KENNESAW STATE UNIVERSITY SCHOOL OF MUSIC

Chamber Singers, Men's Ensemble and University Chorale

"Requiem for the Living"

Leslie J. Blackwell, Conductor
Sherri N. Barrett, Accompanist

Tuesday, March 6, 2018 at 8 pm
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Eighty-eighth Concert of the 2017-18 Concert Season
Kennesaw State University Men's Ensemble

DAN FORREST (b. 1978)
*The Music of Living*
- Edward Eanes, violin
- Richard Williams, horn
- Joe Donohue and John Lawless, percussion

GEORGE FREDERICK HANDEL (1685–1579)
*Swell the Full Chorus*
from *Solomon*

CONNOR J. KOPPIN (b. 1991)
text by Lord Byron (1788-1824)
*She Walks in Beauty*
- Edward Eanes, violin

ZDENĚK LUKÁŠ (1928–2007)
*Májko, Májko Zelená*
from *Jaro se otvíra*
- Edward Eanes, violin
Kennesaw State University Chamber Singers

JOHANN SEBASTIAN BACH (1685–1750)
Cantata BWV 150

I.  Sinfonia
II. Nach dir, Herr, verlanget mich
III. Doch bin und bleibe ich vergnügt
   Aria: Claire Pappas, soprano
IV. Leite mich in deiner Wahrheit
V. Zedern müssen von den Winden
   Terzetto: Ziara Greene, mezzo-soprano,
   Caleb Stack, tenor, Matthew Welsh, bass
VI. Meine Augen sehen stets zu dem Herrn
VII. Meine Tage in den Leiden

Edward Eanes, violin I
Grace Kawamura, violin II
Hillary Glenn, cello
Sarah Fluker, bassoon
Brian Parks, continuo

INTERMISSION
DAN FORREST (b. 1978)

Requiem for the Living

I. *Introit-Kyrie*
II. *Vanitas Vanitatum*
III. *Agnus Dei*

Colby Blick, Mary Allison Hamby, Sarah Joseph, Claire Pappas, Calloway Powlus, Nasia Shearod and Hannah Smith, sopranos

IV. *Sanctus*
V. *Lux Aeterna*

Calloway Powlus, soprano
Jeremiah Robinson, tenor

Grace Kawamura, violin
Hillary Glenn, cello
Cecilia Price, flute
Amelia Lee, oboe
Richard Williams, horn
John Lawless, percussion
Sherri N. Barrett, organ
The Music of Living | Dan Forrest

Giver of life,
Creator of all that is lovely,
Teach me to sing the words to Your song.
I want to feel the music of living.
And not fear the sad songs
But from them make new songs
Composed of both laughter and tears.

Giver of life,
Creator of all that is lovely,
Teach me to dance to the sounds of Your world.
I want to move in rhythm with Your plan,
Help me to follow Your leading,
To risk even falling,
To rise and keep trying,
For You are leading the dance.

Giver of life,
Creator of all that is lovely,
Teach me to sing the words to Your song.

Swell the Full Chorus | George Frederick Handel
from Solomon

Swell, Swell,
Swell the full chorus to Solomon’s praise,
Record him, ye bards, as the pride of our days.
Flow sweetly the numbers that dwell on his name,
and rouse the whole nation in songs to his fame.

The oratorio has a long and storied history, reputedly beginning as a substitute for opera during Lent. Indeed, in any given period, the oratorio employed the styles and forms of opera and—for Handel—the singers, but in concert form, without staging, and on a sacred subject. In Handel’s time, however, the genre co-existed with opera, even during Lent. Solomon is among his later oratorios (1748), and is typical in its prominent use of the
chorus. “Swell the Full Chorus” is a ‘chorus of priests’ that lauds the wise
king after he judges the true mother of the two who claim the single infant.

**She Walks in Beauty** | Connor J. Koppin
text by Lord Byron

She walks in beauty, like the night
Of cloudless climes and starry skies;
And all that’s best of dark and bright
Meet in her aspect and her eyes;
Thus mellowed to that tender light
Which heaven to gaudy day denies.

One shade the more, one ray the less,
Had half impaired the nameless grace
Which waves in every raven tress,
Or softly lightens o’er her face;

And on that cheek, and o’er that brow,
So soft, so calm, yet eloquent,
The smiles that win, the tints that glow,
But tell of days in goodness spent,
A mind at peace with all below,
A heart whose love is innocent!

*She Walks in Beauty* was written in hopes to accurately depict Lord
Byron’s notion of “a heart whose love is innocent!” Written in a manner
that invites male singers to navigate the most vulnerable area of the voice,
the unobtrusive nature of the vocal writing complements the delicacy of
Byron’s words and their content. This composition is intended to capture
that fragility inherent in viewing and describing one’s love. The violin offers
a representation of what the narrator describes, and its musical material
is meant to complement one another, and invite listeners to partake in a
tangible conversation.

**Májko, Májko Zelená** | Zdeněk Lukáš
Movement V from *Jaro se otvira*

*Leží, leží, kláda, na tej kladě vrána*  
až ta vrána vzlíte, píšťalka se  
svlíkne;  
*Májko zelená, přes hory doly*  
nesená.

Spring is coming

A log is down, is down; there is a
crow on the log. When the crow
takes off, the whistle will blow.
A green maypole is carried over the
mountains and valleys.
Švec sedí na cestě, šije boty nevěstě,
Nevěsta se raduje, že si boty obuje;
Majko zelená, přes hory doly nesena;

Otloukej se, píšťaličko,
otloukej se, mízo lízo,
kozí pysku, dám ti hrachu plnou misku.

Houdy, houdy, já do boudy, ona bouda prazdná,
Já do druhy, já do třetí, ona panna krásná
Padavada bam, bam

Jaro se otvírá
nový čas nastává
Majko zelená, přes hory doly nesena!

Cantata BWV 150 | Johann Sebastian Bach

Cantata BWV 150 is arguably one of Bach's earliest surviving cantatas. Scholars differ on the place of origin from Mühlhausen 1707-1708 or earlier from his work in Arnstadt. The text is based on verses of Psalm 25: 1-2 in Movements II. Nach dir, Herr, verlanget mich (Lord I long for you) and Psalm 25:5 IV. Leite mich in deiner Wahrheit (Lead me in your truth and teach me). Cantata BWV 150 is unique to Bach’s cantata writing for its orchestration (2 violins, cello, independent bassoon, and continuo) as well as the independence and prominence of chorus employed in four out of seven movements.

Bach makes extensive use of imitative polyphony and choral fugues, often shifting quickly to accommodate new musical ideas with each successive phrase of text. The opening choral movement is based on an octave leap.
II. Nach dir, Herr, verlanget mich

Nach dir, Herr, verlanget mich. 
Mein Gott, ich hoffe auf dich. 
Laß mich nicht zu Schanden werden, 
daß sich meine Feinde nicht freuen über mich.

For you, Lord, is my longing. 
My God, I hope in you. 
Let me not be put to shame, 
so that my enemies may not rejoice over me.

III. Doch bin und bleibe ich vergnügt

Doch bin und bleibe ich vergnügt, 
Obgleich hier zeitlich toben Kreuz, Sturm und andre Proben, 
Tod, Höll und was sich fügt. 
Ob Unfall schlägt den treuen Knecht, 
Recht ist und bleibt ewig Recht.

But I am and remain content, although here for a time there rage cross, storm and other trials, death, hell and what is ordained. 
Even if misfortune strikes your faithful servant, right is and always remains right.

IV. Leite mich in deiner Warheit

Leite mich in deiner Wahrheit und lehre mich; 
 denn du bist der Gott, der mir hilft, täglich harre ich dein.

Lead me in your truth and teach me: 
for you are the God, who helps me, everyday I wait on you.

V. Zedern müssen von den Winden

Zedern müssen von den Winden 
Oft viel Ungemach empfinden, 
Oftmals werden sie verkehrt. 
Rat und Tat auf Gott gestellet, 
Achtet nicht, was widerbellet, 
Denn sein Wort ganz anders lehrt.

Cedars must before the wind often feel much hardship, often they are overturned. 
Thought and action entrust to God, pay no attention to what howls against you, for his word teaches quite otherwise.

VI. Meine Augen sehen stets zu dem Herrn

Meine Augen sehen stets zu dem Herrn; 
denn er wird meinen Fuß aus dem Netze ziehen.

My eyes look always towards the Lord 
for he will pull my foot out of the net.
VII. Meine Tage in den Leiden

Meine Tage in den Leiden
Endet Gott dennoch zu Freuden;
Christen auf den Dornenwegen
Führen Himmels Kraft und Segen.

Bleibet Gott mein treuer Schatz,
Achte ich nicht Menschenkreuz,
Christus, der uns steht zur Seiten,
Hilft mir täglich sieghaft streiten.

My days spent in sorrow
God ends nevertheless with joy;
Christians on the thorny ways
are led by heaven's strength and blessing.

If God remains my faithful protection,
I do not care for men's spite.
Christ, who stands at our side,
helps me everyday to strive victoriously.

Requiem for the Living | Dan Forrest

I. Introit-Kyrie

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

Exaudi orationem meam,
ad te omnis caro veniet.
Kyrie eleison. Christe eleison.
Kyrie eleison.

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

Hear my prayer, for unto Thee all flesh shall come.

Lord have mercy; Christ have mercy;
Lord have mercy.

II. Vanitas Vanitatum

Vanitas vanitatum, omnia vanitas!
Pie Jesu Domine, dona eis requiem.
Lacrimosa, et locustus est, pereat

dies in qua natus sum.

Vanity of vanities, all is vanity!
(from Ecclesiastes)
Merciful Lord Jesus, grant them rest.
Full of tears,
(from the Dies Irae)
he said, Let the day perish wherein I was born.
(from Job 3:2-3)

III. Agnus Dei

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

Lamb of God, who takes away the sins of the world,
Have mercy on us; grant them rest.
V. *Sanctus*

Sanctus, Sanctus, Sanctus,  
*Dominus Deus Sabaoth,*  
*Pleni sunt caeli et terra*  
gloria tua  
*Hosanna in excelsis!*

Holy, Holy, Holy,  
Lord God of Hosts,  
Heaven and earth are full of Thy  
glory.  
Hosanna in the highest!

V. *Lux Aeterna*

*Lux aeterna luceat eis, Domine:*  
Cum sanctis tuis in aeternum: quia  
pius es.  
*Et lux perpetua luceat eis.*

May light eternal shine upon them,  
O Lord,  
in the company of Thy saints forever:  
for Thou art merciful.  
Let perpetual light shine on them.  
Come unto me,  
all ye who labor and are heavy  
laden,  
and I will give you rest.

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

Rest eternal grant to them,  
O Lord,  
and let perpetual light shine upon  
them.  
Grant us peace.
personnel

Kennesaw State University Men’s Ensemble

TENOR 1
Matthew Boatwright
Jared Leach
Jeremiah Robinson
Caleb Stack
Alex Turner
Jared Weatherford

TENOR 2
Brandon Cali
Noah Callahan
Riley Carson
Connor Finton
Michael Risacher
Kyle Robinson
Joss Stark
Michael Steward

BARITONE
Andrew Bland
Jackson Garrison
Dalton Hancock
Tyler Lane
Connor Lawson
Steven Mayo
Jacob Stewart
Jeremy Valore
Antwan Ward

BASS
Andrew Berry
Jacob Chalk-Hildreth
Jacob Chapman
Jake Drukman
Patrick Dudley
Will Garrett
Andrew Hughes
Ben Miller
Kenan Mitchell
Jimmy Roberts
Trevor Walker

Kennesaw State University Chorale

SOPRANO
Jordan Adams
Tori Anderson
Daneel Bennett
Annsley Bryan
Lauryn Davis
Xandy Edwards
Sarah Joseph
Lily Ko
Claire Livingston
Sierra Manson
Kayla Marks
Anne Michalove
Tatyana Popovich
Bailey Price
Janelle Schultz
Sarah Seippel
Sarah Shiver
Hannah Smith

SOPRANO (cont.)
Allie Szatmary
Talbot Tindall-Balch
Naomi Williams

ALTO
Colby Blick
Simona Cofrancesco
Joi Crump
Marcie Davis
Lauren Faulkner
Allis Gilstrap
Alejandra Hillier
Joey Jacques
Becky Medina
Hannah Horton
Lulu Pearce
Elizabeth Sordillo
Graciela Vera

TENOR
Matthew Boatwright
Jesse Cook
Connor Finton
Dylan Peltonen
Kyle Robinson
Jacob Stewart

BASS
Miles Clayton
Andrew Daigle
Andrew Hughes
Steven Mayo
Benjamin Miller
Kenan Mitchell
Colin McGarr
Chima Odobo
Nicholas Vavra
Kennesaw State University Chamber Singers

**SOPRANO**
- Emma Bryant*
- Mary Allison
- Hamby
- Molly Jennings
- Sierra Manson*
- Claire Pappas
- Callaway Powlus
- Nasia Shearod

**ALTO**
- Ziara Greene
- Ashley Hudson
- Ericka Palmer
- Lindsay Peterson

**TENOR**
- Brandon Cali
- Taylor Hall
- Anthony Morris
- Jeremiah Robinson*
- Caleb Stack
- Michael Stewart
- Jared Weatherford

**BASS**
- Marcel Benoit III
- Lucas Gray
- Kevin Loggins
- Cody O'Shea*
- Trevor Walker
- Matthew Welsh

*Student Assistant

**biographies**

**Sherri N. Barrett** 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, Chorale 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 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 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, 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 GMEA State Conventions.

In 2010, Dr. Blackwell presented Songs of South America for the American Choral Directors Association with the KSU Chamber Singers, featuring music of South America based upon her choral research and work in Argentina. In October 2013, the KSU Chamber Singers were selected to perform at the National Collegiate Choral Organization 5th National Conference.

Recognized for her work with men’s voices, Dr. Blackwell served six seasons as the Artistic Director of the Atlanta Gay Men’s Chorus, established the annual KSU Male Chorus Day at Kennesaw State University, bringing upwards of 200 high school male students to campus, conducted the 2013 Georgia All State Men's Chorus, 2016 Alabama All State Men's Chorus, 2017 Tennessee All State Men's Chorus and 2018 Kentucky and South Carolina All State. 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.

Influential musicians with whom Dr. Blackwell has worked are Robert Shaw, Ann Howard-Jones, Yoel Levi, Norma Raybon, John Haberlen, David Maslanka, Ola Gjeilo, Ethan Sperry, Brian Schmidt and Jefferson Johnson. She also serves as the Repertoire and Standards Chair for Men’s Choirs, Georgia ACDA. Currently, Dr. Blackwell is the Artistic Director and Founding Director of the Kennesaw State University Community & Alumni Choir.
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- Mike Tiscione, Trumpet
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- Richard Williams, Horn
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- Paul Murphy, Viola
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- James Barkert, Double Bass
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- Trey Harris, University Band, Marching Band
- Alison Mann, Choral Activities
- Oral Moses, Gospel Choir
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- KSU Faculty Jazz Parliament
- Georgia Youth Symphony Orchestra and Chorus
- KSU Faculty Chamber Players
- Summit Piano Trio
- KSU Community and Alumni Choir
Welcome to the Bailey Performance Center!

The School of Music at Kennesaw State University is an exciting place! We have a wonderful slate of performances planned for this year’s Signature Series, and if you have not yet purchased your season tickets, I encourage you to do so as soon as possible. The Atlanta Symphony returns again this year as well as a wonderful slate of other performances.

The Dr. Bobbie Bailey & Family Performance Center is celebrating its 10th Anniversary Season this year. When this building opened in October of 2007, it was transformational for the School of Music and for KSU! It continues to be a jewel in our crown and musicians from around the world love to perform here because of the wonderful acoustic properties of Morgan Hall.

The weekend of October 7th–8th, we had an alumni recital on the 7th and a grand celebration Sunday afternoon October 8th, with full choir and orchestra to celebrate all this Center has meant to us these past 10 years! In honor of the Bailey 10th Anniversary, we officially launched our Name a Seat Campaign during our celebration in October. What a wonderful way to honor a loved one or to provide for future programming for Morgan Hall.

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 that we will accomplish together!

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

Visit the Live Streaming page on musicKSU.com to watch live broadcasts of many of our concerts and to view the full schedule of upcoming live streamed events.

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