KSU School of Music presents

University Chorale and
Women's Choir

Spring Choral Concert "Threaded with Stars"

Alison Mann, Conductor
Brenda Brent, Piano

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

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
**Let They 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*

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**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
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 erigendrum 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...

Desde el frente del rio, te vi llorar, patito.
Llorabas en la orilla del rio,
Hacia frio, llorabas,
patito,
en la otra orilla.

Entonces te hablé
para hacer un bido, juntos,
para no ser tan solos, los dos.
Mi padre es primero,
me dijiste,
y mi madre todavía, entiendes.

¡Mentiste,
patito!
¡Tu padre ha muerto!
¡Tu madre llora en pueblos extraños!
¡Patito
deja ya tu soledad
en la otra orilla!

Llorabas, patito,
solo, solo.

You were crying alone, little duck.
From across the river I saw you crying, little duck, you were crying on the bank of the river, it was cold, you were crying, little duck, on the other bank.
Then I talked to you about making a nest together, not to be so alone, we two.
My father comes first, you said to me, even my mother, understand.
You were lying, little duck!
Your father has died!
Your mother cries in strange towns!
Little duck,
Leave now your solitude on the other bank!
You were crying, little duck, alone, alone.

**Vier Gesänge für Frauenchor, Op. 17**  | Johannes Brahms

I. *Es tönt ein voller Harfenklang*

Es tönt ein voller Harfenklang
Den Lieb' und Sehnsucht schwellen,
Er dringt zum Herzen tief und bang
Und läßt das Auge quellen.

The full sound of harps rings out, swelling one with love and yearning; it pierces one to the heart, deeply and anxiously, and leaves the eyes streaming.
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,
O bestellt es!
Ob Lieb' ans Herz mir töltlich kommt,
Treu' hält es.

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.

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

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

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.

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

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

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

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!

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

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

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 (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

ALTO
Ai Nguyen
Alejandra Hillier
Allison Chipman
Audine Cross
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  

**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 (CONT.)**
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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- Oral Moses
- Leah Partridge
- Valerie Walters
- Todd Wedge
- Jana Young

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- John Marsh, Class Piano
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- Soohyun Yun

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- Tyrone Jackson, Jazz Piano
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- Sam Skelton, Jazz Ensembles
- Lester Walker, Jazz Trumpet
- Trey Wright, Jazz Guitar, Jazz Combos

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- Alison Mann, Choral Activities
- Cory Meals, Concert Band, Marching Band
- Oral Moses, Gospel Choir
- Eileen Moremen, Opera
- Nathaniel Parker, Symphony Orchestra
- Charles Laux, Philharmonic Orchestra
- Debra Traficante, Concert Band, Marching Band
- David Watkins
- Soohyun Yun

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- Atlanta Percussion Trio
- KSU Faculty Jazz Parliament
- Georgia Youth Symphony Orchestra and Chorus
- KSU Faculty Chamber Players
- KSU Faculty String Trio
- KSU Community and Alumni Choir

**Director**, Stephen W. Plate
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.

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

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