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
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 Lautenbande
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 möcht 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!

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. 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!

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!
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

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

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

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.

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

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,
Because our love is evergreen,
Because in the distance hope blooms green,
And so we like it.

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

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.

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 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!

Jean Paul Martini

Jean Paul Martini, also known as Martini il Tedesco, translated “Martini, the German,” was born Johann Paul Aegidius Schwarzendorf 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 composure and was even and inspiration for Rock’n’Roll icon Elvis Presley’s “Can’t Help Falling in Love.”

**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 composure 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.

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**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.

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**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.
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?
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Cecilia Price, Flute  
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Atlanta Symphony Brass Quintet  
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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
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