

Tuesday, April 26, 2016 at 8 p.m.
Dr. Bobbie Bailey & Family Performance Center
Morgan Hall
One Hundred and Twenty-eighth Concert of the
2015-16 Concert Season



KSU School of Music
presents

University Chorale
and
Women's Choir

Spring Choral Concert
"Threaded with Stars"

Alison Mann, Conductor
Brenda Brent, Piano

program

GEORGE FRIDERIC HANDEL (1685-1759)
Coronation Anthem III

I. Let thy hand be strengthened
III. Allelujah

ALISA BAIR
I Will Tread Lightly

RAMÓN NOBLE (1925-1998)
De Amor Heridos

PAUL BASLER (b. 1963)
Psalm 23
from *Songs of Faith*

Dennis Korwek, horn

arr. Craig Hella Johnson (b. 1962)
Light of a Clear Blue Morning

Christina Vehar, soprano

UNIVERSITY CHORALE

HILDEGARD VON BINGEN (1098-1179)

arr. Drew Collins (b. 1975)

O Frondens Virga

ANTONIO VIVALDI (1678-1741)

Esurientes

from *Magnificat RV 610*

JOHANNES BRAHMS (1833-1897)

Vier Gesänge für Frauenchor, Op. 17

I. Es tönt ein voller Harfenklang

II. Lied von Shakespeare

III. Der Gärtner

ERIC WHITACRE (b. 1970)

The Seal Lullaby

GABRIELA LENA FRANK (b. 1972)

***Patito**

**Southeastern World Premiere*

American Choral Directors Commission Consortium

SUSAN LABARR (b. 1981)

Threaded with Stars

WOMEN'S CHOIR

program notes

Let Thy Hand Be Strengthened | George Frideric Handel

One of the last acts of King George I before his death in 1727 was to sign "An Act for the naturalization of George Frideric Handel and others." Thus Handel's first commission as a naturalized British citizen was to write the music for the coronation of his son, King George II, later that year.

Handel's Coronation Anthems are associated with patriotism and evoke the true spirit of such an event. *Let Thy Hand Be Strengthened* is the second of four anthems. It is a more extended work in three movements, ending with a rousing *Alleluja*. This piece was premiered on October 11, 1727, at Westminster Abbey with a choir of 47 singers and 92 instrumentalists.

- program note by John Bawden

I Will Tread Lightly | Alisa Bair

This piece is described as a green piece for our times. The text beautifully expresses the ever-growing desire to preserve and protect our cherished planet.

Light of a Clear Blue Morning | arr. Craig Hella Johnson

This song was originally written and recorded by American entertainer, Dolly Parton. The song lyrics came out of the pain from her break with her longtime music and business partner. Alanna Nash noted in the biography "Dolly," that *Light of a Clear Blue Morning* was written as Parton felt the figurative clouds lifting.

Craig Hella Johnson, artistic director for Conspirare, a professional chamber choir based in Austin, Texas, created the choral arrangement featured this evening.

O Frondens Virga | Hildegard Von Bingen

Hildegard von Bingen also known as Saint Hildegard and Sibyl of the Rhine, was a German Benedictine abbess, writer, composer, philosopher, Christian mystic, visionary and polymath. She is considered to be the founder of scientific natural history in Germany. One of her works as a composer, the *Ordo Virtutum*, is an early example of liturgical drama and arguably the oldest surviving morality play.

Esurientes | Antonio Vivaldi

Vivaldi composed several settings of the *Magnificat* hymn. *RV 610* was composed between 1717-1719. Set in G minor, it is scored for two soprano soloists, alto and tenor soloists, and an SATB choir. The work is divided into nine movements, with *Esurientes* featured as the sixth movement written for soprano duet and continuo.

Patito | Gabriela Lena Frank

This new work was commissioned by the KSU Women's Choir through the American Choral Directors Association Commission Consortium. *Patito*, written by American composer Gabriela Lena Frank, is set to an anonymous poem and concerns a little duck crying alone, bereft of its parents and being encouraged to leave its solitude and join the others on the other bank of the river.

Vier Gesänge für Frauenchor, Op. 17 | Johannes Brahms

This piece was written when a need arose to compose for a set of friends in 1859. This set of four songs was first presented in 1860 at a concert given by Clara Schumann. Clara wrote in her diary of the songs: "They are pearls. How can one help loving such a man?"

The nineteenth century German poets Ruperti and Eichendorff, are set alongside translations from Shakespeare and Ossian. Although the textual sources are quite disparate, this selection of four poems is tied together by these melancholy themes.

- program note by Dan Smith

text and translations

De Amor Heridos | Ramón Noble

Si no quieres saber hoy las torturas
de amor,
de los ojos de aquella morena
no te afanes en su dueño ser.
Muchos van de amor heridos
Yo también decir de quien deja de
ser

If you want to avoid the tortures of
love,
do not attempt to court that brunette.

Many are hurt by love,
I, too, was wounded by this great
bliss

mayor gloria sin decirtelo nunca por
quien

Y con este tal dolor que me calle
será lo mejor.

I won't tell you by whom.

With this bitter pain, it is best I keep
quiet.

Light of a Clear Blue Morning | arr. Craig Hella Johnson

It's been a long dark night,
and I've been a waitin' for the morning.
It's been a long hard fight,
but I see a brand new day a dawning.
I've been looking for the sunshine,
'cause I ain't seen it in so long,
everything's gonna work out fine.
Everything's gonna be all right,
it's gonna be ok.

'Cause I can see the light of a clear blue morning,
I can see the light of a brand new day.
I can see the light of a clear blue morning,
everything's gonna be all right,
it's gonna be okay.

O Frondens Virga | Hildegard von Bingen

O frondens virga,
in tua nobilitate stans
sicut aurora procedit:
nunc gaude et letare
et nos debiles dignare
a mala consuetudine liberare
atque manum tuam porrige
ad erigendum nos.

O leafy branch,
standing in your nobility
as the dawn breaks forth:
now rejoice and be glad
and deign to set us frail ones
free from evil habits
and stretch forth your hand
and lift us up.

Esurientes | Antonio Vivaldi

Esurientes implevit bonis
et divites dimisit inanes.

He hath filled the hungry with good
things
and the rich he hath sent empty
away.

Patito | Gabriela Lena Frank

Llorabas solo, patito...

You were crying alone, little duck.

Desde el frente del río, te vi llorar,

From across the river I saw you
crying,

patito.

little duck,

Llorabas en la orilla del río,

you were crying on the bank of the
river,

Hacia frío, llorabas,

it was cold, you were crying,

patito,

little duck,

en la otra orilla.

on the other bank.

Entonces te hablé

Then I talked to you

para hacer un nido, juntos,

about making a nest together,

para no ser tan solos, los dos.

not to be so alone, we two.

Mi padre es primero,

My father comes first,

me dijiste,

you said to me,

y mi madre todavía, entiendes.

even my mother, understand.

¡Mentiste,

You were lying,

patito!

little duck!

¡Tu padre ha muerto!

Your father has died!

¡Tu madre llora en pueblos extraños!

Your mother cries in strange towns!

¡Patito

Little duck,

deja ya tu soledad

Leave now your solitude

en la otra orilla!

on the other bank!

Llorabas, patito,

You were crying, little duck,

solo, solo.

alone, alone.

Vier Gesänge für Frauenchor, Op. 17 | Johannes Brahms

I. Es tönt ein voller Harfenklang

Es tönt ein voller Harfenklang

The full sound of harps rings out,

Den Lieb' und Sehnsucht schwellen,

swelling one with love and yearning;

Er dringt zum Herzen tief und bang

it pierces one to the heart, deeply

and anxiously,

Und läßt das Auge quellen.

and leaves the eyes streaming.

O rinnet, Tränen, nur herab,
O schlage Herz, mit Beben!
Es sanken Lieb' und Glück ins Grab,
Verloren ist mein Leben!

O run, my tears, stream down;
o pound, my heart, and quiver!
Love and Happiness are buried in
the grave;
lost is my life!

II. *Lied von Shakespeare*

Komm herbei, komm herbei, Tod,
Und versenk' in Cypressen den Leib;
Lass mich frei, lass mich frei, Not,
Mich erschlägt ein holdseliges Weib.
Mit Rosmarin mein Leichenhemd,

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with
yew,

O bestellt es!
Ob Lieb' ans Herz mir tötlich kommt,
Treu' hält es.

O prepare it!
My part of death, no one so true
Did share it.

Keine Blum, keine Blum süß,
Sei gestreut auf den schwärzlichen
Sarg;
Keine Seel', keine Seel' 4 grüß
mein Gebein, wo die Erde es
verbarg.
Um Ach und Weh zu wenden ab',
bergt alleine
mich, wo kein Treuer wall' ans Grab
und weine.

Not a flower, not a flower sweet,
On my black coffin let there be
strown;
Not a friend, not a friend greet
My poor corpse, where my bones
shall be thrown
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

III. *Der Gärtner*

Auf ihrem Leibrößlein
So weiß wie der Schnee,
Die schönste Prinzessin
Reit't durch die Allee.

On her favorite pony
as white as snow,
the fairest princess
rides down the avenue.

Der Weg, den das Rößlein
Hintanzet so hold,
Der Sand, den ich streute,
Er [blinket]¹ wie Gold!

On the path down which her steed
so finely prances,
the sand that I strewed there
glitters like gold!

Du rosenfarb's Hütlein
Wohl auf und wohl ab,
O wirf eine Feder,
Verstohlen herab!

You rose-colored little hat,
bobbing up and down,
O toss a feather
stealthily down!

Und willst du dagegen
Eine Blüte von mir,
Nimm tausend für eine,
Nimm alle dafür!

and if, for that, you would like
a little flower from me,
take a thousand for one -
take all of them!

personnel

KENNESAW STATE UNIVERSITY CHORALE

SOPRANO

Abigail Snyder
Anneka Zee
Christina Vehar
Elena Prestwood
Elizabeth Shaver
Hannah Smith
Jasmine Howell
Karen Couvillon
Kathleen Smith
Kayla Marks
Lindsay Peterson
Lizzy Godwin
Luana Scienza
Niccole Winney
Rachel Stein
Sarah Shiver
Shay Williams
Simone Bosch
Tyler Storey

ALTO

Ai Nguyen
Alejandra Hillier
Allison Chipman
Audine Cross

ALTO (cont.)

Beth Anne Ake
Chanel Lindstrom
Daneel Bennett
Deanna Johnson
Graciela Vera
Huijeong Lee
Kayla Tibbs
Kelsey Woods
Kristin Houston
Lauren Faulkner
Marielle Reed
Payten Muglia
Sierra Manson

TENOR

Aldo Cardenas
Ben Aparicio
Chase Law
Connor Finton
Dale Gillman
Dennis Korwek
Mason Upshaw
Simon Needle
Will Cathey

KENNESAW STATE UNIVERSITY CHORALE (CONT.)

BASS

Angel Gutierrez
Dean Emert
Griffin Hargrove
Ian Prost
Jason Miller
Jonathan Flores

BASS (cont.)

Kennan Mitchell
Michael Risacher
Phillip Staples
Roger Ibrahim
Steven Crow

KENNESAW STATE UNIVERSITY WOMEN'S CHOIR

SOPRANO 1

Simone Bosch
Emma Bryant
Katy Magginnis
Heather Parmer
Lindsey Sanders
Elizabeth Shaver
Shay Williams

SOPRANO 2

Bethany Burgess
Lindee Crawford
Nikki D'Heureux
Cayla Franzman
Lizzy Godwin
Brittany Griffith
Camille Hathaway
Lexie Hough
Kayla Marks
Mimi Phillips
Ayana Thomas
Christina Vehar
Natalie Williamson

ALTO 1

Alexa Cortez
Mandy Hardin
Sierra Manson
Ericka Palmer
Marissa Scott
Heather Towhey
Ashley Tracy
Brielle Underwood
Faith Williams

ALTO 2

Savannah Chapman
LeAnna Christensen
Ashley Doyal
Rose Fishman
Lauren Fockner
Ashley Hamilton
Denise Hernandez
DeAnna Johnson
Victoria Lescota
Deborah Matthew
Ai Nguyen
Sarah Stevens
Katherine Thomas

biography

Associate Professor of Choral Music Education

Alison Mann is Associate Professor of Choral Music Education and Program Coordinator for Music Education at Kennesaw State University, where she teaches coursework in Choral Methods, Foundations of Music Education and Vocal Pedagogy for Ensemble Singing. Mann also supervises student teachers and serves as Conductor of the KSU Women's Choir and University Chorale.

A native of Florida, Mann taught in the Orlando public schools as Director of Choral Activities at William R. Boone High School and was also the Assistant Conductor of the Orlando Chorale. While in Orlando, choirs and soloists under her direction received top honors at the district and state levels.

Dr. Mann received her Ph.D. in Music Education and Choral Conducting from the University of Oregon, and a Masters of Choral Music Education and Bachelors of Choral Music Education from Florida State University. Dr. Mann has studied conducting and music education with André Thomas, Kevin Fenton, Sharon J. Paul, Judy Bowers and Harry Price. Dr. Mann is currently the Southern Division ACDA Women's Choir Repertoire and Standards Chair, and the Georgia state ACDA Membership Chair. Mann has also served as the ACDA Multicultural and Ethics Repertoire and Standards Chair for the states of Georgia and Oregon, and the Georgia Women's Choir Repertoire and Standards Chair.

The Women's Choir has performed on numerous occasions with the KSU Symphony Orchestra and performed the world premiere of Nico Muhly's composition, *How Soon*, with Grammy award-winning ensemble, eighth blackbird. Additionally, they were invited to sing at the GMEA 2014 In-Service Conference in Savannah. Her professional affiliations include the American Choral Directors Association, National Association for Music Education, Georgia Music Educators Association, National Collegiate Choral Organization, and the International Society for Music Education. Her research has been presented at the state, regional and international levels. Dr. Mann is an active conductor, clinician and adjudicator.



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Alison Mann, Choral Activities
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Nathaniel Parker, Symphony Orchestra
Charles Laux, Philharmonic Orchestra
Debra Traficante, Concert Band, Marching Band
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KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music



Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.


Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.


Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.


A handwritten signature in black ink that reads "Stephen W. Plate". The signature is fluid and cursive.


Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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