

# **Liberty University School of Music**

*presents*

## ***Student Recital Series***

### **Senior Recital**

**McKayla Martin, *soprano***

**March 17, 2026**

**Doug Oldham Recital Hall**

**MUSIC 170**

**7:00 PM**

# STUDENT RECITAL SERIES: SENIOR RECITAL

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McKayla Martin, *soprano*  
Everett Godwin, *piano*

## *Program*

Bel piacere from <i>Agrippina</i>	George Frideric Handel (1685-1759)
Ich liebe dich	Ludwig van Beethoven (1770-1827)
Lachen und weinen	Franz Schubert (1797-1828)
Una donna quindici anni from <i>Così fan tutte</i>	Wolfgang Amadeus Mozart (1756-1791)
Psyché	Emile Paladilhe (1844-1926)
Oiseaux, si tous les ans	Wolfgang Amadeus Mozart (1756-1791)
Misty	Erroll Garner (1921-1977)
Blue Skies	Irving Berlin (1888-1989)
The Light in the Piazza from <i>The Light in the Piazza</i>	Adam Guettel (b. 1964)
I'm Not Afraid of Anything from <i>Songs for a New World</i>	Jason Robert Brown (b. 1970)

Simple Little Things  
from *110 in the Shade*

Harvey Schmidt  
(1929-2018)  
Tom Jones  
(1928-2023)

Before It's Over  
from *Dogfight*

Benj Pasek  
(b. 1985)  
Justin Paul  
(b. 1985)

## - PROGRAM NOTES -

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### **Bel Piacere**

Bel Piacere is a soprano aria from Handel's opera, *Agrippina*. The opera was composed in 1709. The aria is sung by the character Poppea, and it celebrates the joy of a devoted love who has a faithful heart. Handel was a renowned Baroque composer. Although he was born in Germany, he spent much of his professional career in England. His most notable work is an English oratorio entitled *Messiah*. The playful, dance-like melody of this piece and its sweet message make it a great selection to begin the recital.

*Bel piacere è godere fido amor!  
Questo fà contento il cor.  
Di bellezza non s'apprezza lo splendor  
Se non vien d'un fido cor.*

*To enjoy a devoted love  
Brings contentment to the heart.  
If there is no faithful heart,  
There is no beauty, no wisdom, and no fascination.*

### **Ich liebe dich**

Ich liebe dich was written by Ludwig van Beethoven in 1795. The lyrics were written by the poet Karl Friedrich Wilhelm Herrose. Beethoven was a German composer and pianist during the late Classical and early Romantic eras. His major works include 32 piano sonatas, 9 symphonies, concertos, and string quartets. One of his most recognizable compositions is his choral Ninth Symphony which includes the well-known "Ode to Joy" melody. This piece is a sweet German art song showcasing love and devotion. Its simplicity and tenderness makes it a great piece for this recital.

*Ich liebe dich, so wie du mich,  
Am Abend und am Morgen,  
Noch war kein Tag, wo du und ich  
Nicht teilten unsre Sorgen.*

*I love you as you love me,  
At evening and at morning,  
No day there was when you and I  
Did not share our sorrows.*

*Auch waren sie für dich und mich  
Geteilt leicht zu ertragen;  
Du tröstetest im Kummer mich,  
Ich weint' in deine Klagen.*

*And for me and you they were,  
When shared, an easy burden;  
You comforted me in my distress,  
I wept when you lamented.*

*Drum Gottes Segen über dir,  
Du, meines Lebens Freude.  
Gott schütze dich, erhalt' dich mir,  
Schütz und erhalt' uns beide.*

*May God then bless you,  
You, my life's delight.  
God protect and keep you for me,  
Protect and keep us both.*

## - PROGRAM NOTES -

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### **Lachen und weinen**

Lachen und weinen was composed by Franz Schubert in 1822. The lyrics were written by the poet, Friedrich Rückert. Schubert was a composer during the late Classical and early Romantic periods. His impressive oeuvre includes over 600 vocal pieces, several symphonies, operas, and a sizable collection of piano music. This short and lighthearted German art song expresses the range of emotions someone may feel when in love. Its quicker tempo and playful melody makes it the perfect contrasting piece to follow *Ich liebe dich*.

*Lachen und weinen zu jeglicher Stunde  
Ruht bei der Lieb auf so mancherlei Grunde.  
Morgens lacht' ich vor Lust,  
Und warum ich nun weine  
Bei des Abendes Scheine,  
Ist mir selb' nicht bewußt.  
weinen und Lachen zu jeglicher Stunde  
Ruht bei der Lieb' auf so mancherlei Grunde.  
Abends weint' ich vor Schmerz;  
Und warum du erwachen  
Kannst am Morgen mit Lachen,  
Muß ich dich fragen, o Herz.*

*When you're in love, laughter and tears  
can come at any time, and for so many reasons.  
In the morning I laughed for joy;  
and why I'm crying  
now that it's evening,  
I don't even know myself!  
When you're in love, tears and laughter  
can come at any time, and for so many reasons.  
In the evening I cried with pain;  
and how you can wake up  
laughing this morning:  
this I must ask you, my heart!*

## - PROGRAM NOTES -

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### **Una donna quindici anni**

Una donna quindici anni is a soprano aria from Wolfgang Amadeus Mozart's *Così fan tutte*. This comic opera was written by Mozart in 1770. It focuses on the concepts of love and fidelity. The aria is sung by Despina as she playfully advises that a young woman should be cunning and charming in matters of the heart. Mozart was a child prodigy and one of the most influential musical figures of the Classical era. Although he wrote over 600 works, his operas are his most renowned. This song is clever and lighthearted which adds an element of fun to this recital.

*Una donna a quindici anni  
De'e saper ogni gran moda  
Dove il diavolo ha la coda  
Cosa e bene, e mal cos'e.  
De'e saper le maliziette  
Che innamorano gli amanti  
Finger riso, finger pianti  
Inventar i bei perche.  
De'e in un momento dar retta a cento*

*Colle pupille parlar con mille  
Dar speme a tutti, sien belli o brutti,  
Saper nascondersi senza confondersi,  
Senz'arrossire saper mentire.  
E qual regina dall'alto soglio  
Col posso e voglio farsi ubbidir.  
(Par ch'abbian gusto di tal dottrina,  
Viva Despina che sa servir!)*

*A woman of 15 years  
Must know all the good methods,  
Where the devil keeps his tail,  
What's good and what's bad.  
She must know the little malices  
That enamour lovers:  
To feign laughter, to feign tears,  
And invent good reasons.  
She must pay attention to a hundred at a time*

*Speak through her eyes with a thousand  
Give hope to all, be they handsome or ugly,  
Know how to obfuscate without getting confused  
And know how to lie without blushing.  
And this queen from her high throne  
Can make them obey with, "I can," and "I want."  
(It seems they like this doctrine,  
Long live Despina, who knows how to serve!*

## - PROGRAM NOTES -

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### Psyché

Psyché was composed by Emile Paladilhe in 1887. It is a 19th century French art song inspired by the myth of Psyche. The graceful vocal line and pensive piano accompaniment demonstrates Paladilhe's elegant writing style. Paladilhe was a French composer and pianist in the late 19th and early 20th centuries. He composed operas, piano works, and chamber music. He is best known for his lyric melodies which is clearly showcased in this piece.

*Je suis jaloux, Psyché, de toute le nature!  
Les rayons du soleil vous baisent trop souvent,  
Vos cheveux souffrent trop les caresses du vent.  
Quand il les flatte, j'en murmure!  
L'air même que vous respirez  
Avec trop de plaisir passe sur votre bouche.  
Votre habit de trop près vous touche!  
Et sitôt que vous soupirez  
Je ne sais quoi qui m'effarouche  
Craint, parmi vos soupirs, des soupirs égarés!*

*Ah, Psyché, vex'd am I, all nature is so zealous!  
Now the kiss of the sun too often finds your cheek,  
In your hair now the winds play hide and seek.  
Of such devotion I am jealous!  
The air you breath makes far too free,  
Straying over your lips more warmly than jocosely  
And your gown clasps your breast too closely!  
And I feel, when you heave a sigh  
Something within that cries morosely  
Ah, she sighs, but she sighs not for me, not for me!*

## - PROGRAM NOTES -

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### **Oiseaux, si tous les ans**

Oiseaux, si tous les ans was composed by Mozart between 1777 and 1778. It is a playful French art song likely written during his time in Paris. The song features a light and elegant melody. The text discusses the natural migration of birds to warmer climates during the winter months. Mozart provides an explanation for this behavior. The text explains that birds are only capable of loving in the spring and therefore need to migrate so they can love at all points in the year. The song is simple, sweet, and a perfect addition to this recital.

*Oiseaux, si tous les ans  
Vous quittez nos climats,  
Dès que le triste hiver  
Dépouille nos bocages;  
Ce n'est pas seulement  
Pour changer de feuillages,  
Et pour éviter nos frimats;  
Mais votre destinée  
Ne vous permet d'aimer,  
Qu'à la saison des fleurs.  
Et quand elle est passée,  
Vous la cherchez ailleurs,  
Afin d'aimer toute l'année.*

*Birds, if every year  
you leave our climates  
as soon as the sad winter  
strips our groves;  
It isn't solely  
for a change of leaves  
and to avoid the great frosts;  
but your destiny  
simply doesn't allow you to love  
outside the season of flowers.  
And when that season is past,  
you seek it elsewhere  
so as to love the whole year through.*

### **Misty**

Misty is a jazz ballad composed by Erroll Garner in 1954. It was originally written as an instrumental piece which was featured in his album, *Contrasts*. It quickly became a jazz standard and lyrics were added in 1959 by Johnny Burke. The lyrics describe someone who is so deeply in love that it is affecting every aspect of their lives. Erroll Garner was a self-taught composer and pianist. Misty is Garner's most celebrated work. It has been recorded by several incredible artists including Ella Fitzgerald, Frank Sinatra, and Johnny Mathis.

### **Blue Skies**

Blue Skies was written by Irving Berlin in 1926. It was written for the Broadway musical, *Betsy*. After becoming a hit in the theatrical context, it quickly became a jazz standard after being performed by artists such as Ella Fitzgerald and Benny Goodman. Irving Berlin was one of the greatest American songwriters of the 20<sup>th</sup> century. His timeless style made evident in his many pieces, helped define the Great American Songbook. Blue Skies is an American standard that has been performed and will continue to be performed for generations.

## - PROGRAM NOTES -

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### **The Light in the Piazza**

The Light in the Piazza is the title song of the 2005 Broadway musical, *The Light in the Piazza*. Composed by Adam Guettel, the song is sung by the character Clara. The song reflects her feelings of awakening and wonder as she experiences love while traveling in Italy. The musical premiered at the Lincoln Center and was received incredibly well. The show won six Tony Awards which included Best Original Score. The composer, Adam Guettel, is the grandson of renowned Broadway composer, Richard Rogers. Guettel is known for blending classical and musical theatre traditions into remarkably striking works. This show is widely regarded as his cardinal work, and this piece showcases the prowess of his craft.

### **I'm Not Afraid of Anything**

I'm Not Afraid of Anything was written by Jason Robert Brown for his 1988 off-Broadway song cycle, *Songs for a New World*. The song is meant to be sung by a young woman at a pivotal moment in her life. It builds from personal and reflective to driving and declarative by the end of the piece. *Songs for a New World* marked a breakthrough in Jason Robert Brown's career and showcased his compositional style: rhythmically propulsive and emotionally potent. As a musical theatre composer, Jason Robert Brown is an influential voice known for his incredible storytelling and musical nuance.

### **Simple Little Things**

Simple Little Things is a song from the musical, *110 in the Shade*. The music in this show was composed by Harvey Schmidt and the lyrics were written by Tom Jones. The show premiered on Broadway in 1963 and was revived in 2007. The song is sung by the character, Lizzie, who expresses her desire for the ordinary and everyday experience of love. The melody is gentle and reflective, highlighting her emotional vulnerability.

### **Before It's Over**

Before It's Over is a song written by Benj Pasek and Justin Paul for the 2012 musical, *Dogfight*. The song is sung by the character Rose towards the end of the show. It serves as a moment of emotional reckoning as she reflects on her experiences and her choice to look to the future with hope. The piece is characteristic of Pasek and Paul's emotional storytelling within their compositions. *Dogfight* was an early success for the two composers, putting them at the forefront of contemporary musical theatre. Pasek and Paul's other notable works include *Dear Evan Hansen*, *The Greatest Showman*, and *La La Land*.



I would like to thank my parents, Jason and McKensie Martin, for always being my biggest supporters. Thank you to my siblings: Kylie, Ashlyn, Logan, and Lydia, for being my forever best friends. Thank you to my fiancé, Matthew Summers, for always encouraging me in my goals and loving me selflessly. I'd like to most importantly thank my Lord and Savior, Jesus Christ, for His faithfulness in my life and the sacrifice He made on the cross to save me from my sins.

McKayla Martin is a student of Dr. Samantha Miller

*This recital is presented in partial fulfillment of the requirements for the Bachelor of Science in Music Vocal degree.*

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