

KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Chamber Singers, Men's Ensemble
and University Chorale

"Requiem for the Living"

Leslie J. Blackwell, Conductor

Sherri N. Barrett, Accompanist



Tuesday, March 6, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Eighty-eighth Concert of the 2017-18 Concert Season



Kennesaw State University Men's Ensemble

DAN FORREST (b. 1978)

The Music of Living

Edward Eanes, violin

Richard Williams, horn

Joe Donohue and John Lawless, percussion

GEORGE FREDERICK HANDEL (1685–1579)

Swell the Full Chorus

from *Solomon*

CONNOR J. KOPPIN (b. 1991)

text by Lord Byron (1788-1824)

She Walks in Beauty

Edward Eanes, violin

ZDENĚK LUKÁŠ (1928–2007)

Májko, Májko Zelená

from *Jaro se otvírá*

Edward Eanes, violin

Kennesaw State University Chamber Singers

JOHANN SEBASTIAN BACH (1685–1750)

Cantata BWV 150

I. *Sinfonia*

II. *Nach dir, Herr, verlanget mich*

III. *Doch bin und bleibe ich vergnügt*

Aria: Claire Pappas, soprano

IV. *Leite mich in deiner Wahrheit*

V. *Zedern müssen von den Winden*

Terzetto: Ziara Greene, mezzo-soprano,

Caleb Stack, tenor, Matthew Welsh, bass

VI. *Meine Augen sehen stets zu dem Herrn*

VII. *Meine Tage in den Leiden*

Edward Eanes, violin I

Grace Kawamura, violin II

Hillary Glenn, cello

Sarah Fluker, bassoon

Brian Parks, continuo

INTERMISSION



Kennesaw State University Chorale and Chamber Singers

DAN FORREST (b. 1978)

Requiem for the Living

I. *Troait-Kyrie*

II. *Vanitas Vanitatum*

III. *Agnus Dei*

Colby Blick, Mary Allison Hamby, Sarah Joseph, Claire Pappas,
Calloway Powlus, Nasia Shearod and Hannah Smith, sopranos

IV. *Sanctus*

V. *Lux Aeterna*

Calloway Powlus, soprano

Jeremiah Robinson, tenor

Grace Kawamura, violin

Hillary Glenn, cello

Cecilia Price, flute

Amelia Lee, oboe

Richard Williams, horn

John Lawless, percussion

Sherri N. Barrett, organ



text, translations & program notes

The Music of Living | Dan Forrest

Giver of life,
Creator of all that is lovely,
Teach me to sing the words to Your song.
I want to feel the music of living.
And not fear the sad songs
But from them make new songs
Composed of both laughter and tears.

Giver of life,
Creator of all that is lovely,
Teach me to dance to the sounds of Your world.
I want to move in rhythm with Your plan,
Help me to follow Your leading,
To risk even falling,
To rise and keep trying,
For You are leading the dance.

Giver of life,
Creator of all that is lovely,
Teach me to sing the words to Your song.

Swell the Full Chorus | George Frederick Handel from *Solomon*

Swell, Swell,
Swell the full chorus to Solomon's praise,
Record him, ye bards, as the pride of our days.
Flow sweetly the numbers that dwell on his name,
and rouse the whole nation in songs to his fame.

The oratorio has a long and storied history, reputedly beginning as a substitute for opera during Lent. Indeed, in any given period, the oratorio employed the styles and forms of opera and—for Handel—the singers, but in concert form, without staging, and on a sacred subject. In Handel's time, however, the genre co-existed with opera, even during Lent. *Solomon* is among his later oratorios (1748), and is typical in its prominent use of the

chorus. "Swell the Full Chorus" is a 'chorus of priests' that lauds the wise king after he judges the true mother of the two who claim the single infant.

She Walks in Beauty | Connor J. Koppin

text by Lord Byron

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that's best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o'er her face;

And on that cheek, and o'er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

She Walks in Beauty was written in hopes to accurately depict Lord Byron's notion of "a heart whose love is innocent!" Written in a manner that invites male singers to navigate the most vulnerable area of the voice, the unobtrusive nature of the vocal writing complements the delicacy of Byron's words and their content. This composition is intended to capture that fragility inherent in viewing and describing one's love. The violin offers a representation of what the narrator describes, and its musical material is meant to complement one another, and invite listeners to partake in a tangible conversation.

Májko, Májko Zelená | Zdeněk Lukáš

Movement V from *Jaro se otvírá*

Spring is coming

*Leží, leží, kláda, na tej kladě vrána
až ta vrána vzlítne, píšťalka se
svlíkne;*

A log is down, is down; there is a
crow on the log. When the crow
takes off, the whistle will blow.

*Májko zelená, přes hory doly
nesená.*

A green maypole is carried over the
mountains and valleys.

*Švec sedí na cestě, šije boty
nevěště,
Nevěsta se raduje, že si boty obuje;*

A cobbler is sitting by the road
making shoes for a bride.
The bride is rejoicing that she will
wear her new shoes.

*Májko zelená, přes hory doly
nesena;*

Maypole, green maypole carried
over the mountains and valleys!

*Otloukej se, pišť'aličko,
otloukej se, mízo lízo,
kozí pysku, dám ti hrachu plnou
misku.*

Wear out, whistle; wear out, miza
liza; wear out, goat's lip;
I will give you a bowl full of green
peas.

*Houdy, houdy, já do boudy, ona
bouda prazdná,
Já do druhý, já do třetí, ona panna
krásná
Padavada bam, bam*

Howdy, howdy, I to the house; that
house is empty.
I go to the second, then to the third;
that one has a beautiful girl!
Padavada, bahm, bahm...

*Jaro se otvírá
nový čas nastává
Májko zelená, přes hory doly
nesena!*

Spring is coming, a new season is
starting.
The maypole, a green maypole is
carried over the mountains and
valleys!

Cantata BWV 150 | Johann Sebastian Bach

Cantata BWV 150 is arguably one of Bach's earliest surviving cantatas. Scholars differ on the place of origin from Mühlhausen 1707-1708 or earlier from his work in Arnstadt. The text is based on verses of *Psalm 25: 1-2* in Movements II. *Nach dir, Herr, verlanget mich* (Lord I long for you) and *Psalm 25:5 IV. Leite mich in deiner Wahrheit* (Lead me in your truth and teach me). *Cantata BWV 150* is unique to Bach's cantata writing for its orchestration (2 violins, cello, independent bassoon, and continuo) as well as the independence and prominence of chorus employed in four out of seven movements.

Bach makes extensive use of imitative polyphony and choral fugues, often shifting quickly to accommodate new musical ideas with each successive phrase of text. The opening choral movement is based on an octave leap

followed by a descending chromatic scale. Johannes Brahms adapted the closing line of the chaconne in the last movement, *Meine Tage in den Leiden*, for his *Symphony No. 4* of 1885.

II. Nach dir, Herr, verlanget mich

Nach dir, Herr, verlanget mich.

For you, Lord, is my longing.

Mein Gott, ich hoffe auf dich.

My God, I hope in you.

*Laß mich nicht zu Schanden werden,
daß sich meine Feinde nicht freuen
über mich.*

Let me not be put to shame,
so that my enemies may not rejoice
over me.

III. Doch bin und bleibe ich vergnügt

Doch bin und bleibe ich vergnügt,

But I am and remain content,

Ogleich hier zeitlich toben

although here for a time there rage

Kreuz, Sturm und andre Proben,

cross, storm and other trials,

Tod, Höll und was sich fügt.

death, hell and what is ordained.

Ob Unfall schlägt den treuen Knecht,

Even if misfortune strikes your
faithful servant,

Recht ist und bleibet ewig Recht.

right is and always remains right.

IV. Leite mich in deiner Wahrheit

*Leite mich in deiner Wahrheit und
lehre mich;*

Lead me in your truth and teach me:

*denn du bist der Gott, der mir hilft,
täglich harre ich dein.*

for you are the God, who helps me,
everyday I wait on you.

V. Zedern müssen von den Winden

Zedern müssen von den Winden

Cedars must before the wind

Oft viel Ungemach empfinden,

often feel much hardship,

Oftmals werden sie verkehrt.

often they are overturned.

Rat und Tat auf Gott gestellet,

Thought and action entrust to God,

Achtet nicht, was widerbellet,

pay no attention to what howls
against you,

Denn sein Wort ganz anders lehrt.

for his word teaches quite otherwise.

VI. Meine Augen sehen stets zu dem Herrn

*Meine Augen sehen stets zu dem
Herrn;*

My eyes look always towards the
Lord

*denn er wird meinen Fuß aus dem
Netze ziehen.*

for he will pull my foot out of the net.

VII. *Meine Tage in den Leiden*

*Meine Tage in den Leiden
Endet Gott dennoch zu Freuden;
Christen auf den Dornenwegen
Führen Himmels Kraft und Segen.*

*Bleibet Gott mein treuer Schatz,
Achte ich nicht Menschenkreuz,
Christus, der uns steht zur Seiten,
Hilft mir täglich sieghaft streiten.*

My days spent in sorrow
God ends nevertheless with joy;
Christians on the thorny ways
are led by heaven's strength and
blessing.

If God remains my faithful protection,
I do not care for men's spite.
Christ, who stands at our side,
helps me everyday to strive
victoriously.

Requiem for the Living | Dan Forrest

I. **Introit-Kyrie**

*Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.*

*Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison. Christe eleison.
Kyrie eleison.*

Rest eternal grant to them,
O Lord,
and let perpetual light shine upon
them.

Hear my prayer, for unto Thee all
flesh shall come.
Lord have mercy; Christ have mercy;
Lord have mercy.

II. **Vanitas Vanitatum**

*Vanitas vanitatum, omnia vanitas!

Pie Jesu Domine, dona eis requiem.
Lacrimosa, et locustus est, pereat

dies in qua natus sum.*

Vanity of vanities, all is vanity!
(from Ecclesiastes)
Merciful Lord Jesus, grant them rest.
Full of tears,
(from the *Dies Irae*)
he said, Let the day perish wherein I
was born.
(from *Job 3:2-3*)

III. **Agnus Dei**

*Agnus Dei, qui tollis
peccata mundi,
miserere nobis, dona eis requiem.*

Lamb of God, who takes away the
sins of the world,
Have mercy on us; grant them rest.

V. Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus Sabaoth,
Pleni sunt caeli et terra
gloria tua
Hosanna in excelsis!*

Holy, Holy, Holy,
Lord God of Hosts,
Heaven and earth are full of Thy
glory.
Hosanna in the highest!

V. Lux Aeterna

Lux aeterna luceat eis, Domine:

*Cum sanctis tuis in aeternum: quia
pius es.*

Et lux perpetua luceat eis.

May light eternal shine upon them,
O Lord,
in the company of Thy saints forever:
for Thou art merciful.
Let perpetual light shine on them.

Come unto me,
all ye who labor and are heavy
laden,
and I will give you rest.

*Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.*

Rest eternal grant to them,
O Lord,
and let perpetual light shine upon
them.

Dona nobis pacem.

Grant us peace.



personnel

Kennesaw State University Men's Ensemble

TENOR 1

Matthew Boatwright
Jared Leach
Jeremiah Robinson
Caleb Stack
Alex Turner
Jared Weatherford

TENOR 2

Brandon Cali
Noah Callahan
Riley Carson
Connor Finton
Michael Risacher
Kyle Robinson
Joss Stark
Michael Steward

BARITONE

Andrew Bland
Jackson Garrison
Dalton Hancock
Tyler Lane
Connor Lawson
Steven Mayo
Jacob Stewart
Jeremy Valore
Antwan Ward

BASS

Andrew Berry
Jacob Chalk-Hildreth
Jacob Chapman
Jake Drukman
Patrick Dudley
Will Garrett
Andrew Hughes
Ben Miller
Kenan Mitchell
Jimmy Roberts
Trevor Walker

Kennesaw State University Chorale

SOPRANO

Jordan Adams
Tori Anderson
Daneel Bennett
Annsley Bryan
Laurn Davis
Xandy Edwards
Sarah Joseph
Lily Ko
Claire Livingston
Sierra Manson
Kayla Marks
Anne Michalove
Tatyana Popovych
Bailey Price
Janelle Schultz
Sarah Seippel
Sarah Shiver
Hannah Smith

SOPRANO (cont.)

Allie Szatmary
Talbot Tindall-Balch
Naomi Williams

ALTO

Colby Blick
Simona Cofrancesco
Joi Crump
Marcie Davis
Lauren Faulkner
Allis Gilstrap
Alejandra Hillier
Joey Jacques
Becky Medina
Hannah Norton
Lulu Pearce
Elizabeth Sordillo
Graciela Vera

TENOR

Matthew Boatwright
Jesse Cook
Connor Finton
Dylan Peltonen
Kyle Robinson
Jacob Stewart

BASS

Miles Clayton
Andrew Daigle
Andrew Hughes
Steven Mayo
Benjamin Miller
Kenan Mitchell
Colin McGarr
Chima Odobo
Nicholas Vavra

Kennesaw State University Chamber Singers

SOPRANO

Emma Bryant*
Mary Allison
Hamby
Molly Jennings
Sierra Manson*
Claire Pappas
Callaway Powulus
Nasia Shearod

ALTO

Ziara Greene
Ashley Hudson
Ericka Palmer
Lindsay Peterson

ALTO (cont.)

Regan Romuno
Abigail Snyder
Tessa Walker
Deondria West

TENOR

Brandon Cali
Taylor Hall
Anthony Morris
Jeremiah Robinson*
Caleb Stack
Michael Stewart
Jared Weatherford

BASS

Marcel Benoit III
Lucas Gray
Kevin Loggins
Cody O'Shea*
Trevor Walker
Matthew Welsh

**Student Assistant*

biographies

Accompanist

Sherri N. Barrett received her Bachelor's Degree from the University of Michigan and her Master's Degree in Piano Performance from the University of Tennessee. She studied with Eugene Mancini from the Cleveland Institute of Music and Arthur Rivotuso from the Juilliard School and Paris Conservatory. Ms. Barrett has recorded two solo piano CD's and has been an active soloist, accompanist and adjudicator in the Atlanta area for over 25 years. She has performed in the United States and Europe as soloist, in chamber ensembles and accompanist for various choral groups. She maintains a teaching studio out of which several students have won international piano competitions. She is presently serving as pianist for two Atlanta area churches, and under the baton of Dr. Leslie J. Blackwell, the Kennesaw State University Chamber Singers, Men's Ensemble, Chorale and KSU Community and Alumni Choir. Ms. Barrett is a member of the National Music Teachers Association and the International Music Fraternity Delta Omicron.

Leslie J. Blackwell is the Director of Choral Activities and Professor of Music and Music Education at Kennesaw State University where she has directed choral activities since 1998. Dr. Blackwell's duties include conducting the KSU Men's Ensemble, KSU Chorale and KSU Chamber Singers, as well as teaching advanced choral conducting and literature. A native of Georgia, Blackwell received the Associate of Arts degree from Gordon Junior College (1982), the Bachelor of Music in Music Education from West Georgia College (1984), the Master of Music from Georgia State University (1991), and the Doctor of Musical Arts degree, University of Kentucky (2002).



Choirs under Dr. Blackwell's direction have performed at National, Regional, and State conferences of the American Choral Directors Association, as well as numerous GMEA State Conventions.

In 2010, Dr. Blackwell presented *Songs of South America* for the American Choral Directors Association with the KSU Chamber Singers, featuring music of South America based upon her choral research and work in Argentina. In October 2013, the KSU Chamber Singers were selected to perform at the National Collegiate Choral Organization 5th National Conference.

Recognized for her work with men's voices, Dr. Blackwell served six seasons as the Artistic Director of the Atlanta Gay Men's Chorus, established the annual KSU Male Chorus Day at Kennesaw State University, bringing upwards of 200 high school male students to campus, conducted the 2013 Georgia All State Men's Chorus, 2016 Alabama All State Men's Chorus, 2017 Tennessee All State Men's Chorus and 2018 Kentucky and South Carolina All State. Under Dr. Blackwell's direction the KSU Men's Ensemble, a non-auditioned ensemble, has achieved prestigious accomplishments on a State, Regional, and National stage.

Influential musicians with whom Dr. Blackwell has worked are Robert Shaw, Ann Howard-Jones, Yoel Levi, Norma Raybon, John Haberlen, David Maslanka, Ola Gjeilo, Ethan Sperry, Brian Schmidt and Jefferson Johnson. She also serves as the Repertoire and Standards Chair for Men's Choirs, Georgia ACDA. Currently, Dr. Blackwell is the Artistic Director and Founding Director of the Kennesaw State University Community & Alumni Choir.

SCHOOL OF MUSIC FACULTY AND STAFF

Stephen W. Plate, *Director*

Music Education

| | |
|-----------------|------------------|
| Judith Beale | Angela McKee |
| Janet Boner | Richard McKee |
| Nancy Conley | Terri Talley |
| Kathleen Creasy | Paula Thomas-Lee |
| McKenzi Fenn | Charles Tighe |
| Kimberly Inks | Amber Weldon- |
| Charles Jackson | Stephens |
| Alison Mann | |

Music History & Appreciation

| | |
|--------------|----------------|
| Drew Dolan | Kayleen Justus |
| Edward Eanes | Harry Price |
| Heather Hart | |

Music Theory, Composition, Technology

| | |
|-------------------|------------|
| Judith Cole | Matt Still |
| Steve Dancz | Benjamin |
| Kelly Francis | Wadsworth |
| Jennifer Mitchell | Jeff Yunek |
| Laurence Sherr | |

Woodwinds

Kelly Bryant, *Flute, Chamber Music*
Robert Cronin, *Flute*
Todd Skitch, *Flute*
Christina Smith, *Flute*
Cecilia Price, *Flute, Chamber Music*
Barbara Cook, *Oboe*
Elizabeth Koch Tiscione, *Oboe*
John Warren, *Clarinet, Chamber Music*
Andrew Brady, *Bassoon*
Sam Skelton, *Saxophone*
Luke Weatherington, *Saxophone*

Brass & Percussion

Doug Lindsey, *Trumpet, Chamber Music*
Ryan Moser, *Trumpet*
Mike Tiscione, *Trumpet*
Jason Eklund, *Horn*
Richard Williams, *Horn*
Tom Gibson, *Trombone*
Brian Hecht, *Bass Trombone*
Jason Casanova, *Tuba / Euphonium*
Paul Dickinson, *Tuba / Euphonium*
Marja Kerney, *Percussion*
John Lawless, *Percussion*

Strings

Helen Kim, *Violin*
Kenn Wagner, *Violin, Chamber Music*
Stephen Majeske, *Orchestral Studies*
Catherine Lynn, *Viola*
Paul Murphy, *Viola*
Charae Krueger, *Cello*
James Barket, *Double Bass*
Joseph McFadden, *Double Bass*
Elisabeth Remy Johnson, *Harp*
Mary Akerman, *Classical Guitar*

Voice

| | |
|----------------|-----------------|
| Eileen Moremen | Valerie Walters |
| Oral Moses | Todd Wedge |
| Nathan Munson | Jana Young |

Piano

Judith Cole, *Collaborative Piano*
Erika Tazawa, *Collaborative Piano*
Julie Coucheron
Robert Henry
Huu Mai
John Marsh

Jazz

Justin Chesarek, *Jazz Percussion*
Wes Funderburk, *Jazz Trombone, Jazz Ensembles*
Karla Harris, *Vocal Jazz*
Tyrone Jackson, *Jazz Piano*
Marc Miller, *Jazz Bass*
Sam Skelton, *Jazz Ensembles*
Rob Opitz, *Jazz Trumpet*
Trey Wright, *Jazz Guitar, Jazz Combos*

Ensembles & Conductors

Leslie J. Blackwell, *Choral Activities*
Nancy Conley, *Philharmonic Orchestra*
Trey Harris, *University Band, Marching Band*
Alison Mann, *Choral Activities*
Oral Moses, *Gospel Choir*
Eileen Moremen, *Opera*
Nathaniel F. Parker, *Symphony Orchestra*
Debra Traficante, *Wind Symphony, Marching Band*
David T. Kehler, *Wind Ensemble*

School of Music Staff

Julia Becker, *Administrative Associate*
Susan M. Grant Robinson, *Associate Director for Administration*
Joseph Greenway, *Assistant Director for Production & Technology*
Dan Hesketh, *Assistant Director for Marketing and Outreach*
June Mouser, *Administrative Associate*
Daniel Pattillo, *Technical Manager*
Richard Peluso, *Coordinator of Band Operations and Outreach*
Shawn Rieschl Johnson, *Associate Director for Operations & Programming*

Ensembles in Residence

KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
Summit Piano Trio
KSU Community and Alumni Choir

about the school of music



Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year's *Signature Series*, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.


The weekend of October 7th–8th, we had an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we officially launched our *Name a Seat Campaign* during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.


I look forward to a long and rewarding relationship with you. With your continued support of music and the arts, I look forward to all that we will accomplish together!


A handwritten signature in black ink that reads "Stephen W. Plate".


Stephen W. Plate, DMA
Director, KSU School of Music

connect with us

 /musicKSU

 @musicKSU

 /musicKSU

 @musicKSU

musicKSU.com

Visit the Live Streaming page on musicKSU.com to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.

Please consider a gift to the Kennesaw State University School of Music.

<http://community.kennesaw.edu/GiveToMusic>