

**Upcoming Events at KSU
in
Music**

Sunday, May 23

Starlight Summer Concert Series
KSU Jazz Ensemble
KSU Gazebo

Saturday, June 5

Senior Recital
Scott Purcell, tuba
8:00 pm Music Building Recital Hall

Sunday, June 6

Junior Recital
Ereeka Reed, soprano
3:00 pm Music Building Recital Hall

Starlight Summer Concert Series
René Marie
KSU Gazebo

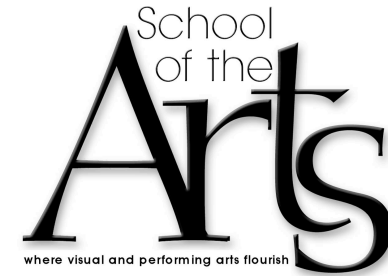
Monday, June 21

String Trio
8:00 pm Stillwell Theater

Saturday, Jun 26

Senior Recital
Kevin White, bass-baritone
3:00 pm Music Building Recital Hall

The Kennesaw State University
School of the Arts is a
Member of Atlanta Coalition of Performing Arts



Kennesaw State University
Department of Music
Musical Arts Series
presents

A Faculty Recital

Oral Moses, bass-baritone

Rosalyn Floyd, piano

**Sunday, May 23, 2004
3:00 p.m.
Music Building Recital Hall**

68th concert of the 2003/2004 Musical Arts Series season

I

Leave me Loathsome Light
from *Semele*

George Frederick Handel
(1685-1759)

Honor and Arms
from *Samson*

II

from *Dichteliebe Op. 48* (Heine)

Im Wunderschönen Monat Mai
Aus meinen Tränen Spriessen
Die Rose, Die Lilie Die Taube
Ich will meine Seele Tauchen
Ich grolle Nicht

Robert Schumann
(1810-1856)

III

Chanson Triste (Lahor)

Phidylé (De Lisle)

Henri Duparc
(1848-1933)

IV

Recit: Studia il passo mio figlio
Aria: Come dal precipita
from *Macbeth*

Guisseppi Verdi
(1813-1901)

V

The Lord's Prayer

Walk Together Children

Zion Hallelujah

Gonna Shout All Over God's Heaven

West Indian Folk Tune

Moses Hogan
(1957-2001)

R. Nathaniel Bett
(1882-1943)

Uzee Brown, Jr.
(b. 1950)

Oral Moses

Professor of Voice and Music Literature

Bass-baritone Oral Moses has been on the Kennesaw State University voice faculty since 1984, as Professor of Voice and Music Literature. Dr. Moses also performs regularly throughout the United States and Europe singing concert works, oratorio, recitals and a wide variety of art song repertoire with special emphasis on vocal works of African-American composers.

Dr. Moses has had numerous successes with American opera companies performing major roles in *The Marriage of Figaro*, *Regina, la Boheme*, *Albert Herring*, *Tremonisha*, *Rigoletto*, and *The Magic Flute*. Symphonic engagements include work with the Nashville, Jackson, Detroit, Lansing, Tacoma and Atlanta Symphony Orchestras. In 1983 he toured Poland, Hungary, Czechoslovakia, and Austria and ended in Berlin singing the role of Porgy in Gershwin's *Porgy and Bess*.

The South Carolina native began his singing career as a member of the United States Seventh Army Soldiers Chorus in Heidelberg, Germany and a member of the famed Fisk Jubilee Singers while attending Fisk University where he received his undergraduate degree. He was then awarded a Thomas J. Watson Fellowship for further study in vocal performance and opera in Europe. Upon his return to the states, he attended the University of Michigan where he earned a MM and DMA in vocal performance and opera.

In 1986 as a recipient of the National Endowment for Humanities Grant, he co-authored a book entitled *Feel the Spirit * Studies in Nineteenth Century Afro-American Music*, published by Greenwood Press. In 1991 he was awarded a second NEH Grant to study the broad spectrum of American music. His CD recordings, *Deep River: Songs and Spirituals of Harry T. Burleigh and Amen! African-American Composers of the Twentieth Century* are on Albany Records label.

Rosalyn W. Floyd

Rosalyn W. Floyd is a Professor in the Department of Fine Arts at Augusta State University, where she teaches piano, music theory, and humanities. A graduate of Talladega College in Alabama, she holds the Doctor of Musical Arts degree in Piano Performance and Pedagogy from the University of South Carolina. Dr. Floyd is a board member of the Augusta Choral Society, for which she serves as rehearsal accompanist. An active member of the Augusta Music Teachers Association, Dr. Floyd is Vice President for Membership and is Theory Chair with the Georgia Music Teachers Association. Maintaining an active performance schedule, Dr. Floyd has presented solo and joint recitals on the music of African-American and women composers throughout the Southeast, at national conferences, and in several locations in the Midwest and the Bahamas.