

Kennesaw State University

Upcoming Music Events

Saturday, October 25, 8:00 pm

Sunday, October 26, 3:00 pm

Cobb Symphony Orchestra

With guest conductor Bridget Reischl

Bailey Performance Center Performance Hall

Tickets at: www.cobbsymphony.com

Tuesday, October 28

Kennesaw State University

Male Chorus Day Concert

7:30 pm • Bailey Performance Center Performance Hall

Wednesday, October 29

Kennesaw State University Faculty Recital

George Curran, trombone and Bernard Flythe, tuba

8:00 pm • Bailey Performance Center Performance Hall

Thursday, October 30

Kennesaw State University Faculty Artist Recital

Jana Young, soprano

8:00 pm • Bailey Performance Center Performance Hall

Sunday, November 2

Kennesaw State University Ensemble-in-Residence

Georgia Youth Symphony Orchestra

7:00 pm • Bailey Performance Center Performance Hall

Wednesday, November 5

Kennesaw State University

Jazz Guitar Ensemble

8:00 pm • Bailey Performance Center Performance Hall

For the most current information, please visit
<http://www.kennesaw.edu/arts/events/>



School of Music

presents

Kennesaw State University Symphony Orchestra

Bridget Reischl, guest conductor

featuring the

World Premiere Performance of

Flame Language

by

Laurence Sherr

KSU Composer-in-Residence

Wednesday, October 22, 2008

8:00 pm

Dr. Bobbie Bailey & Family Performance Center
Performance Hall

Fourteenth Concert of the 2008-2009 season

**Kennesaw State University
School of Music**

Kennesaw State University Symphony Orchestra

Bridget Reischl, guest conductor

Wednesday, October 22, 2008
8:00 pm

Dr. Bobbie Bailey & Family Performance Center
Performance Hall

In 1986 as a recipient of the National Endowment for Humanities Grant, he co-authored a book entitled *Feel the Spirit: Studies in Nineteenth Century Afro-American Music*, published by Greenwood Press. In 1991 he was awarded a second NEH Grant to study the broad spectrum of American music. His CD recordings, *Deep River: Songs and Spirituals of Harry T. Burleigh and Amen! African-American Composers of the Twentieth Century* are on Albany Records label.

PROGRAM

Light

Jennifer Higdon
(b. 1962)

Flame Language (2007)

Laurence Sherr
(b. 1953)

Oral Moses, bass-baritone

World Premiere Performance

INTERMISSION

Romeo and Juliet

Serge Prokofiev
(1891-1953)

Masks
Romeo and Juliet
Death of Tybalt
Montagus and Capulets
Dance
Romeo at Juliet's Grave

appear on an Ein-Klang CD in Europe and on an upcoming release on Capstone Records.

Sherr has been awarded fellowships by the MacDowell Colony, the Charles Ives Center for American Music, the American Dance Festival, and the Banff Festival of the Arts. Commissions have come from Thamyras, the Atlanta Chamber Players, the Carter Center, and the Georgia Music Teachers Association. Flutist Christina Guenther commissioned his Duo Concertante in conjunction with her Florida State University doctoral treatise “Laurence Sherr: Chamber Music for Flute”. Sherr is the founder and clarinetist of the Atlanta klezmer band *Oy Klezmer!*.

Oral Moses

Bass-baritone

Bass-baritone Oral Moses has been on the Kennesaw State University voice faculty since 1984, as Professor of Voice and Music Literature. Dr. Moses also performs regularly throughout the United States and Europe singing concert works, oratorio, recitals and a wide variety of art song repertoire with special emphasis on vocal works of African-American composers.

Dr. Moses has had numerous successes with American opera companies performing major roles in *The Marriage of Figaro*, *Regina*, *la Boheme*, *Albert Herring*, *Tremonisha*, *Rigoletto*, and *The Magic Flute*. Symphonic engagements include work with the Nashville, Jackson, Detroit, Lansing, Tacoma and Atlanta Symphony Orchestras. In 1983 he toured Poland, Hungary, Czechoslovakia, and Austria and ended in Berlin singing the role of Porgy in Gershwin’s *Porgy and Bess*.

The South Carolina native began his singing career as a member of the United States Seventh Army Soldiers Chorus in Heidelberg, Germany and a member of the famed Fisk Jubilee Singers while attending Fisk University where he received his undergraduate degree. He was then awarded a Thomas J. Watson Fellowship for further study in vocal performance and opera in Europe. Upon his return to the states, he attended the University of Michigan where he earned a MM and DMA in vocal performance and opera.

Program Notes—Flame Language

German poet Nelly Sachs, winner of the 1970 Nobel Prize for Literature for her poetry witnessing the Holocaust, narrowly escaped with her mother to the neutral country of Sweden in 1940. Surviving the war in poverty in their one-room Stockholm apartment, Sachs wrote about the tragedy of the Jewish people in words that were also universal, symbolic of the suffering and redemption of all humanity. She was particularly aggrieved to learn that the man she had loved for more than 30 years had died in a concentration camp in 1943, and penned a cycle of ten poems, “Gebete für den toten Bräutigam” (“Prayers for a Dead Bridegroom”). These appeared in the collection *In den Wohnungen des Todes* (*In the Dwellings of Death*), published in 1946.

The first poem in the cycle is the one I selected, and I decided that it was important to have English-speaking audiences understand the poetry as it was being sung. With the goal of creating an English translation whose meaning was as close as possible to the original, I enlisted the aid of my faculty colleague Dr. Sabine Smith. Her German-language expertise led to this new English version. The imagery of Sachs’ opening lines is what initially caught my attention: Jews customarily mark the mourning following the death of a loved one with a seven-day candle, and each anniversary of the death thereafter with a 24-hour candle (a *Jahrzeitlicht*). Yet the trembling, quaking flame could also represent a force both illuminating and destructive. The four elements from ancient Greek philosophy, which Sachs uses widely in her work, all appear here (dust as a metaphor for earth). Other Sachs’ influences stem from her reading of Jewish and Christian mysticism and literature, including the Kabbalah and the Zohar.

A consortium of three vocalists and two orchestras commissioned *Flame Language*. Consortium vocalists include baritone Daniel Gale, Cantor at Temple Beth-El in Birmingham, Alabama (who premiered my composition *Fugitive Footsteps* for baritone and mixed chorus, also on poetry by Nelly Sachs), bass-baritone Oral Moses, Professor of Voice at Kennesaw State University in Atlanta, Georgia, and baritone Elliot Z. Levine of The Western Wind vocal ensemble in New York City. The ensembles are The Bijou Orchestra in Bay City, Michigan, Leo Najar, Artistic Director, and the Kennesaw State University Orchestra, Michael Alexander, Director.

Text and Acknowledgements

Die Kerze, die ich für dich entzündet habe
Nelly Sachs

Die Kerze, die ich für dich entzündet habe,
Spricht mit der Luft der Flammensprache Beben,
Und Wasser tropft vom Auge; aus dem Grabe
Dein Staub vernehmlich ruft zum ewgen Leben.

O hoher Treffpunkt in der Armut Zimmer.
Wenn ich nur wüsste, was die Elemente meinen;
Sie deuten dich, denn alles deutet immer
Auf dich; ich kann nichts tun als weinen.

The candle that I have lit for you

The candle that I have lit for you
Speaks quakes with the air of flame language,
And water drops from the eye; from the grave
Your dust distinctly calls to life eternal.

Oh exalted meeting place in poverty's room.
If I only knew, what the elements mean;
They strive to understand you, for everything points always
To you; I can do nothing but cry.

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Suhrkamp Verlag. English translation by Drs. Sabine Smith and Laurence Sherr.

Bridget-Michaele Reischl

Guest Conductor

The 2008/09 Season celebrates Bridget-Michaele Reischl's 8th year with the Green Bay Symphony Orchestra. The first American to win the 1995 Antonio Pedrotti Conducting Competition in Italy, Ms. Reischl has appeared with numerous orchestras, such as the Atlanta Symphony Orchestra, Brooklyn Philharmonic Orchestra, the Milwaukee Symphony Orchestra, the Dayton Philharmonic and the Baton Rouge Symphony Orchestra. She also serves as Music Director of the Oberlin Orchestras at the Oberlin Conservatory of Music in Ohio, a post she has held since 2005.

Ms. Reischl's international career has included engagements with many orchestras throughout Europe. She has recently completed a concert tour of China and will return again to Italy this summer to conduct Mozart's *Marriage of Figaro*. Upcoming domestic guest engagements include a return this season to the Traverse Symphony Orchestra and the Cantigas Women's Chorale in New Jersey. A graduate of the Eastman School of Music and student of Robert Spano, Ms. Reischl continued her studies as a conducting fellow at both the Tanglewood and Aspen Music Festivals, working with Seiji Ozawa, David Zinman and Murry Sidlin. She has recorded with the following labels: Velut Luna, CRI, and Sea Breeze Record Company. Ms. Reischl is scheduled to record a new release this season on the Telarc label with internationally acclaimed harpist, Yolanda Kondonassis.

Laurence Sherr

Composer-in-Residence

Laurence Sherr is Composer-in-Residence and Associate Professor of Music at Kennesaw State University. His honors and awards include the Grand Prize of the 1995 Delius Composition Contest for *Journeys Within: Concerto for Flute and Chamber Ensemble*. International performances of Sherr's works have been given in Holland, Switzerland, and Austria, at the International Clarinet Association's ClarinetFest in Japan, at the *Festival Internacional de Guitarra de la Habana*, and across Canada and Mexico. United States performances have been given at the Piccolo Spoleto Festival, the Salvador Dali Museum, and in New York, Los Angeles, San Diego, Dallas, Austin, Cleveland, Minneapolis, Honolulu, and Omaha. His compositions