

KSU Chorale and Chamber Singers

Leslie J. Blackwell, Conductor

KSU Symphony Orchestra

Nathaniel F. Parker, Music Director and Conductor



Thursday, March 28, 2019 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Seventy-fourth Concert of the 2018-19 Concert Season



OLA GJEILO (b. 1978)

The Rose

John and Linda Cooke String Quartet Scholars

Melissa Ake, violin

Scott Lozier, violin

Charles Page, viola

Tiffany Chen, cello

ERIC WHITACRE (b. 1970)

Water Night

KSU Chamber Singers

Leslie J. Blackwell, conductor

MICHAEL DAUGHERTY (b. 1954)

Red Cape Tango (1993)

KSU Symphony Orchestra

Nathaniel F. Parker, conductor

INTERMISSION

WOLFGANG AMADEUS MOZART (1756–1791)
Completed by Franz Xaver Süssmayr (1766–1803)
Requiem in D Minor, K. 626

I. *Introitus: Requiem*

II. *Kyrie*

III. *Sequenz*

Dies irae

Tuba mirum

Rex tremendae

Recordare

Confutatis

Lacrymosa

IV. *Offertorium*

Domine Jesu Christe

Hostias

V. *Sanctus*

VI. *Benedictus*

VII. *Agnus Dei*

VIII. *Communion*

Lux aeterna

Jana Young, soprano

Heather Witt, mezzo-soprano

Todd Wedge, tenor

Oral Moses, bass-baritone

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Program Notes

Red Cape Tango (1993) | Michael Daugherty

I began composing my *Metropolis Symphony* in 1988, inspired by the celebration in Cleveland of the fiftieth anniversary of Superman's first appearance in the comics. When I completed the score in 1993, I dedicated it to the conductor David Zinman, who had encouraged me to compose the work, and to the Baltimore Symphony Orchestra.

The *Metropolis Symphony* evokes an American mythology that I discovered as an avid reader of comic books in the fifties and sixties. Each movement of the symphony—which may be performed separately—is a musical response to the myth of Superman. I have used Superman as a compositional metaphor in order to create an independent musical world that appeals to the imagination. The symphony is a rigorously structured, non-programmatic work, expressing the energies, ambiguities, paradoxes, and wit of American popular culture. Like Charles Ives, whose music recalls small-town America early in our century, I draw on my eclectic musical background to reflect on late-twentieth-century urban America. Through complex orchestration, timbral exploration, and rhythmic polyphony, I combine the idioms of jazz, rock, and funk with symphonic and avant-garde composition.

Red Cape Tango was composed after Superman's fight to the death with Doomsday, and is my final musical work based on the Superman mythology. The principal melody, first heard in the bassoon, is derived from the medieval Latin death chant *Dies irae*. This dance of death is conceived as a tango, presented at times like a concertino comprising string quintet, brass trio, bassoon, chimes, and castanets. The tango rhythm, introduced by the castanets and heard later in the finger cymbals, undergoes a gradual timbral transformation, concluding dramatically with crash cymbals, brake drum, and timpani. The orchestra alternates between legato and staccato sections to suggest a musical bullfight.

– note by Michael Daugherty

Requiem in D Minor, K. 626 | Wolfgang Amadeus Mozart

The unique circumstances surrounding the composition of Mozart's *Requiem* are remarkable for their almost Dickensian melodrama. Just a few weeks before his own death in 1791 at the age of only thirty-five, Mozart was approached by a gentleman acting on behalf of an anonymous patron who

wished to commission from him a Requiem Mass. This patron we now know to be Count Franz von Wazlsegg-Stuppach, whose wife had died in February that year. The Count, who was a keen and able amateur musician, wished to be regarded as a major composer and saw in this commemorative commission an opportunity to further his own ends by passing off the *Requiem* as his own. He therefore conducted all business transactions with Mozart in secrecy so as to preserve his own anonymity; hence the subterfuge of sending a business agent to act on his behalf. On several occasions this gentleman arrived unannounced at the composer's house. To the dying Mozart, well known for his superstitious nature and quite possibly sensing his own impending demise, these mysterious visitations had all the hallmarks of the supernatural.

By the time he started work on the *Requiem*, Mozart was already terminally ill and parts of the composition were actually written whilst on his death-bed. In the event, he died before he could complete it to the great consternation of his widow, Constanze. Payment for the work had already been received and she feared that if it was handed over incomplete, the commissioning patron would refuse to accept it and expect his money to be returned. She therefore decided to elicit the help of some other composer who might be able and willing to finish it for her, but despite several attempts being made, notably by Joseph Eybler and Maximilian Stadler, none came to fruition. Eventually Constanze approached Franz Süssmayr. There were many advantages to this arrangement; Süssmayr was one of Mozart's more able pupils and had been with him a good deal during the final year of his life. He had several times played through the completed parts and discussed the instrumentation with Mozart. Why, then, had Süssmayr not been Constanze's first choice, despite the fact that he had been the composer's closest musical confidante and knew what his intentions were in respect of the *Requiem*? This is but one of several intriguing questions, the answers to which we will almost certainly never know, but which will no doubt continue to fascinate musical historians.

Of the work's twelve movements, only the opening, *Kyrie*, had Mozart managed to complete in its entirety. For most of the others, he had written the vocal parts and a figured bass line (a kind of harmonic shorthand), leaving just the orchestration for which he had clearly indicated his intentions. These movements may therefore be regarded as essentially the work of the master. For reasons unknown, Mozart postponed writing the seventh movement, the *Lacrymosa*, until after writing movements eight and

nine, but managed only the first eight bars before death at last overtook him. He left a number of other fragments, such as the trombone solo at the opening of the *Tuba Mirum*. Süssmayr completed the *Lacrymosa*, and composed the whole of the last three movements, Mozart having passed away before he could even begin these sections.

Süssmayr used substantial parts of the orchestration begun by Stadler and Eybler, and for the closing passages he repeated Mozart's own music from the opening movement, an idea which according to Constanze, Mozart himself had suggested. Much more daunting, however, was the task of writing the entire *Sanctus*, *Benedictus*, and *Agnus Dei* himself, the prospect of which had defeated his reputedly more talented fellow-composers. Eybler, for instance, despite contributing some worthwhile orchestration, had managed only two very unconvincing bars of the *Lacrymosa* before giving up and returning the entire portfolio to Constanze. Süssmayr was evidently made of sterner stuff, and by the end of 1792, he had finished the task. Opinions differ as to the quality of the Süssmayr movements, though it is generally agreed that the *Agnus Dei* is the most successful.

A copy was made of the completed score before it was handed over to Count Walsegg's envoy, but no mention was made of Süssmayr's part in its composition and for many years it was generally believed that Mozart had indeed written the entire *Requiem*. Amongst Mozart's circle, however, it was common knowledge that the composer had not lived to see its completion. Consequently, some considerable controversy later ensued as to the work's authenticity, compounded by the fact that Count Walsegg's score disappeared for nearly fifty years, to be rediscovered only in 1839. Fortunately, this complete score and Mozart's original unfinished manuscripts did both survive, and are now securely housed in the Vienna State Library. Comparison of the two sources has shown quite clearly which parts Mozart either wrote down or indicated in the form of sketches and footnotes, and which parts were completed and composed by his pupil. However, the matter is not quite that straightforward. Since Mozart is known to have played through and discussed the music with Süssmayr, it seems more than likely that he would have passed on ideas that he carried in his head but had not yet written down, and for this reason we can never be entirely sure of precisely what is Mozart's and what Süssmayr's. But all this conjecture is of little consequence as we listen to the music. It is Mozart's genius that shines through.

– note by John Bawdin

Text & Translations

The Rose | Ola Gjeilo

Text: Christina Rossetti (1830–1894)

The lily has a smooth stalk,
Will never hurt your hand;
But the rose upon her brier
Is lady of the land
There's sweetness in an apple tree,
And profit in the corn;
But lady of all beauty
Is a rose upon a thorn.
When with moss and honey
She tips her bending brier,
And half unfolds her glowing heart,
She sets the world on fire.

Water Night | Eric Whitacre

Text: Octavio Paz (1914–1998)

(Adapted by Eric Whitacre, Translation by Muriel Rukeyser)

Night with the eyes of a horse that trembles in the night,
night with eyes of water in the field asleep
is in your eyes, a horse that trembles,
is in your eyes of secret water.
Eyes of shadow-water,
eyes of well-water,
eyes of dream-water.
Silence and solitude,
two little animals moon-led,
drink in your eyes,
drink in those waters.
If you open your eyes,
night opens, doors of musk,
the secret kingdom of the water opens
flowing from the center of night.
And if you close your eyes,
a river, a silent and beautiful current,
fills you from within,
flows forward, darkens you,
night brings its wetness to beaches in your soul.

Requiem in D Minor | Wolfgang Amadeus Mozart

Text: Traditional Latin

I. Introitus: Requiem

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

Te decet hymnus, Deus, in Sion,

et tibi reddetur votum in Jerusalem.

Exaudi orationem meam.

Ad te omnis caro veniet.

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

There shall be singing unto Thee in
Zion,

and prayer shall go up to Thee in
Jerusalem.

Hear my prayer.

Unto Thee all flesh shall come.

II. Kyrie

Kyrie, eleison.

Christe, eleison.

Kyrie, eleison.

Lord, have mercy on us.

Christ, have mercy on us.

Lord, have mercy on us.

III. Sequenz

1. Dies irae

Dies irae, dies illa

Solvat saeculum in favilla,

teste David cum Sibylla.

Quantus tremor est futurus,

quando iudex est venturus,

cuncta stricte discussurus!

Day of wrath, day of anger

will dissolve the world in ashes,
as foretold by David and the Sibyl.

Great trembling there will be
when the Judge descends from
heaven

to examine all things closely.

2. Tuba mirum

Tuba mirum spargens sonum

per sepulcra regionum,

coget omnes ante thronum.

Mors stupebit et natura,

cum resurget creatura,

The trumpet, sending its wondrous
sound

across the graves of all lands,
shall drive everyone before the
throne.

Death and nature shall be stunned
when all creation rises again

*judicanti responsura.
Liber scriptus proferetur,
in quo totum continetur,
unde mundus judicetur.
Judex ergo cum sedebit,
quidquid latet, apparebit,

nil inultum remanebit.
Quid sum miser tunc dicturus?*

*quem patronum rogaturus,
cum vix justus sit securus?*

3. *Rex tremendae*

*Rex tremendae majestatis,
qui salvandos savas gratis,

salve me, fons pietatis.*

4. *Recordare*

*Recordare, Jesu pie,
quod sum causa tuae viae;

ne me perdas illa die.
Quaerens me, sedisti lassus,

redemisti crucem passus;

tantus labor non sit cassus.
Juste judex ultionis,
donum fac remissionis
ante diem rationis.
Ingemisco, tamquam reus:
culpa rubet vultus meus;
supplicanti parce, Deus.
Qui Mariam absolvisti,
et latronem exaudisti,
mihi quoque spem dedisti.
Preces meae non sunt dignae,*

to stand before the Judge.
A written book will be brought forth,
in which everything is contained,
from which the world will be judged.
So when the Judge is seated,
whatever is hidden shall be made
known,
nothing shall remain unpunished.
What shall such a wretch as I say
then?
To which protector shall I appeal,
when even the just man is barely
safe?

King of awesome majesty,
who freely saves those worthy of
salvation,
save me, fount of pity!

Recall, dear Jesus,
that I am the reason for Thy time on
earth,
do not cast me away on that day.
Seeking me, Thou didst sink down
wearily,
Thou hast saved me by enduring the
cross;
such travail must not be in vain.
Righteous judge of vengeance,
award the gift of forgiveness
before the day of reckoning.
I groan like the sinner that I am,
guilt reddens my face,
Oh God, spare the suppliant.
Thou, who pardoned Mary
and heeded the thief,
hast given me hope as well.
My prayers are unworthy,

*sed tu, bonus, fac benigne,
ne perenni cremer igne.
Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.*

5. *Confutatis*

*Confutatis maledictis,
flammis acribus addictis,
voca me cum benedictus.
Oro supplex et acclinis,

cor contritum quasi cinis,
gere curam mei finis.*

6. *Lacrymosa*

*Lacrimosa dies illa,
qua resurget ex favilla
judicandus homo reus.
Huic ergo parce, Deus,
pie Jesu Domine,
dona eis requiem. Amen.*

IV. *Offertorium*

1. *Domine Jesu Christe*

*Domine Jesu Christe, Rex gloriae,
libera animas omnium fidelium

defunctorum de poenis inferni
et de profundo lacu.
Libera eas de ore leonis,

ne absorbeat eas tartarus,
ne cadant in obscurum.
Sed signifer sanctus Michael

repraesentet eas in lucem sanctam.
Quam olim Abrahae promisisti
et semini ejus.*

but Thou, good one, in pity
let me not burn in the eternal fire.
Give me a place among the sheep
and separate me from the goats,
let me stand at Thy right hand.

When the damned are cast away
and consigned to the searing flames,
call me to be with the blessed.
Bowed down in supplication I beg
Thee,
my heart as though ground to ashes:
help me in my last hour.

Oh, this day full of tears
when from the ashes arises
guilty man, to be judged:
Oh Lord, have mercy upon him.
Gentle Lord Jesus,
grant them rest. Amen.

Lord Jesus Christ, King of glory,
deliver the souls of the faithful
departed
from the pains of hell
and the bottomless pit.
Deliver them from the jaws of the
lion,
lest hell engulf them,
lest they be plunged into darkness;
but let the holy standard-bearer
Michael
lead them into the holy light,
as Thou didst promise Abraham
and his seed.

2. Hostias

*Hostias et preces tibi, Domine,
laudis offerimus.
Tu suscipe pro animabus illis,
quarum hodie memoriam facimus.
Fac eas, Domine,
de morte transire ad vitam,
Quam olim Abrahae promisisti
et semini ejus.*

Lord, in praise we offer to Thee
sacrifices and prayers,
receive them for the souls of those
whom we remember this day:
Grant them, O Lord, to pass from
death into life everlasting
as Thou didst promise Abraham
and his seed.

V. Sanctus

1. Sanctus

*Sanctus, sanctus, sanctus,
Dominus Deus Sabaoth!
Pleni sunt coeli et terra gloria tua.

Hosanna in excelsis!*

Holy, holy, holy,
Lord God of hosts!
Heaven and earth are full of Thy
glory.
Glory to God in the highest!

2. Benedictus

*Benedictus qui venit in nomine
Domini!
Hosanna in excelsis!*

Blessed is he who comes in the
name of the Lord!
Glory to God in the highest!

VI. Agnus Dei

*Agnus Dei, qui tollis peccata mundi,

dona eis requiem.
Agnus Dei, qui tollis peccata mundi,

dona eis requiem sempiternam.*

Lamb of God, that takes away the
sins of the world,
grant them rest.
Lamb of God, that takes away the
sins of the world,
grant them eternal rest.

VII. Communio: Lux Aeterna

*Lux aeterna luceat eis, Domine,

cum sanctis tuis in aeternam,
quia pius es.
Requiem aeternam dona eis,
Domine,
et lux perpetua luceat eis.*

May eternal light shine upon them,
O Lord,
with Thy saints forever,
for Thou art good.
Lord, grant them eternal rest,

and let perpetual light shine upon
them.



Kennesaw State University Chorale

Sherri N. Barrett, Principal Accompanist

Leslie J. Blackwell, Conductor

SOPRANO

Jordan Adams
Emily Ahern
Samantha Beggs
Victoria Brodeur
Isabella Craig
Jessica Crowe
Maggie Daniel
Grace Dunahoo
Casey Ferguson
Kassandra Hernandez
Sarah Josephs
Lily Ko
Anne Michalone
Lila Perkins
Autumn Perry
Tatyana Poppyvich
Camille Roly
Annamarie Scavelli
Gracie Stokes
Allie Szatamry
Sanjana Venkat
Naomi Williams

ALTO

Jaden Akins
Colby Blick
Allison Bashaw
Daynna Brown
Joi Crump
Lauren Faulkner
Katelyn Henderson
Alfdis Hjartardottir
Alaina Hoofnagle
Joey Jaques
Lisa Kawamura
Yazmeen Mayes
Becky Medina
Tatiana Reyes
Eva Richardson
Janelle Schultz
Victoria Sigur
Graciela Vera

TENOR

Matthew Boatwright
Asa Bradley
Bryson Brozovsky
Jesse Cook
Brian Dudley
Carlos Diaz Hernandez
Wesley Grant
Jacob Stewart
Ezra Trotman

BASS

Miles Clayton
Will Caldwell
Andrew Diagle
Michael Eggert
Andrew Hughes
Steven Mayo
Sammy Mishkin
Charles Parsons
Kyle Robinson

Kennesaw State University Chamber Singers

Sherrri N. Barrett, Principal Accompanist

Leslie J. Blackwell, Conductor

SOPRANO

Xandy Edwards

Ashley Hudson

Molly Jennings

Brianna Powers

Lindsey Sanders

Nasia Shearod

Chloe Turner

Corinne Wallick

ALTO

Morgan Blacksmith

Lauryn Davis

Hannah Norton

Lindsay Peterson

ALTO (cont.)

Regan Romuno

Abigail Snyder

Grace Thompson

Deondria West

TENOR

Jackson Arnold

Brandon Cali

Jacob Eubanks

Taylor Hall

Anthony Morris

Jeremiah Robinson

Jared Weatherford

Ryan Valley

BASS

Marcel Benoit III

Sam Cunningham

Jeffrey Dunbar

Lucas Gray

Kaelan Harris-Patrick

Tyler Lane

Ben Miller

Alex Pryor

Joseph Taylor

Trevor Walker

Matthew Welsh

Kennesaw State University Symphony Orchestra

Nathaniel F. Parker, Music Director and Conductor

Musicians are listed alphabetically to emphasize the importance of each individual. Rotational seating is used in all woodwind, brass, and percussion sections.

FLUTE

Ruth Bearden

Rachel Reaves

PICCOLO

Lorin Green

OBOE

Savannah English

Christina Pacetti

CLARINET

Brenden Ayestaran

Matthew Hodgetts

Faith Kirkpatrick

Emily O'Connor

BASS CLARINET

Matthew Hodgetts

BASSOON

Meghan O'Harra

Grayson Saylor

HORN

Virginia Hyde

Heather Leach-Trickel

Hayden McAfee

Johnny Stewart

Will Worthan

TRUMPET

Michael Brown

Jeremy Perkins

Eli Rickles

Cierra Weldin

TENOR TROMBONE

Wesley Dale

Matt Scott

Victoria Shrote

Kirill Wood

BASS TROMBONE

Samuel Boeger

Peter Sullivan

TUBA

Nick Collins

TIMPANI

Andrew Creech
Andrew Yi

PERCUSSION

Christopher Bowers
Jared Cook
Michael Makrides
Veta Sukhai

PIANO

Josh Anderson

VIOLIN

Melissa Ake[^],
Concertmaster
Melody Bearden
Mary Catherine Davis
Jeavanie Desarmes
Nicholas Felder
Ryan Finlayson
Jenna Flohr
Lauren Greene
M. K. Guthrie,
Associate Concertmaster
Milan Haddad
Bethany Johnston

VIOLIN (cont.)

Finn Kitchen,
Associate Principal
Andrew Lim
Scott Lozier[^], *Principal*
Matthew Marcacci
Michael Parrish
Javier Schirmer

VIOLA

Nancy Conley*
Rachel Fishback@
Megan McMichen
Charles Page[^], *Principal*
Brianna Spottsville,
Associate Principal

CELLO

Tiffany Chen[^]
Garrett Clay
Colin Gregoire,
Principal (Mozart)
Jair Griffin
Joseph Grunkemeyer,
Principal (Daugherty)
Lacey Link
Gabriella Paul
Nina Pogorelova
Aidan Thompson

BASS

Daniel Barket, *Principal*
Stephane Nazaire
Nolan Rodack
Clay Rogers,
Associate Principal
Brad Sanders
Daniela Schirmer

SYMPHONY ASSISTANTS

Jeavanie Desarmes
Savannah English
Gabriella Paul

[^] John and Linda Cooke
String Quartet Scholar

* Faculty Artist
@ Alumna



Biographies



Jana Young, soprano, is currently Associate Professor of Voice and Voice Area Coordinator at Kennesaw State University School of Music. Ms. Young enjoys an active career as a recitalist, clinician and teacher. Recent performances include Handel's *Messiah*, Haydn's *Paukenmesse* and the *Lord Nelson Mass* by Haydn. Ms. Young has premiered many works including Hervig's "Five Romantic Songs" and Sleeper's "Laundry Bag," a song cycle for soprano and bassoon, and made her Carnegie Hall debut

in 2003 performing "Ariel: Five Poems of Sylvia Plath" for Ned Rorem's birthday celebration.

Ms. Young's students have been winners and finalists of numerous competitions, including the Metropolitan Opera National Council Auditions as well as in opera apprenticeship programs such as Santa Fe, Pittsburgh Opera and Sarasota Opera. She also has numerous students teaching in university voice and choral programs across the country.

Ms. Young is a member of NATS, Atlanta Opera Guild, and is currently on the voice faculty of the American Institute of Musical Studies in Graz, Austria.



Heather Witt, mezzo-soprano, has been praised by *The Atlanta Journal-Constitution* as "the kind of singer you hope to hear—talented, alert...a singer with a future." Ms. Witt is known for her portrayal of a wide array of opera's most notable mezzo-soprano characters including: Gertrude in *Romeo et Juliette*, Giulietta in *Les contes d'hoffman* (FIO, Brazil), Dryad in *Ariadne Auf Naxos*, Principessa in *Suor Angelica*, Suzuki in *Madama Butterfly*, Second Lady and Third Lady in *Die Zauberflöte*, Mother in *Amahl and*

the Night Visitors, Elmire in *Tartuffe*, Mrs. Nolan in *The Medium*, Meg in *Falstaff*, Sally in *Hand of Bridge*, and Dorabella in *Cosí fan tutte*, among many others.

Most recently Heather Witt performed in the debut of a fully staged production of Hans Eisler's *Hollywood Songbook* (Songfest). The *L. A. Times* called her performance "...uniformly impressive." She has also performed the roles of Mrs. Lovett in *Sweeney Todd: The Demon Barber of Fleet Street*, Phobia in *La Pizza con Funghi*, and was the alto soloist in Handel's *Messiah* with the Greater Anderson Musical Arts Consortium (Anderson, SC).

Ms. Witt won first place in Georgia State University's Bauru Atlanta Competition, was an Emerging Artist at St. Petersburg Opera (FL), and also attended the prestigious Opera Division at La Musica Lirica in Novafeltria, Italy. In 2013, Ms. Witt made her South American debut with Festival of International Opera of the Americas in Sao Paulo, Brazil. She has been a featured soloist for many Atlanta Opera events and collaborations. Ms. Witt completed her undergraduate studies in Music at Millikin University, and received a Masters in Voice from Georgia State University.



Todd Wedge, tenor, received his BM from the Oberlin Conservatory of Music and a MM from Northwestern University's Bienen School of Music. Before joining the voice faculty at KSU, Mr. Wedge was the Director of the Vocal Music Department at the San Francisco School of the Arts. He has been the recipient of awards from the Friends of Austria Lieder Competition, American Opera Society, and the Bel Canto Society. In 2018, Professor Wedge was selected to participate in the NATS Intern Program in Boulder,

CO. In 2013, Mr. Wedge was selected by the San Francisco Classical Voice as "Music Educator of the Year" which led to his being a semi-finalist for the GRAMMY foundation "Music Educator of the Year." In 2014, Mr. Wedge was nominated for the San Francisco Mayor's Teacher of the Year Award and was selected to be a National Endowment for the Humanities Summer Scholar in Vienna, Austria.

Mr. Wedge has served on the faculty at the University of Notre Dame School of Music and St. Xavier University after which he was invited to join the GRAMMY award-winning men's ensemble, Chanticleer. Mr. Wedge can be heard on the following albums: *And on Earth, Peace: A Chanticleer Mass*; *Let it Snow*; *The Best of Chanticleer*; *A Chanticleer Christmas*; *The Mission Road-Our Journey Back*; (DVD & CD), and *The Singing Life* (DVD). Professor Wedge is frequently

seen as a recitalist, guest conductor, lecturer, and clinician. He is an active member of The Voice Foundation, NATS, NafME, and ACDA.



Oral Moses, bass-baritone, performs regularly throughout the United States and Europe singing oratorio and recitals with special emphasis on the Negro Spiritual and Art Song repertoire by African-American composers.

He has recorded several CDs of Art Songs and Spirituals by African-American composers among which is his CD entitled, *Oral Moses Sings...Songs of America*. As a solo recording artist for Albany Records, his premiere CD, *Deep River: Songs and Spirituals of Harry T. Burleigh*, is featured in the PBS film documentary "Antonin Dvorak in America." His latest CD entitled *Come Down Angels And Trouble The Water*, is a collection of spirituals celebrating the Negro Spiritual as a National Treasure.

Born in South Carolina, he began his singing career as a member of the United States Seventh Army Soldiers Chorus in Heidelberg, Germany, and as a member of the famed Fisk Jubilee singers while attending Fisk University following his military career. He is a contributing author in both the third edition of *Notable Black American Women*, and the second edition of *Notable Black American Men*, published by Gale Press. He is a frequent guest lecturer and clinician on the Negro Spiritual and presenter at workshops and conferences.

Still a very active and exciting performer, Oral Moses is retired Professor Emeritus of Voice and Music Literature at Kennesaw State University.



Sherri N. Barrett, principal accompanist,

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 Rivituso 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, 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, conductor,

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 choral conducting and 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 from the 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 Georgia Music Educators Association State Conferences. The KSU Chamber Singers made their 5th appearance at the 2018 Georgia Music Educators Conference. In 2013, the KSU Chamber Singers were selected to perform at the National Collegiate Choral Organization 5th National Conference.

Dr. Blackwell is sought after as a guest conductor for All-State Men's Chorus around the country. 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 performing at Georgia Music Educators Conference, ACDA Southern Division Conference in 2014 and 2016 as well as 2013 National ACDA in Dallas, Texas.

In addition to her commitments at Kennesaw State University, Dr. Blackwell is active as a clinician and adjudicator and holds memberships in GMEA and ACDA. Currently, Dr. Blackwell is the Artistic Director and Founding Director of the Kennesaw State University Community & Alumni Choir.



Nathaniel F. Parker, conductor, has led orchestral performances in the United States, Peru, Russia, Poland, England, and the Czech Republic. Equally at home working with professionals and training future generations of musicians, Dr. Parker is Director of Orchestral Studies at the Kennesaw State University School of Music, Music Director and Conductor of the Kennesaw State University Symphony Orchestra, Associate Conductor of the

Georgia Symphony Orchestra, and Music Director and Conductor of the Georgia Youth Symphony Orchestra.

Dr. Parker's conducting accolades include being named a finalist for a Conducting Fellowship with the New World Symphony, a semi-finalist for a Conducting Fellowship at Tanglewood, 3rd Place Winner in the London Classical Soloists Conducting Competition, and a Candidate for the Respighi Prize in Conducting; he also received a Citation of Excellence in Teaching from the Pennsylvania Music Educators Association. An active scholar, Dr. Parker's writings have been published by the Conductors Guild and the College Orchestra Directors Association (CODA). He has presented research at the College Orchestra Directors Association's international conference and is Editor of the Journal of the Conductors Guild.

Parker earned graduate degrees in orchestral conducting from Michigan State University (DMA) and Bowling Green State University (MM). His primary conducting instructors are Leon Gregorian, Raphael Jiménez, and Emily Freeman Brown; other important mentors include Stephen Osmond, Gary W. Hill, and Timothy Russell. Parker also earned a BM in Bassoon Performance from Arizona State University, where he studied with Jeffrey G. Lyman and graduated *magna cum laude*.

For more information, please visit www.nathanielfparker.com.



Welcome!

Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty, students and musical guests!

The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The

27-time Grammy Award winning Atlanta Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan stage.


Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our school and for you, our patrons!


We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.


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 we can accomplish together!


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

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