



Wednesday, September 10, 2014, 8:00 p.m.

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Fourth Concert of the 2014-15 Concert Season

KSU Symphony Orchestra

Steven White, guest conductor

Nancy Maultsby, mezzo-soprano

Bryan Register, tenor

GUSTAV MAHLER (1860-1911)

Das Lied von der Erde

I. Das Trinklied von Jammer der Erde

II. Der Einsame im Herbst

III. Von der Jugend

IV. Von der Schönheit

V. Der Trunkene im Frühling

VI. Der Abschied

text and translations

I.

Das Trinklied von Jammer der Erde

Schon winkt der Wein im goldnen Po-
kale,
Doch trinkt noch nicht, erst sing ich euch
ein Lied!
Das Lied vom Kummer soll auflachend
in die Seele euch klingen. Wenn der
Kummer naht,
liegen wüst die Gärten der Seele,
Welkt hin und stirbt die Freude, der
Gesang.
Dunkel ist das Leben, ist der Tod.

Herr dieses Hauses!
Dein Keller birgt die Fülle des goldenen
Weins!
Hier, diese Laute nenn' ich mein!
Die Laute schlagen und die Gläser
leeren,
Das sind die Dinge, die zusammen pas-
sen.
Ein voller Becher Weins zur rechten Zeit
Ist mehr wert, ist mehr wert, ist mehr wert
als alle Reiche dieser Erde!
Dunkel is das Leben, ist der Tod.

Das Firmament blaut ewig und die Erde
Wird lange fest stehen und aufblühn im
Lenz.
Du aber, Mensch, wie lang lebst denn
du?
Nicht hundert Jahre darfst du dich
ergötzen
An all dem morschen Tande dieser Erde!
Seht dort hinab!
Im Mondschein auf den Gräbern
hockt eine wildgespenstische Gestalt -
Ein Aff ist's! Hört ihr, wie sein Heulen
hinausgellt
in den süßen Duft des Lebens!
Jetzt nehm den Wein! Jetzt ist es Zeit,
Genossen!
Leert eure goldnen Becher zu Grund!
Dunkel ist das Leben, ist der Tod!

Drinking song of the misery of the earth

The wine is already beckoning in the
golden goblet,
but do not drink yet - first, I will sing you
a song!
The song of sorrow shall resound
laughingly in your soul. When sorrow
draws near,
the gardens of the soul will lie desolate,
wilting; joy and song will die.
Dark is life, dark is death.

Lord of this house!
Your cellar is full of golden wine!

Here, this lute I call my own!
Strumming on the lute and emptying
glasses -
these are the things that go together.

A full glass of wine at the proper moment
is worth more than all the riches of the
world!
Dark is life, dark is death.

The heavens are forever blue and the
earth
Will stand firm for a long time and bloom
in spring.
But you, Man, how long will you live
then?
Not a hundred years are you allowed to
enjoy
in all the rotten triviality of this earth!
Look down there!
In the moonlight, on the graves
crouches a wild, ghostly figure -
It is an ape! Hear how its howls resound
piercingly
in the sweet fragrance of life!
Now take the wine! Now is the time -
enjoy!
Empty the golden goblet to the bottom!
Dark is life, dark is death!

II.

Der Einsame im Herbst

Herbstnebel wallen bläulich überm See;

Vom Reif bezogen stehen alle Gräser;
Man meint', ein Künstler habe Staub vom
Jade
Über die feinen Blüten ausgestreut.

Der süße Duft der Blumen is verflogen;

Ein kalter Wind beugt ihre Stengel
nieder.
Bald werden die verwelkten, goldnen
Blätter
Der Lotosblüten auf dem Wasser ziehn.

Mein Herz ist müde. Meine kleine Lampe
Erlosch mit Knistern;
es gemahnt mich an den Schlaf.
Ich komm zu dir, traute Ruhestätte!
Ja, gib mir Ruh, ich hab Erquickung not!

Ich weine viel in meinen Einsamkeiten.

Der Herbst in meinem Herzen währt zu
lange.
Sonne der Liebe, willst du nie mehr
scheinen,
Um meine bitteren Tränen mild
aufzutrocknen?

III.

Von der Jugend

Mitten in dem kleinen Teiche
Steht ein Pavillon aus grünem
Und aus weißem Porzellan.

Wie der Rücken eines Tigers
Wölbt die Brücke sich aus Jade
Zu dem Pavillon hinüber.

In dem Häuschen sitzen Freunde,
Schön gekleidet, trinken, plaudern,
Manche schreiben Verse nieder.

The solitary one in autumn

Blue autumn mists undulate over the
lake;
the grass is standing stiff with frost;
One might think an artist had strewn jade
dust
over all the fine blossoms.

The sweet fragrance of flowers has flown
away;
a cold wind forces them to bow their
stems low.
Soon the wilted golden leaves
of lotus flowers will drift upon the water.

My heart is weary. My small lamp
has gone out with a splutter;
it reminds me of sleep.
I am coming to you,
comfort place of rest!

Yes, give me rest - I have need of
rejuvenation.
I weep much in my solitude.

The autumn in my heart has lasted too
long.
Sun of love, will you never shine again,
gently to dry my bitter tears?

Of Youth

In the middle of the small pool
stands a pavilion of green
and white porcelain.

Like the back of a tiger
the jade bridge arches
across toward the pavilion.

In the small house sit friends,
beautifully dressed - drinking, chatting;
many are writing verses down.

Ihre seidnen Ärmel gleiten
Rückwärts, ihre seidnen Mützen
Hocken lustig tief im Nacken.

Auf des kleinen Teiches stiller
Wasserfläche zeigt sich alles
Wunderlich im Spiegelbilde.

Alles auf dem Kopfe stehend
In dem Pavillon aus grünem
Und aus weißem Porzellan;

Wie ein Halbmond steht die Brücke,
Umgekehrt der Bogen. Freunde,
Schön gekleidet, trinken, plaudern.

IV.

Von der Schönheit

Junge Mädchen, pflücken Blumen
Pflücken Lotosblumen an dem Ufer-
rande.
Zwischen Büschen und Blättern sitzen
sie,
Sammeln Blüten in den Schoß und rufen
Sich einander Neckereien zu.

Goldne Sonne webt um die Gestalten,
Spiegelt sie im blanken Wasser wider.
Sonne spiegelt ihre schlanken Glieder,
Ihre süßen Augen wider
Und der Zephir hebt mit Schmeichel-
kosen
Das Gewebe ihrer Ärmel auf, Führt den
Zauber
Ihrer Wohlgerüche durch die Luft.

O sieh, was tummeln sich für schöne
Knaben
Dort an dem Uferrand auf mut'gen
Rossen,
Weithin glänzend wie die
Sonnenstrahlen;
Schon zwischen dem Geäst der grünen
Weiden
Trabt das jungfrische Volk einher!

Their silk sleeves slide
backwards, their silk caps
sit jauntily on the backs of their necks.

On the small pool's still
surface, all things are reflected
wonderfully in reverse.

Everything is standing on its head
in the pavilion of green
and white porcelain.

The bridge stands like a halfmoon,
its arch inverted. Friends,
beautifully dressed, are drinking and
chatting.

Of beauty

Young maidens pick flowers,
pick lotus flowers at the edge of the
shore.
Among bushes and leaves they sit,
Gathering blossoms in their laps and
calling
to one another teasingly.

Golden sunlight weaves among the
figures,
mirroring them in the shiny water.
The sun reflects their slender limbs,
their sweet eyes,
and the zephyr lifts caressingly
the fabric of their sleeves, wafting the
magic
of their fragrance through the air.

O see the handsome young men
galloping
there along the shore on their lively
horses,
glittering like sunbeams;
already among the branches of the green
willows,
the fresh-faced young men are
approaching!

Das Roß des einen wiehert fröhlich auf
Und scheut und saust dahin;
Über Blumen, Gräser, wanken hin die
Hufe,
Sie zerstampfen jäh im Sturm die
hingesunkenen Blüten.
Hei! Wie flattern im Taumel seine
Mähnen,
Dampfen heiß die Nüstern!

Goldne Sonne webt um die Gestalten,

Spiegelt sie im blanken Wasser wider.
Und die schönste von den Jungfrauen
sendet
Lange Blicke ihm der Sehnsucht nach.
Ihre stolze Haltung ist nur Verstellung.

In dem Funkeln ihrer großen Augen,
In dem Dunkel ihres heißen Blicks
Schwingt klagend noch die Erregung
ihres Herzens nach.

V.

Der Trunkene im Frühling

Wenn nur ein Traum das Leben ist,
Warum denn Müh und Plag?
Ich trinke, bis ich nicht mehr kann,
Den ganzen, lieben Tag!

Und wenn ich nicht mehr trinken kann,
Weil Kehl' und Seele voll,
So tauml' ich bis zu meiner Tür
Und schlafe wundervoll!

Was hör ich beim Erwachen? Horch!
Ein Vogel singt im Baum.
Ich frag ihn, ob schon Frühling sei,
Mir ist, mir ist als wie im Traum.

Der Vogel zwitschert: "Ja! Der Lenz,
der Lenz ist da, sei kommen über Nacht!"
Aus tiefstem Schauen lausch' ich auf,
Der Vogel singt und lacht!

Ich fülle mir den Becher neu
Und leer ihn bis zum Grund

The trotting horse of one whinnies merrily
and shies and canters away;
over flowers and grass, hooves are
flying,
trampling up a storm of fallen blossoms.

Ah, how wildly its mane flutters,

how hotly its nostrils flare!

The golden sun weaves among the
figures,
mirroring them in the shiny water.
And the fairest of the young women
sends
a long, yearning gaze after him.
Her proud appearance is only a
pretense.

In the flash of her large eyes,
in the darkness of her ardent glance,
the agitation of her heart leaps after him,
lamenting.

The drunkard in Spring

If life is only a dream,
why then the misery and torment?
I drink until I can drink no more,
the whole, dear day!

And when I can drink no more,
because my stomach and soul are full,
I stagger to my door
and sleep very well!

What do I hear when I awake? Listen!
A bird singing in the tree.
I ask him whether it is spring -
it's like a dream to me.

The bird twitters, "Yes! Spring
is here, it has come over night!"
With deep concentration I listen,
and the bird sings and laughs!

I fill my goblet afresh
and drain it to the bottom

Und singe, bis der Mond erglänzt
Am schwarzen Himmelsrund!

and sing, until the moon shines
in the dark firmament!

Und wenn ich nicht mehr singen kann,
So schlaf ich wieder ein,
Was geht mich denn der Frühling an!
Laßt mich betrunken sein!

And when I can sing no more,
I fall asleep again,
for what does Spring mean to me?
Let me be drunk!

VI.

Der Abschied

The farewell

Die Sonne scheidet hinter dem Gebirge.
In allen Tälern steigt der Abend nieder
Mit seinen Schatten, die voll Kühlung
sind.

The sun departs behind the mountains.
In all the valleys, evening descends
with its cooling shadows.

O sieh! Wie eine Silberbarke schwebt
Der Mond am blauen Himmelssee
herauf.

O look! Like a silver boat,
the moon floats on the blue sky-lake
above.

Ich spüre eines feinen Windes Wehn
Hinter den dunklen Fichten!

I feel the fine wind wafting
behind the dark spruce.

Der Bach singt voller Wohllaut durch das
Dunkel.

The brook sings loudly through the
darkness.

Die Blumen blassen im Dämmerchein.

The flowers stand out palely in the
twilight.

Die Erde atmet voll von Ruh und Schlaf,

The earth breathes, full of peace and
sleep,
and all yearning wishes to dream now.

Alle Sehnsucht will nun träumen.
Die müden Menschen gehn heimwärts,
Um im Schlaf vergeßnes Glück
Und Jugend neu zu lernen!
Die Vögel hocken still in ihren Zweigen.

Weary men go home,
to learn in sleep
forgotten happiness and youth.
The birds crouch silently in their
branches.

Die Welt schläft ein!

The world is asleep!

Es wehet kühl im Schatten meiner
Fichten.

It blows coolly in the shadows of my
spruce.

Ich stehe hier und harre meines
Freundes;
Ich harre sein zum letzten Lebewohl.

I stand here and wait for my friend;
I wait to bid him a last farewell.

Ich sehne mich, o Freund, an deiner
Seite

I yearn, my friend, at your side

Die Schönheit dieses Abends zu
genießen.

to enjoy the beauty of this evening.

Wo bleibst du ...? Du läßt mich lang
allein!

Where do you tarry? You leave me alone
for so long!

Ich wandle auf und nieder mit meiner
Laute

I wander up and down with my lute,

Auf Wegen, die vom weichen Grase
schwellen.

O Schönheit! O ewigen Liebens -
Lebenstrunkne Welt!

Er stieg vom Pferd und reichte ihm den
Trunk

Des Abschieds dar. Er fragte ihn, wohin
Er führe und auch warum es müßte sein.

Er sprach, seine Stimme war umflort:

Du, mein Freund,

Mir war auf dieser Welt das Glück nicht
hold!

Wohin ich geh? Ich geh, ich wandre in
die Berge.

Ich suche Ruhe für mein einsam Herz.

Ich wandle nach der Heimat,
meiner Stätte.

Ich werde niemals in die Ferne
schweifen.

Still ist mein Herz und harret seiner
Stunde!

Die liebe Erde allüberall

Blüht auf im Lenz und grünt aufs neu!

Allüberall und ewig

Blauen licht die Fernen!

Ewig... ewig...

on paths swelling with soft grass.

O beauty! O eternal love -
eternal, love-intoxicated world!

He dismounted and handed him the drink

of parting. He asked him where
he would go, and also why it must be.

He spoke, his voice was choked:

My friend,

on this earth, fortune has not been kind
to me!

Where do I go? I will go, wander in the
mountains.

I seek peace for my lonely heart.

I wander to find my homeland,
my home.

I will never stray to foreign lands.

Quiet is my heart, waiting for its hour!

The dear earth everywhere

blooms in spring and grows green afresh!

Everywhere and eternally,

distant places have blue skies!

Eternally... eternally...

personnel

Flute/Piccolo

Madison Hall

Brittany Pietsch

Catherine Rothery

Corinne Veal

Oboe

Emma Goodwin

Alejandro Sifuentes

Clarinet

Jonathan Itkin

Alyssa Jones

Mudussir Quraishi

Chia-Jing Tang

Bassoon

Shelby Jones

Andrew Niehoff

Dustin Price,

Contrabassoon

Horn

David Anders

Kristen Arvold

Nathan Bedgood

Nicholas Watkins

Trumpet

Brandon Austin

Jesse Baker

Kyle Green

Trombone

Michael DeSousa

Anthony Wolcott

Bass Trombone

Joseph Poole

Tuba

Melinda Mason

Timpani

Selena Sanchez

Percussion

Joshua Bouland

Caty Mae Loomis

Michael Ollman

Harp

Tyler Hartley
Amanda Melton

Celeste

Jordan Sommer

Mandolin

Christopher Campbell

Violin 1

Micah David
DuMarkus Davis
Ryan Gregory
Sarah Hoefler
Grace Johnston
Terry Keeling
Brittany Thayer
Anneka Zee

Violin 2

Adrienne Bythwood
Rachel Campbell
Kynan Clymore
Rachel LaRocca
Huijeong Lee
Lauren Miller
Justin Rawlings
Nathaniel Roberts
Jordan Sommer
Kevin Williams

Viola

Katie Baumgarten
Justin Brookins
Audine Crosse
Rachel Fishback
Kyle Mayes
Perry Morris
Samantha Tang
Natalie Thompson

Cello

Riley Duggan
Kathryn Encisco
Esme Mason
Avery McCoy
Anthony Newman
Michael Roberts
Dorian Silva
Michael Thomas

Bass

Francisco Lora
David Metro
Matthw Richards
Nick Twarog

biographies

Steven White, guest conductor

Steven White, praised by *Opera News* as a conductor who "squeezes every drop of excitement and pathos from the score," is one of North America's premiere conductors of both operatic and symphonic repertoire. In 2010, he made his acclaimed Metropolitan Opera debut conducting performances of *La traviata* starring Angela Gheorgiu. Since then he has conducted a number of Metropolitan Opera performances of *La traviata*, with such stars as Natalie Dessay, Hei-Kyung Hong, Thomas Hampson, Dmitri Hvorostovsky and Matthew Polenzani. He returns to the Met in 2015 to assist James Levine in Stravinsky's *The Rake's Progress*.

Engagements for the 2014-15 season include Mahler's Symphony No. 4 with the Charleston Symphony Orchestra and *Das Lied von der Erde* at Kennesaw State University. He returns to the Baltimore Symphony Orchestra and Lyric Opera Baltimore for *Madama Butterfly*, Arizona Opera for *Eugene Onegin*, and the Alabama Symphony Orchestra and Opera Birmingham for *La bohème*. He will make debuts with the Columbus Symphony Orchestra and Columbus Opera with *La voix humaine* and *Pagliacci*. With Opera Omaha he will conduct *Rigoletto*.

In December 2013, Maestro White conducted the tribute to Martina Arroyo as part of the Kennedy Center Honors concert, broadcast nationally on CBS. Other highlights of this past season include *Tosca* with Lyric Opera Baltimore and the Baltimore Symphony Orchestra, *Dialogues of the Carmelites* with Peabody Conservatory, *La traviata* with Arizona Opera, *Rigoletto* with Opera Birmingham, *Aida* at Bob Jones University and Mahler's Symphony No. 1 at Virginia Tech University. At Opera Roanoke he conducted a new production of *Die Zauberflöte* and covered that same piece at the Metropolitan Opera. He also led the Slovak State Philharmonic of Kosice in concerts of Beethoven's Symphony No. 7 and Rimsky-Korsakov's *Russian Easter Festival Overture*. With that same orchestra he collaborated with acclaimed trumpeter Paul Neebe in a recording of 20th century concertos.

In 2013, he made his debut with the Moscow Philharmonic Orchestra in a tour-de-force gala concert with soprano Sarah Coburn. Other recent symphonic engagements include performances of the Strauss *Four Last Songs* with Dame Kiri Te Kanawa and the Naples Philharmonic, internationally televised concerts with Rolando Villazon and the Greek National Radio Symphony Orchestra at the United Nations and Alice Tully Hall, an all-Wagner concert with the Alabama Symphony Orchestra and Opera Birmingham, the Festival Finale Concert at Spoleto Festival USA, a concert with Angela Gheorghiu and the Canadian Opera Company orchestra at Roy Thomson Hall in Toronto, and numerous concert performances with the Roanoke Symphony Orchestra and Opera Roanoke.

In addition to his work with the Metropolitan Opera, Maestro White's extensive operatic engagements have included *La traviata*, *Don Giovanni*, *Carmen* and *La bohème* at New York City Opera; *Lucia di Lammermoor* at L'Opera de Montréal; *Lucia di Lammermoor*, *La fille du regiment* and *I puritani* with Vancouver Opera; *La traviata* at Opera Colorado; *L'elisir d'amore* with Pittsburgh Opera; *Die Entführung aus dem Serail* at Michigan Opera Theater; *La traviata*, *Roméo et Juliette*, *I puritani*, *La sonnambula* and *L'assedio di Corinto* with Baltimore Opera; *Lucia di Lammermoor* with New Orleans Opera; *Aida*, *Lucia di Lammermoor*, *The Merry Widow*, *Tosca* and *Don Pasquale* at Arizona Opera; and *La bohème*, *Carmen*, *Rigoletto*, *Tosca* and *Le nozze di Figaro* with the Naples Philharmonic.

Other performances include *Hänsel und Gretel* at Kentucky Opera, *Pagliacci* and *Tosca* at Nashville Opera, *Lucia di Lammermoor* with Fort Worth Opera, *Don Giovanni*, *Les contes d'Hoffmann*, *Macbeth* and *Lucia di Lammermoor* at Syracuse Opera, *Werther* at Sarasota Opera, *Lucia di Lammermoor* with Wichita Grand Opera, *Madama Butterfly* with Opera North Carolina, *L'elisir d'amore* Wolf Trap Opera, outdoor Gala Concerts with Madison Opera, and *La traviata* at Indiana University Opera Theater.

As former Artistic Director of Opera Roanoke, Maestro White conducted nearly all of that company's productions from 1999 through 2010, including performances of

Das Lied von der Erde, Der fliegende Holländer, Fidelio, Falstaff, Otello, Macbeth, Aida, Hänsel und Gretel and many others. He has also served as Principal Conductor for Opera Birmingham and as Associate Conductor and Chorus Master for Florida Grand Opera.

Among the many orchestras Maestro White has conducted are the Metropolitan Opera Orchestra, the Moscow Philharmonic Orchestra, the Baltimore Symphony Orchestra, the New World Symphony Orchestra, Spoleto Festival Orchestra, Colorado Symphony, Syracuse Symphony, Charleston Symphony, Florida Philharmonic, Fort Worth Symphony, North Carolina Symphony, Madison Symphony Orchestra, and the Philharmonia Orchestra for a CHANDOS recording of arias featuring his wife, soprano Elizabeth Futral.

In May, 2013 Maestro White received an Honorary Doctorate of Fine Arts from Roanoke College.

Nancy Maultsby, mezzo-soprano

Nancy Maultsby, American mezzo-soprano, is in demand by opera companies and orchestras throughout the world. Her unique vocal timbre and insightful musicianship allow her to pursue a repertoire extending from the operas of Monteverdi and Handel to recent works by John Adams. She regularly performs the major heroines of nineteenth-century French, Italian and German opera and the great symphonic works.

Highlights of Nancy Maultsby's 2014-2015 season include a role debut as Gaea in Strauss' *Daphne* with the Cleveland Orchestra, later traveling to the Lincoln Center Festival. Ms. Maultsby's 2013-2014 season began under the baton of David Robertson as she made her role debut as Mrs. Sedley with the St. Louis Symphony in Benjamin Britten's *Peter Grimes* at Powell Hall in St. Louis and then at Carnegie Hall on the composer's birthday. The artist performed this same role in a semi-staged version of the work at the San Francisco Symphony, conducted by Michael Tilson Thomas. Other symphonic highlights for this season included a role debut as Mamma Lucia in Mascagni's *Cavalleria Rusticana* with the Los Angeles Philharmonic at the Hollywood Bowl, conducted by Gustavo Dudamel, Beethoven's 9th Symphony with the Florida Orchestra, and Verdi's Requiem with the Pacific Chorale and the Charlotte Symphony Orchestra.

Nancy Maultsby's operatic career has included a wide range of roles in some of the world's most prestigious houses. In the United States, she has performed principal roles at the Lyric Opera of Chicago (*Das Rheingold, Siegfried, Götterdämmerung, La Gioconda, Pique Dame*), The San Francisco Opera (*Carmen*), The Seattle Opera (*Das Rheingold, Siegfried, Götterdämmerung, Werther, Carmen, Die Fledermaus*), Washington National Opera (*Falstaff, Siegfried*), Boston Lyric Opera (*Rusalka, Un Ballo in Maschera*), Florida Grand Opera (*Giulio Cesare*), Santa Fe Opera (*Falstaff, Tea: A Mirror of Soul*), Minnesota Opera (*Aida*), Opera Colorado

(*Un Ballo in Maschera, Giulio Cesare*), Opera Company of Philadelphia (*Tea: A Mirror of Soul*), Opera Theatre of St. Louis (*The Death of Klinghoffer*), Pittsburgh Opera (*Carmen*), Palm Beach Opera (*Aida*) and Michigan Opera Theater (*Aida*). Internationally, her extensive career has taken her to the Royal Opera, Covent Garden (*Die Ägyptische Helena*), Teatro dell'Opera in Rome (*Oedipus Rex*), Teatro Colón in Buenos Aires (*Carmen*), Teatro Carlo Felice in Genoa (*Norma*), Opéra de Montréal (*Bluebeard's Castle, Aida*), Staatsoper Stuttgart (*Die Walküre*), Teatro San Carlo in Naples, Italy (*Oedipus Rex*), Semperoper Dresden (*Oedipus Rex*), De Nederlandse Opera (*Rigoletto*) and the Greek National Opera in Athens (*Aida, Oedipus Rex, L'incoronazione di Poppea*). Ms. Maultsby added *Il Trovatore* to her repertoire in the 2011/2012 season when she returned to Opera Colorado as Azucena to rave reviews. She reprised the role with Lyric Opera of Kansas City in the 2012-13 season.

Ms. Maultsby's orchestral repertoire extends from the Baroque to the most important works of the twentieth century. Throughout her career, Nancy Maultsby has enjoyed frequent engagements with many leading conductors. Her collaborations include performances under Zubin Mehta, Alan Gilbert, Gerard Schwarz, Pierre Boulez, Christoph von Dohnányi, Kurt Masur, Edo de Waart, James Conlon, Yuri Temirkanov, Sir Andrew Davis, Lorin Maazel, Sir Colin Davis, Riccardo Chailly, Patrick Summers, David Zinman, Peter Oundjian, Jeffrey Kahane, David Robertson, Stephen Lord, Esa-Pekka Salonen, Bruno Bartoletti, Robert Abbado, Patrick Summers, Michael Christie, Robert Spano, Christian Thielemann, Sebastian Lang Lessing, Franz Welser-Möst, Neeme Järvi, Tan Dun, the late Hans Vonk, Wolfgang Sawallisch, Leonard Slatkin and the late Robert Shaw. Her regular collaborations with America's leading orchestras include concerts with the New York Philharmonic (Beethoven No. 9, *Béatrice et Bénédicte, Messiah*), the Philadelphia Orchestra (Verdi Requiem), the Cleveland Orchestra (Glagolitic Mass, Verdi Requiem), the Boston Symphony Orchestra, the Chicago Symphony Orchestra (Glagolitic Mass), the Los Angeles Philharmonic (Beethoven No. 9), the San Francisco Symphony (*Alexander Nevsky*), the Baltimore Symphony (*Alexander Nevsky*), the Toronto Symphony (Glagolitic Mass), the Seattle Symphony (*Bluebeard's Castle, Mozart Requiem, Beethoven No. 9*) the Atlanta Symphony ("Jeremiah" Symphony, *El Niño*), the Saint Paul Chamber Orchestra (*The Rake's Progress*), the St. Louis Symphony (Rossini's *Stabat Mater, Alexander Nevsky*), the Colorado Symphony (Verdi Requiem), the Detroit Symphony (Verdi Requiem), Houston Symphony, Milwaukee Symphony (Bach Mass in B minor), the Rochester Philharmonic (*Aida, Messiah*), the Florida Orchestra (Beethoven No. 9), IRIS Orchestra (*Elgar's Sea Pictures*), and the Brooklyn Philharmonic (*The Death of Klinghoffer*). She has sung at every major U.S. Festival including Ravinia (*El Niño*), Tanglewood, Saratoga, Aspen, Grant Park (*Alexander Nevsky*) and the Cincinnati May Festival. Orchestral highlights for the 2011/2012 season included

a return to the Atlanta Symphony to open the season with Beethoven's Symphony No. 9 conducted by Robert Spano, and later the Seattle Symphony for Mozart's Requiem conducted by Gerard Schwarz. The 2012/13 season saw Ms. Maultsby perform Mozart's Requiem and Mahler's *Das Lied von der Erde* with the Eastern Music Festival, Mahler's Symphony No. 8 with the Nashville Symphony, Handel's *Messiah* with the Indianapolis Symphony, and a recording for PBS of Mahler's *Rückert Lieder* conducted by Gerard Schwarz.

The particularly rich quality of Ms. Maultsby's vocal timbre is a natural fit with the music of Gustav Mahler. She has sung his Symphony No. 2 with the Cleveland Orchestra (Dohnányi), the Minnesota Orchestra (de Waart), Baltimore Symphony (Temirkanov), the National Symphony, the Cincinnati Symphony, Atlanta Symphony (Spano), on tour with the Israel Philharmonic (Mehta), the Aspen Music Festival, the Orchestre National de France (Conlon), the Australian Broadcasting Company (de Waart), the Brooklyn Philharmonic, the Mormon Tabernacle Choir, Utah Symphony, the Nashville Symphony (Slatkin) and the New Jersey Symphony. Mahler's Symphony No. 3 has taken her to the orchestras of Cleveland (Welsch-Möst), Minnesota, St. Louis (including Carnegie Hall), Detroit (Järvi), Baltimore (Temirkanov), Atlanta (Levi), Baltimore (Zinman), New Jersey (Macal), Hong Kong (de Waart), and West Australia. She has also performed the Symphony No. 8 with the New York Philharmonic (Maazel), the Los Angeles Philharmonic (Salonen), Seattle (Schwarz), Minnesota, Cincinnati May Festival and Amsterdam; *Das Lied von der Erde* with Atlanta, Baltimore, Aspen Festival, Brooklyn, Syracuse, Eastern Music Festival and Sydney; *Kindertotenlieder* with the Baltimore Symphony (Temirkanov) and Orchestra della Toscana (Bartoletti); *Das Knaben Wunderhorn* with Rochester and *Das Klagende Lied* with the American Symphony Orchestra.

In addition to a recording of Mendelssohn's *Elijah* with Antonio Pappano on Forlane, Odyseus and Telarc's highly acclaimed recording of Mozart's Requiem - the premiere recording on period instruments with the Boston Baroque - Ms. Maultsby can be heard on Telarc's recording of *Dido and Aeneas*, also with the Boston Baroque. She is featured on box sets honoring Christoph von Dohnányi and the Cleveland Orchestra (Mahler 2nd) and Kurt Masur at the New York Philharmonic (Debussy's *St. Sebastian*). Her recent recordings include the Lamentation from Bernstein's Symphony No. 1 ("Jeremiah") with Robert Spano and the Atlanta Symphony for Telarc, Richard Yardumian's Symphony No. 2 with the Singapore Symphony on BIS, and Wagner opera excerpts on Naxos.

Nancy Maultsby, a North Carolina native, is a graduate of Westminster Choir College, where she studied with Lindsey Christiansen. As a graduate student at Indiana University School of Music, she studied with Margaret Harshaw. She is an alumna of the Lyric Opera of Chicago's Center for American Artists and winner of the Marian Anderson Award and the Martin E. Segal Award. She is on voice faculty at Baldwin Wallace University in Berea, Ohio.

Bryan Register, tenor

Bryan Register, American tenor, has received critical acclaim for the fresh, bright timbre of his voice and strong dramatic singing. Recent operatic highlights include Florestan *Fidelio* at English National Opera, a production directed by Calixto Bieito and conducted by Edward Gardner, the title role in *Lohengrin* at Savonlinna Opera Festival and his European debut as Drum Major in English National Opera's critically acclaimed new production of *Wozzeck* directed by Carrie Cracknell. Later this season, Register will sing his first Tristan *Tristan und Isolde* for Theater Kiel.

Recently moving into the Wagner repertoire, Register has most recently been sponsored by the Wagner Society of New York and the 'Emerging Singers Program' of the Wagner Society of Washington D.C. Prior to this he was awarded second prize in the 2012 Liederkrantz Vocal Competition (Wagner Division), was the winner of the 2008 Gerda Lissner, the 2006 Sullivan Foundation and the Licia Albanese/Puccini competitions and the recipient of a 2006 Grant from the Liederkrantz Foundation.

Previous operatic highlights also include Siegmund *Die Walküre* with the Greenwich Symphony, Erik *Der Fliegende Holländer* with Opera Roanoke, Arturo *Lucia di Lammermoor* for San Diego Opera, concert and semi-staged versions of *Die Walküre* with Opera Roanoke and Opera Birmingham and Don José *Carmen* for Virginia Opera.

Register trained at the Manhattan School of Music, receiving the Birgit Nilsson Scholarship, before continuing his training at the renowned apprentice programs of The Santa Fe Opera and Glimmerglass Opera. While at Santa Fe he covered roles of Tassilo *Countess Maritza*, Andres *Wozzeck* and Dr Caius *Falstaff*. He has also sung The Chaplain *The Dialogues of the Carmelites* and covered the title role of Haydn's *Orlando Paladino* at Glimmerglass. Acclaimed for his vocal versatility, he has been engaged for many new or rarely performed works including *The Soldier Stone Soup* for Tulsa Opera, Second Bandit in the American premiere of Martinu's *Hlas Lesa* for Gotham Opera, Sundar *The Thief of Love*, Announcer and Man *Haroun and the Sea of Stories* and Manno *Sacco and Vanzetti* with The New York City Opera Orchestra in its Showcasing American Composers 2000 concerts.

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Interim Director, KSU School of Music

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upcoming events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Monday, September 15
Summit Piano Trio

Tuesday, September 16
Atlanta Opera Chorus: Choral Silver Celebration

Wednesday, September 17
Wind Ensemble with Elizabeth Koch-Tiscione, oboe

Thursday, September 18
Faculty Recital: Doug Lindsey, trumpet

Monday, September 22
Guest Artist Recital: William Johnston, viola with Tim Whitehead, piano

Tuesday, September 23
Faculty Recital: Mary Akerman, guitar

Thursday, September 25
Jazz Ensembles

Friday, September 26
Atlanta Symphony Orchestra

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