
Gelt, hab' ich's verstanden?  
Zur Müllerin hin!  
Hat sie dich geschickt?  
Oder hast mich berückt?  
Das möchte ich noch wissen,  
Ob sie dich geschickt.  
Nun wie's auch mag sein,  
Ich gebe mich drein:  
Was ich such, hab ich funden,  
Wie's immer mag sein.  
Nach Arbeit ich frug,  
Nun hab ich genug  
Für die Hände, fürs Herze  
Vollauf genug!

13. *Mit dem grünen Lautenbande*

Schad um das schöne grüne Band,  
Daß es verbleicht hier an der Wand,  
  
Ich hab das Grün so gern!  
So sprachst du, Liebchen, heut zu mir;  
  
Gleich knüpf ich's ab und send es dir:  
  
Nun hab das Grüne gern!

4. *Gratitude to the Brook*

Was this destined for me,  
My bubbling friend?  
Your singing, your ringing,  
Was this destined for me?  
To the miller's daughter,  
That's what you meant.  
Right? Did I understand it?  
To the miller's daughter!  
Did she send you to me?  
Or have you enchanted me?  
I'd like to know,  
Did she send you to me?  
No matter what happens,  
I commit myself.  
What I sought I have found,  
Whatever happens.  
I sought after work,  
Now I have enough,  
For my hands, for my heart,  
I have more than enough!

13. *With the Green Lute-Riband*

"What a shame about the green ribbon,  
that it should be fading there on the  
wall,  
I like green so much!"  
Thus you spoke to me today, my  
darling,  
And right away I'll untie it and give it  
to you,  
So now enjoy the green!

Ist auch dein ganzer Liebster weiß,  
Soll Grün doch haben seinen Preis,  
Und ich auch hab es gern.  
Weil unsre Lieb ist immergrün,  
Weil grün der Hoffnung Fernen blühn,

Drum haben wir es gern.

Nun schlinge in die Locken dein  
Das grüne Band gefällig ein,  
Du hast ja's Grün so gern.  
Dann weiß ich, wo die Hoffnung  
wohnt,  
Dann weiß ich, wo die Liebe thront,  
Dann hab ich's Grün erst gern.

And even if your beloved is completely white,  
Yet green should have its honor place,  
And I like it, too.  
Because our love is evergreen,  
Because in the distance hope blooms green,  
And so we like it.

So now wind into your curls  
The green ribbon, if you please,  
Since you like green so much.  
Then I'll know where hope resides,

Then I'll know where love presides,  
Then I really will like green.

### Robert Alexander Schumann

Robert Alexander Schumann was born on June 8, 1810, the youngest son of a family in Zwickau, Saxony. Schumann soon took a few pianoforte lessons from the great Wieck, who was father to the future Mrs. Schumann, and continued to give Schumann advice for many years. It has been noticed by many that he adopted somewhat of a system in his composition such that he would only seem to focus on one style of composition at a time, the earliest of course, being the many piano works that he composed until 1940, when he began working on songs for the voice in what would be known as Schumann's "Liederjahr." It was during this time that his affinity for the song cycle was really seen as he gained recognition as one of the only composers in the 19th century to give the area of the song cycle so much attention. Many believe that for a composer to truly give a poem the treatment it deserves, they must possess an insight to that art as much as their own, which is why Schumann's musical setting of Heinrich Heine's "Lyrisches Intermezzo" as his "Dichterliebe" is so effective.

#### *Im Wunderschönen Monat Mai*

Im wunderschönen Monat Mai,  
Als alle Knospen sprangen.  
Da ist in meinem Herzen  
Die Liebe aufgegangen.

Im wunderschönen Monat Mai,  
Als alle Vögel sangen.  
Da hab' ich ihr gestanden  
Mein Sehnen und Verlangen.

#### *In the wonderful month of May*

In the wonderful month of May,  
When all the buds were bursting open,

My love burst forth from my heart

In the wonderful month of May,  
When all the birds were singing,  
I confessed to her my yearning and my longing.

## Gabriel Faure

Gabriel Faure was born in Pamiers, France, on May 12, 1845. Faure spent a large amount of time in the church at an early age and it was there that many in the community recognized and acknowledged that this child needed to get the proper education to allow this gift to blossom. His father decided that the Ecole Niedermeyer, as it would later be known, would be the best place to allow this to happen while preparing for the career of a choirmaster. His education here and around allowed him to meet those that would bring him to moderate fame, but it was only a moderate fame that the composer enjoyed until he reached a more advanced age. It was after his retirement at the age of 75, that he was really able to focus solely on composition and many believe it was this period that he did some of his best composing.

### *Lydia*

Lydia sur tes roses joues  
Et sur ton col frais et si blanc,  
Roule étincelant  
L'or fluide que tu dénoues;

Le jour qui luit est le meilleur,  
Oublions l'éternelle tombe.  
Laisse tes baisers de colombe  
Chanter sur tes lèvres en fleur.

Un lys caché répand sans cesse  
Une odeur divine en ton sein;  
Les délices comme un essaim  
Sortent de toi, jeune déesse.

Je t'aime et meurs, ô mes amours.  
Mon âme en baisers m'est ravie!  
O Lydia, rends-moi la vie,  
Que je puisse mourir toujours!

### *Lydia*

Lydia, on your rosy cheeks,  
And on your neck, so fresh and white,  
Flow sparkingly  
The fluid golden tresses which you  
loosen.

This shining day is the best of all;  
Let us forget the eternal grave,  
Let your kisses, your kisses of a dove,  
Sing on your blossoming lips.

A hidden lily spreads unceasingly  
A divine fragrance on your breast;  
Numberless delights  
Emanate from you, young goddess,

I love you and die, oh my love;  
Kisses have carried away my soul!  
Oh Lydia, give me back life,  
That I may die, forever die!

## Jean Paul Martini

Jean Paul Martini, also known as Martini il Tedesco, translated "Martini, the German," was born Johann Paul Aegidius Schwarzenndorf on Sept. 1, 1741 in Freistadt. He studied at Freiburg and played the organ for many years until he came home from school only to soon depart, with hope in his heart, for France. There, he found friendship in an organ-builder named Dupont who befriended Martini at his lowest and is credited with advising the young musician to take on the Italian pseudonym. After working for years and premiering with great success, "L'amoureux de quinz ans," his first opera, in 1771, he continued to compose with great praise. One of

his most well-known works, "Plaisir d'amour," has been performed and arranged many times since its composition and was even an inspiration for Rock'n'Roll icon Elvis Presley's "Can't Help Falling in Love."

*Plaisir d'amour*

Plaisir d'amour ne dure qu'un moment.  
chagrin d'amour dure toute la vie.  
J'ai tout quitté pour l'ingrate Sylvie.

Elle me quitte et prend un autre amant.  
Plaisir d'amour ne dure qu'un moment.  
chagrin d'amour dure toute la vie.  
Tant que cette eau coulera doucement  
vers ce ruisseau qui borde la prairie,

Je t'aimerai me répétait Sylvie.

L'eau coule encore. Elle a changé  
pourtant.  
Plaisir d'amour ne dure qu'un moment.  
chagrin d'amour dure toute la vie.

*Pleasure of Love*

The pleasure of love lasts only a moment  
The pain of love lasts a lifetime.  
I gave up everything for ungrateful  
Sylvia,

She is leaving me for another lover.  
The pleasure of love lasts only a moment  
The pain of love lasts a lifetime.  
"As long as this water will run gently  
Towards this brook which borders the  
meadow,  
I will love you", Sylvia told me repeatedly.

The water still runs, but she has  
changed.  
The pleasure of love lasts only a moment  
The pain of love lasts a lifetime.

## Gian Carlo Menotti

Gian Carlo Menotti was born on July 7, 1911 in Northern Italy. An Italian-born American composer, he studied at the Curtis Institute in Philadelphia and soon after, began working on a libretto for *Amelia al Ballo*, an opera buffa whose English translation, *Amelia Goes to the Ball*, was so well-received at its New York premiere that the Metropolitan Opera picked the work up for the following season. Following the composition of some of his most successful works, *The Medium* and *The Consul*, and falling into a job writing scripts for Metro-Goldwyn Mayer, Menotti also had the pleasure of being the first composer to be commissioned to write an opera for television that premiered on Christmas Eve (December 24th) 1951. "Amahl and the Night Visitors" looks at the simple life of a young boy, Amahl, with a far-from-simple imagination. Since Amahl is known for often telling a tall tale, his mother does not initially believe him when three kings come to visit them in the night on their way to meet a very special boy who has just been born. "This is my Box" is a short piece sung by King Kaspar, the eccentric bit of royalty with a slight hearing problem. It is Kaspar's response to one of young Amahl's many questions about the King's accoutrements.

*This is My Box*

This is my box.

This is my box.

I never travel without my box.

In the first drawer, I keep my magic stones:

one carnelian against all evil and envy,

one moonstone to make you sleep,

one red coral to heal your wounds,

one lapis lazuli against quartern fever,

one small jasper to help you find water

one small topaz to soothe your eyes,

one red ruby to protect you from lightning.

This is my box.

This is my box.

I never travel without my box.

In the second drawer I keep all my beads.

Oh, how I love to play with beads!

All kinds of beads.

This is my box.

This is my box.

I never travel without my box.

In the third drawer...

In the third drawer I keep

Licorice, Licorice!

Black, sweet licorice, black, sweet licorice!

Have some.

**Michael Head**

Michael Head, born January 28, 1900 in Eastbourne, UK, did not immediately go to studies in music, like many great composers before him. He left his studies in mechanical engineering to pursue an education in composing. He was a pianist and a singer first and his composing only accentuated that as he soon held one-man recitals on which he performed some of his own works. Best known for his vocal music, Head would not be known as groundbreaking in any field, but his style has certainly proved to be aurally pleasing and will allow his work to continue pleasing audiences for a while.

*A Summer Idyll*

She's somewhere in the sunlight strong,

Her tears are in the pouring rain.

She calls me in the wind's soft song,

And with the flow'rs, she comes again.

Yon' bird is but her messenger.

The moon is but her silver car.

Yea, Sun and Moon are sent by her

And ev'ry wistful, waiting star.

## Roger Quilter

Roger Quilter was a successful English song composer born 1 November 1877. His career as a songwriter really launched when popular baritone of the day, Denham Price, sang a selection of Quilter's songs on recital. It was not long after this that many singers came to see and enjoy the unmistakably English energy and lyric accentuation in Quilter's songs. Coming from wealth, even in his later days when he was severely suffering from constant illness, Quilter never ceased being Philanthropic as he even aided in many Jews fleeing Nazi-occupied Austria.

### *Weep You No More*

Weep you no more, sad fountains;  
What need you flow so fast?  
Look how the snowy mountains  
Heaven's sun doth gently waste!  
But my sun's heavenly eyes  
View not your weeping,  
That now lies sleeping,  
Softly now, softly lies  
Sleeping.

Sleep is a reconciling,  
A rest that peace begets;  
Doth not the sun rise smiling  
When fair at e'en he sets?  
Rest you, then, rest, sad eyes!  
Melt not in weeping,  
While she lies sleeping,  
Softly now, softly lies  
Sleeping.

Love's Philosophy  
The fountains mingle with the River  
And the Rivers with the Ocean,  
The winds of Heaven mix for ever  
With a sweet emotion;  
Nothing in the world is single;  
All things by a law divine  
In one another's being mingle.  
Why not I with thine?

See the mountains kiss high Heaven  
And the waves clasp one another;  
No sister-flower would be forgiven  
If it disdained its brother;  
And the sunlight clasps the earth  
And the moonbeams kiss the sea:  
What are all these kissings worth  
If thou kiss not me?

# Our Faculty

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Michael Alexander, Interim Director

## Woodwinds

Robert Cronin, Flute  
Cecilia Price, Flute  
Christina Smith, Flute  
Elizabeth Koch Tiscione, Oboe  
Dane Philipsen, Oboe  
John Warren, Clarinet  
Laura Najarian, Bassoon  
Sam Skelton, Saxophone

## Brass and Percussion

Karin Bliznik, Trumpet  
Doug Lindsey, Trumpet  
Jason Eklund, Horn  
Thomas Witte, Horn  
George Curran, Trombone  
Tom Gibson, Trombone  
Bernard Flythe, Tuba / Euphonium  
Michael Moore, Tuba  
Justin Chesarek, Jazz Percussion  
John Lawless, Percussion

## Strings

Helen Kim, Violin  
Catherine Lynn, Viola  
Allyson Fleck, Viola  
Charae Krueger, Cello  
Douglas Sommer, Double Bass  
Joseph McFadden, Double Bass  
Elisabeth Remy Johnson, Harp  
Mary Akerman, Classical Guitar  
Trey Wright, Jazz Guitar  
Marc Miller, Jazz Bass

## Ensembles & Conductors

Leslie J. Blackwell, Choral Activities  
Alison Mann, Choral Activities  
Russell Young, Opera and Musical Theatre  
Eileen Moremen, Opera  
Michael Alexander, Orchestras  
John Culvahouse, Wind Ensembles  
David T. Kehler, Wind Ensembles  
Charles Laux, Orchestras  
Oral Moses, Gospel Choir  
Wes Funderburk, Jazz Ensembles  
Sam Skelton, Jazz Ensembles  
Marc Miller, Jazz Combos  
Justin Chesarek, Jazz Combos

## Voice

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Adam Kirkpatrick  
Eileen Moremen  
Oral Moses  
Valerie Walters  
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Judith Cole  
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John Marsh  
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Susan White  
Soohyun Yun

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David T. Kehler  
Alison Mann  
Katherine Morehouse  
Harry Price  
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Kathleen Creasy  
John Culvahouse  
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Barbara Hammond  
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Alison Mann  
Angela McKee  
Richard McKee  
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## Music Theory, Composition & Technology

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Allyson Fleck  
Kelly Francis  
Jennifer Mitchell  
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Charae Krueger  
Catherine Lynn  
Joseph McFadden  
Harry Price  
John Warren  
Soohyun Yun

## Ensembles in Residence

KSU Faculty String Trio  
KSU Faculty Chamber Players  
Atlanta Symphony Brass Quintet  
Atlanta Percussion Trio  
Georgia Youth Symphony Orchestra & Chorus

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The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it. Welcome!

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### UPCOMING EVENTS

*Unless otherwise noted, all events will take place at 8:00 pm  
in Morgan Concert Hall.*

Monday, April 8, 2013  
**Classical Guitar Ensemble**

Wednesday, April 10, 2013  
**Jazz Combos**

Monday, April 15, 2013  
**Jazz Guitar Ensemble & Jazz Combos**

For the most current information, please visit  
<http://calendar.kennesaw.edu>

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact an audience services representative to request services.

