

Sacred Music

OF FAURÉ AND MOZART

**Kennesaw State University Men's Ensemble, Chorale,
and Chamber Singers**

LESLIE J. BLACKWELL, Conductor

SHERRI N. BARRETT, Accompanist

HEATHER WITT, Mezzo-soprano

EDWARD EANES, Violin

BRIAN PARKS, Organ



Tuesday, October 2, 2018 at 8 pm

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall

Thirteenth Concert of the 2018-19 Concert Season



KSU MEN'S ENSEMBLE

GABRIEL FAURÉ (1845–1924)

arranged by K. Lee Scott

Cantique de Jean Racine

Edward Eanes, violin

GEORGES BIZET (1838–1875)

arranged by David Maddux

Habañera from *Carmen*

Heather Witt, mezzo-soprano

KSU CHORALE AND CHAMBER SINGERS

GABRIEL FAURÉ

Requiem, Op. 48

I. *Introit and Kyrie*

II. *Offertory*

Matthew Welsh, baritone

III. *Sanctus*

IV. *Pie Jesu*

Mary Allison Hamby, soprano

V. *Agnus Dei*

VI. *Libera Me*

Matthew Welsh, baritone

VII. *In Paradisum*

Sherri N. Barrett, piano

Edward Eanes, violin

Brian Parks, organ

(Please hold applause until conclusion of Requiem.)

Many thanks to our sponsors of the KSU Choral Department for their invaluable support and generosity. The organ for tonight's concert, a 66-stop Allen Genisys Organ, was made possible in part by generous donations from D. Russell Clayton and Dorothy G. Keith, provided by Allen Organs.

Intermission

WOLFGANG AMADEUS MOZART (1756–1791)

Vesperae Solennes de Confessore, K. 339

I. *Dixit*

Lindsey Sanders, soprano, Grace Thompson, mezzo-soprano
Ryan Valley, tenor, Trevor Walker, bass

II. *Confitebor*

Claire Pappas, soprano, Deondria West, mezzo-soprano
Jeremiah Robinson, tenor, Lucas Gray, bass

III. *Beatus Vir*

Ziara Greene, soprano, Regan Romuno, mezzo soprano
Caleb Stack, tenor, Marcell Benoit III, bass

IV. *Laudate Pueri*

V. *Laudate Dominum*

Claire Pappas, soprano

VI. *Magnificat*

Lindsey Sanders, soprano, Deondria West, mezzo-soprano
Caleb Stack, tenor, Marcell Benoit III, bass

Edward Eanes, violin

Grace Kamurara, violin

Grace Sommer, cello

Debra Grove, bassoon

Jacob Greifinger, trumpet

Doug Lindsey, trumpet

Chris Bowers, timpani

Brian Parks, organ

(Please hold applause until conclusion of Vespers.)

Program Notes

Requiem, Op. 48 | Gabriel Fauré

Fauré composed his best-known work, *Requiem*, in 1887, purely, as he said, for the pleasure of it. The first performance took place at the church of The Madeleine in Paris where he was choirmaster on January 16, 1888. The work at that time consisted of five movements, the *Introit* and *Kyrie*, *Sanctus*, *Pie Jesu*, *Agnus Dei*, and *In paradisum*. It was scored for chamber chorus and an orchestra consisting of solo violin, divided violas, divided cellos, basses, harp, timpani, and organ.

An expanded version which included the *Offertory*, written in 1889, and the *Libera me*, composed as an independent composition as early as 1877, had its first performance in January of 1893. Bassoons, horns, and optional trumpets were added for that performance. A third and final version of the *Requiem* was published in 1900. The true and 'ideal version' of the *Requiem* is quite illusive and tonight we perform the *Requiem* utilizing Faure's concept of the 'petit Requiem' as described in his letters of 1888.

Of all the requiems, from Mozart's to Britten's, Fauré's stands out for its serenity and beauty. As a choirmaster and organist, Fauré constantly sought to create a new kind of church music. He wanted something other than the operatic bel canto style which was popular in Paris at the time, and apart from the outsized, large-scale Germanic Romantic style which dominated the rest of Europe. The most dramatic moment in the piece is the *Dies Irae*, *Dies Illa*, "the day of wrath." Drawing inspiration from the tunes and rhythms of Gregorian chant, he uses subtle gradations in dynamic, color, and harmony to achieve the beautiful effects of the requiem text.

Vesperae Solennes de Confessore, K. 339 | Wolfgang Amadeus Mozart

Mozart's religious music is only a fraction of his choral masterpieces. Mozart worked in the services of the disagreeable and tyrannical Archbishop Colloredo, Bishop of Salzburg. His relations to the church were troubled and he bristled at his official duties. During this time period he wrote some of his most unremarkable works. However, his last liturgical work, written for the Salzburg Cathedral *Vesperae Solennes de Confessore* (Solemn Vespers) K. 339, is one of his greatest masterpieces. The *Solemn Vespers* foreshadows two of his greatest religious works of his Vienna period, the Mass in C Minor and the Requiem.

One of two settings Mozart made of this service, K. 339 was intended for the special celebration of an unnamed saint's day (the "confessor" of the title). Its six movements would have been interspersed with readings and other formalities appropriate for a festive religious occasion. The text consists of five *Psalms* and the *Magnificat* canticle that would conclude every Vespers service.

The *Solemn Vespers* exemplifies all of the stylistic tendencies of the Austrian Baroque; brilliant allegros and counterpoint as practiced by the early eighteenth century composers. Prior to the final movement of the majestic *Magnificat* is an inward and beautiful aria *Laudate Dominum* for soprano and chorus. This work is as beautiful as any of Mozart's opera arias breathing an inward spiritual air perfectly appropriate to a church service.

Text and Translations

Habañera from *Carmen*

*L'amour est un oiseau rebelle
Que nul ne peut apprivoiser
Et c'est bien en vain qu'on l'appelle
S'il lui convient de refuser
Rien n'y fait, menace ou prière*

*L'un parle bien, l'autre se tait:
Et c'est l'autre que je préfère
Il n'a rien dit mais il me plaît
L'amour! L'amour! L'amour! L'amour!*

*L'amour est enfant de Bohême
Il n'a jamais, jamais connu de loi*

*Si tu ne m'aimes pas, je t'aime
Si je t'aime, prends garde à toi!
Si tu ne m'aimes pas
Si tu ne m'aimes pas, je t'aime!
Mais, si je t'aime
Si je t'aime, prends garde à toi!*

Love is a rebellious bird
that no one can tame, and
if you call for it, it'll be quite in vain
for it's in its nature to say no.
Nothing helps, neither a threat nor a
prayer one talks well,
the other rests silent
and it's the other one that I prefer
doesn't say a thing, but pleases me.
Love! Love! Love! Love!

Love is a gypsy's child, it has never,
never known what law is,

if you do not love me, I love you
if I love you, then beware!
if you do not love me,
if you do not love me, I love you!
but if I love you,
if I love you, then beware!

L'oiseau que tu croyais surprendre

Battit de l'aile et s'envola ...

L'amour est loin, tu peux l'attendre

Tu ne l'attends plus, il est là!

Tout autour de toi, vite, vite

Il vient, s'en va, puis il revient...

Tu crois le tenir, il t'évite

Tu crois l'éviter, il the tient

L'amour! L'amour! L'amour! L'amour!

L'amour est enfant de Bohême

Il n'a jamais, jamais connu de loi

Si tu ne m'aimes pas, je t'aime

Si je t'aime, prends garde à toi!

Si tu ne m'aimes pas

Si tu ne m'aimes pas, je t'aime!

Mais, si je t'aime

Si je t'aime, prends garde à toi!

The bird you thought you had caught
by surprise

beats its wings and flies away...

love lies afar, you can wait for it

and when you don't expect it
anymore, there it is!

All around you twirls faster, faster
it comes and goes, and then comes
back.

you think you've caught it, it eludes
you,

you think you've escaped it, it
captures you.

Love! Love! Love! Love!

Love is a gypsy's child,

it has never, never known what law is,

if you do not love me, I love you

if I love you, then beware!

if you do not love me,

if you do not love me, I love you!

but if I love you,

if I love you, then beware!

Requiem, Op. 48

I. Introit and Kyrie

*Requiem æternam dona eis, Domine:
et lux perpetua luceat eis.*

Eternal rest give unto them, O Lord,
and let perpetual light shine upon
them.

Te decet hymnus Deus, in Sion,

A hymn, O God, becometh Thee in
Zion

et tibi reddetur votum in Jerusalem.

and a vow shall be paid to Thee in
Jerusalem

*Exaudi, exaudi orationem meam;
ad te omnis caro veniet.*

hear my prayer; all flesh shall come
to Thee.

Kyrie, eleison.

Lord, have mercy.

Christe, eleison.

Christ, have mercy.

Kyrie, eleison.

Lord, have mercy.

II. Offertory

*O Domine Jesu Christe, Rex gloriae,
Libera animas defunctorum de
poenis inferni de poenis inferni, et de
profundo la cu:*

*O Domine Jesu Christe, Rex gloriae,
Libera animas defunctorum de ore
leonis, ne absorbeat tartarus, ne
cadant in obscurum.*

*Hostias et preces tibi Domine laudis
offerimus: tu suscipe pro animabus
illis, quarum hodie memoriam
facimus.*

*Fac eas, fac eas, Domine
de morete transire ad vitam.
Quam olim Abrahæ promisisti.
Promisisti et semini eius.*

*O Domine Jesu Christe, Rex gloriae,
libera animas defunctorum de poenis
inferni, ne cadant in obscurum.
Amen.*

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and
from the bottomless pit:

O Lord Jesus Christ, King of glory,
deliver them from the lion's mouth,
that hell swallow them not up,
that they fall not into darkness.

We offer to Thee, O Lord,
sacrifices and prayers:
Do Thou receive them in behalf
of those souls of whom we make
memorial this day.

Grant them, O Lord, to pass from
death to that life, which
Thou didst promise of old to
Abraham and to his seed.

O Lord Jesus Christ, King of glory,
deliver the souls of all the faithful
departed from the pains of hell and
from the bottomless pit: that they
fall not into darkness.
Amen.

III. Sanctus

*Sanctus, Sanctus, Sanctus,
Dominus Deus,
Dominus Deus Sabaoth.
Pleni sunt coeli et terra,
Gloria, gloria tua.
Hosanna in excelsis.*

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

IV. Pie Jesu

*Pie Jesu Domine,
dona eis requiem, dona eis requiem.
sempiternam requiem.*

Merciful Lord Jesus,
grant them rest; grant them eternal
rest.

V. Agnus Dei

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.*

Lamb of God, Who takest away the
sins of the world, grant them rest.

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem.*

Lamb of God, Who takest away the
sins of the world, grant them rest.

*Agnus Dei, qui tollis peccata mundi,
dona eis requiem sempiternam.*

Lamb of God, Who takest away the
sins of the world, grant them eternal
rest.

*Lux æterna luceat eis,
luceat eis domine,
cum sanctis tuis in æternum,
quia pius es.*

May light eternal shine upon them, O
Lord,
with Thy Saints for evermore:
for Thou art gracious.

*Requiem æternam dona eis, Domine,
et lux perpetua luceat, luceat, luceat
eis*

Eternal rest give to them, O Lord,
and let perpetual light shine upon
them:

With Thy Saints for evermore,
for Thou art gracious.

VI. Libera Me

*Libera me, Domine, de morte æterna,
in die illa tremenda, in die illa.
Quando caeli movendi sunt et terra.*

Deliver me, O Lord, from death
eternal in that awful day.

*Dum veneris judicare saeculum per
ignem.*

When the heavens and the earth
shall be moved:

When Thou shalt come to judge the
world by fire.

*Tremens, tremens factus sum ego,
et timeo, dum discussio venerit
at que ventura ira.*

Dread and trembling have laid hold
on me,
and I fear exceedingly because of the
judgment and of the wrath to come.

Dies illa, dies iræ,

calamitatis et miseriæ.

*Dies illa, dies magna
et amara, amara valde.*

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

*Libera me, Domine, de morte æterna,
in die illa tremenda, in die illa.*

Quando caeli movendi sunt et terra.

*Dum veneris judicare saeculum per
ignem.*

*Libera me, Domine,
de morte æterna.
Libera me, Domine.*

VII. *In Paradisum*

In paradisum deducant angeli:

in tuo adventu suscipiant te martyres,

*et perducant te in civitatem sanctam
Jerusalem,*

*Chorus angelorum te suscipiat,
et cum Lazaro quondam paupere,*

æternam habeas requiem.

When the heavens and the earth
shall be moved.

O that day, that day of wrath, of sore
distress and of all wretchedness,
that great day and exceeding bitter.
When Thou shalt come to judge the
world by fire.

Eternal rest grant unto them,
O Lord,
and let perpetual light shine upon
them.

Deliver me, O Lord, from death
eternal in that awful day.

When the heavens and the earth
shall be moved:
When Thou shalt come to judge the
world by fire.

Deliver me, O Lord,
from death eternal.
Deliver me, O Lord.

May the Angels lead thee into
paradise:
may the Martyrs receive thee at thy
coming,
and lead thee into the holy city of
Jerusalem.
May the choir of Angels receive thee,
and may thou have eternal rest with
Lazarus
who once was poor.

I. Dixit

*Dixit Dominus Domino meo:
sede a dextris meis,
donec ponam inimicos tuos
scabellum pedum tuorum.*

*Virgam virtutis tuae emittet Dominus
ex Sion:*

*dominare in medio inimicorum
tuorum.*

*Tecum principium in die virtutis tuae
in splendoribus sanctorum:*

ex utero, ante luciferum, genui te.

*Juravit Dominus et non poenitebit
eum:*

*tu es sacerdos in aeternum
secundum ordinem Melchisedech.*

*Dominus a dextris tuis: confregit in
die irae suae reges.*

*Judicabit in nationibus, implebit
ruinas:*

*conquassabit capita in terra
multorum.*

*De torrente in via bibet:
propterea exaltabit caput.*

*Gloria Patri, et filio, et spiritui
sancto:*

*Sicut erat in principio, et nunc, et
semper,*

et in saecula saeculorum.

Amen.

The Lord said unto my Lord:
Sit thou on my right hand,
until I make thine enemies thy
footstool.

The Lord shall send the rod of thy
power out of Zion:

be thou ruler, even in the midst
among thine enemies.

In the day of thy power shall the
people offer thee free-will offerings
with a holy worship:

the dew of thy birth is of the womb of
the morning.

The Lord sware, and will not repent:

Thou art a priest for ever after the
order of Melchisedech.

The Lord upon thy right hand: shall
wound even kings in the day of his
wrath.

He shall judge among the heathen;
he shall fill the places with the dead
bodies:

and smite in sunder the heads over
diverse countries.

He shall drink of the brook in the way:
therefore shall he lift up his head.

Glory be to the Father, and to the
Son: and to the Holy Ghost;

As it was in the beginning, is now,
and ever shall be:

world without end.

Amen.

II. Confitebor

*Confitebor tibi, Domine, in toto corde
meo,
in consilio justorum, et
congregatione.*

*Magna opera Domini:
exquisita in omnes voluntates ejus.*

Confessio et magnificentia opus ejus,

*et justitia ejus manet in saeculum
saeculi.*

Memoriam fecit mirabilium suorum,

misericors et miserator.

Escam dedit timentibus se;

*memor erit in saeculum testamenti
sui.*

*Virtutem operum suorum annuntiabit
populo suo,
ut det illis hereditatem gentium.*

*Opera manuum ejus veritas et
judicium.*

*Fidelia omnia mandata ejus,
confirmata in saeculum saeculi,
facta in veritate et aequitate.*

*Redemptionem misit populo suo;
mandavit in aeternum testamentum
suum.*

*Sanctum et terribile nomen ejus.
Initium sapientiae timor Domini;*

*intellectus bonus omnibus facientibus
eum:*

*laudatio ejus manet in saeculum
saeculi.*

I will give thanks unto the Lord with
my whole heart:
secretly among the faithful, and in the
congregation.

The works of the Lord are great:
sought out of all them that have
pleasure therein.

His work is worthy to be praised and
had in honour:

and his righteousness endureth
forever.

The merciful and gracious Lord hath
so done his marvellous works:
that they ought to be had in
remembrance.

He hath given meat unto them that
fear him:

He shall ever be mindful of his
covenant.

He hath shewed his people the
power of his works:
that He may give them the heritage
of the heathen.

The works of his hands are verity and
judgement:

all his commandments are true.

They stand fast for ever and ever:
and are done in truth and equity.

He sent redemption unto his people:
he hath commanded his covenant
forever;

holy and reverend is his Name.

The fear of the Lord is the beginning
of wisdom:

a good understanding have all they
that do thereafter;

the praise of it endureth forever.

III. *Beatus Vir*

Beatus vir qui timet Dominum:

in mandatis ejus volet nimis.

*Potens in terra erit semen ejus;
generatio rectorum benedicetur.*

Gloria et divitiae in domo ejus:

*et justitia ejus manet in saeculum
saeculi.*

Exortum est in tenebris lumen rectis:

*misericors, et miserator, et justus.
jucundus homo qui miseretur et
commodat;*

*disponet sermones suos in judicio:
quia in aeternum non commovebitur.
In memoria aeterna erit justus;
ab auditione mala non timebit.*

Paratum cor ejus sperare in Domino,

*non commovebitur donec despiciat
inimicos suos.*

Dispensit, dedit pauperibus;

*justitia ejus manet in saeculum
saeculi:
cornu ejus exaltabitur in gloria.*

*Peccator videbit, et irascetur;
dentibus suis fremet et tabescet:*

desiderium peccatorum peribit.

Gloria patri, et filio, et spiritui sancto:

Blessed is the man that feareth the
Lord:

he hath great delight in his
commandments.

His seed shall be mighty upon earth:
the generation of the faithful shall be
blessed.

Riches and plenteousness shall be in
his house:

and his righteousness endureth
forever.

Unto the godly there ariseth up light
in the darkness:

he is merciful, loving, and righteous.

A good man is merciful, and lendeth:
and will guide his words with
discretion.

For he shall never be moved:

and the righteous shall be had in
everlasting remembrance.

He will not be afraid of any evil
tidings:

for his heart standeth fast, and
believeth in the Lord.

His heart is established, and will not
shrink:

until he sees his desire upon his
enemies.

He hath dispersed abroad, and given
to the poor:

and his righteousness remaineth for
ever;

his horn shall be exalted with honour.

The ungodly shall see it, and it shall
grieve him:

he shall gnash with his teeth, and
consume away;

the desire of the ungodly shall perish.

Glory be to the Father, and to the

Son: and to the Holy Ghost;

*Sicut erat in principio, et nunc, et
semper,
et in sæcula sæculorum. Amen.*

As it was in the beginning, is now,
and ever shall be:
world without end. Amen.

IV. Laudate Pueri

*Laudate pueri Dominum;
laudate nomen Domini.
Sit nomen Domini benedictum
ex hoc nunc et usque in saeculum.
A solis ortu usque ad occasum
laudabile nomen Domini.*

Praise the Lord, ye servants:
O praise the Name of the Lord.
Blessed be the Name of the Lord:
from this time forth for evermore.
The Lord's Name is praised:
from the rising up of the sun unto the
going down of the same.

*Excelsus super omnes gentes
Dominus,
et super coelos gloria ejus.
Quis sicut Dominus Deus noster,
qui in altis habitat,
et humilia respicit in coelo et in terra?*

The Lord is high above all heathen:
and his glory above the heavens.
Who is like unto the Lord our God,
that hath his dwelling so high:
and yet humbleth himself to behold
the things that are in heaven and
earth?

*Suscitans a terra inopem,

et de stercore erigens pauperem:
ut collocet eum cum principibus,
cum principibus populi sui.
Qui habitare facit sterilem in domo,*

He taketh up the simple out of the
dust:
and lifteth the poor out of the mire;
That he may set him with the princes:
even with the princes of his people.
He maketh the barren woman to keep
house:

*matrem filiorum laetantem.
Gloria patri, et filio, et spiritui
sancto:
Sicut erat in principio, et nunc, et
semper,
et in sæcula sæculorum. Amen.*

and to be a joyful mother of children.
Glory be to the Father, and to the
Son: and to the Holy Ghost;
As it was in the beginning, is now,
and ever shall be:
world without end. Amen.

V. Laudate Dominum

*Laudate Dominum, omnes gentes;
laudate eum, omnes populi.
Quoniam confirmata est super nos
misericordia ejus,
et veritas Domini manet.*

O praise the Lord, all ye heathen:
praise him, all ye nations.
For his merciful kindness is ever more
and more towards us:
and the truth of the Lord endureth
forever. Praise the Lord.

Gloria Patri, et filio, et spiritui sancto:

*Sicut erat in principio, et nunc, et
semper,
et in sæcula sæculorum.
Amen.*

VI. Magnificat

*Magnificat anima mea Dominum
et exultavit spiritus meus in Deo,
salutari meo.*

*Quia respexit humilitatem ancillæ
suæ:*

*ecce enim ex hoc beatum me dicent
omnes generationes.*

Quia fecit mihi magna, qui potens est,

et sanctum nomen ejus.

et misericordia ejus a progenie in

progenies timentibus eum.

Fecit potentiam in brachio suo,

dispersit superbos mente cordis sui.

Deposuit potentes de sede et

exaltavit humiles;

*esurientes implevit bonis et divites
dimisit inanes.*

Suscepit Israel puerum suum

recordatus misericordiæ suæ,

sicut locutus est ad patres nostros,

Abraham et semini ejus in sæcula.

Gloria patri, et filio, et spiritui sancto:

*Sicut erat in principio, et nunc, et
semper, et in sæcula sæculorum.*

Amen.

Glory be to the Father, and to the
Son: and to the Holy Ghost;

As it was in the beginning, is now,
and ever shall be:

world without end.

Amen.

My soul doth magnify the Lord:

and my spirit hath rejoiced in God my
Saviour.

For he hath regarded:

the lowliness of his handmaiden.

For behold, from henceforth:

all generations shall call me blessed.

For he that is mighty hath magnified
me:

and holy is his Name.

And his mercy is on them that fear
him:

throughout all generations.

He hath showed strength with his
arm:

he hath scattered the proud in the
imagination of their hearts.

He hath put down the mighty from
their seat:

and hath exalted the humble and
meek.

He hath filled the hungry with good
things:

and the rich he hath sent empty away.

He remembering his mercy hath
holpen his servant Israel:

as he promised to our forefathers,
Abraham and his seed, forever.

Glory be to the Father, and to the
Son, and to the Holy Ghost;

As it was in the beginning, is now,
and ever shall be, world without end.

Amen.

Personnel

KSU MEN'S ENSEMBLE

TENOR 1

Asa Bradley
Matthew Burley
Carter Fields
Wesley Grant
Nathanel Johns
Jeremiah Robinson
Ryan Valley

TENOR 2

Brandon Cali
Jacob Eubanks
Coleman Hand
Joss Stark
Joseph Taylor
Fletcher West

KSU CHORALE

SOPRANO

Jordan Adams
Nora Argueta
Victoria Brodeur
Jessica Crowe
Maggie Daniel
Casey Ferguson
Lily Ko
Sierra Manson
Kayla Marks
Yazmeen Mayes
Anne Michalove
Tatyana Popovych
Annamarie Scavelli
Janelle Schultz
Sarah Seippel
Sarah Shiver

BARITONE

Andrew Bland
Bryson Brozovsky
Jackson Garrison
Kaelan Harris-Patrick
Steven Mayo
Alex Pryor
Kyle Robinson
Michael Stewart
Jeremy Valore

BASS

Jake Drukman
Jeffrey Dunbar
Alex Jang
Ben Miller
Charles Parsons
Trevor Walker

SOPRANO (cont.)

Victoria Sigur
Christina Smith
Gracie Stokes
Allie Szatmary
Talbot Tindall-Balch
Sanjana Venkat
Naomi Williams

ALTO

Jaden Atkins
Colby Blick
Dayanna Brown
Simona Cofrancesco
Joi Crump
Lauren Faulkner
Allis Gilstrap

ALTO (cont.)

Alfdis Hjartardottir
Alaina Hoofnagle
Joey Jacques
Marcie Jones
Lisa Kawamura
Tatiana Reyes
Eva Richardson

TENOR

Matthew Boatwright
Asa Bradley
Jesse Cook
Wesley Grant
Dylan Peltonen

KSU CHAMBER SINGERS**SOPRANO**

Emma Bryant
Xandy Edwards
Mary Allison Hamby
Ashley Hudson
Molly Jennings
Claire Pappas
Brianna Powers
Lindsey Sanders
Nasia Shearod
Corinne Wallick

ALTO

Morgan Blacksmith
Lauryn Davis
Ziara Greene
Hannah Norton
Ericka Palmer
Lindsey Peterson
Regan Romuno
Abigail Snyder
Grace Thompson
Tessa Walker
Deondria West

BASS

Bryson Brozovsky
Miles Clayton
Andrew Daigle
Andrew Hughes
Steven Mayo
Samuel Mishkin
Kenan Mitchell
Charles Parsons
Kyle Robinson
Jacob Stewart

TENOR

Jackson Arnolds
Brandon Cali
Jacob Eubanks
Taylor Hall
Anthony Morris
Jeremiah Robinson
Caleb Stack
Michael Stewart
Ryan Valley
Jared Weatherford

BASS

Marcel Benoit III
Jeffery Dunbar
Lucas Gray
Kaelan Harris- Patrick
Tyler Lane
Alex Pryor
Joseph Taylor
Trevor Walker
Matthew Welsh

Biographies



Sherri N. Barrett, principal accompanist

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 Rivotuso 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, 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, conductor 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 choral conducting and 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 from the 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 Georgia Music Educators Association State Conferences. The KSU Chamber Singers made their 5th appearance at the 2018 Georgia Music Educators Conference. In 2013, the KSU Chamber Singers were selected to perform at the National Collegiate Choral Organization 5th National Conference.

Dr. Blackwell is sought after as a guest conductor for All-State Men's Chorus around the country. 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 performing at Georgia Music Educators Conference, ACDA Southern Division Conference in 2014 and 2016 as well as 2013 National ACDA in Dallas, Texas.

In addition to her commitments at Kennesaw State University, Dr. Blackwell is active as a clinician and adjudicator and holds memberships in GMEA and ACDA. Currently, Dr. Blackwell is the Artistic Director and Founding Director of the Kennesaw State University Community & Alumni Choir.



Edward Eanes, violin is currently the Concertmaster of both the Georgia Symphony Orchestra and the Carroll Symphony Orchestra. He is also a member of the Atlanta Opera Orchestra and has performed with the Atlanta Symphony Orchestra and the Louisiana Philharmonic in New Orleans. His solo credits include concerts with the Carroll Symphony Orchestra, the Georgia Symphony Orchestra, the Louisiana Sinfonietta, the Vermilion Chamber Orchestra, and the Furman University Orchestra. He is also a member of Atlanta By Six, a

progressive chamber ensemble that performs in non-classical venues such as Eddie's Attic.

Eanes has served as Professor of Musicology at Kennesaw State University since 1998. A South Carolina native, he received a PhD in Musicology from Louisiana State University, a MM in Violin Performance from Florida State University and a BM in Performance from Furman University. Prior to his arrival at KSU, he taught at Louisiana State University, the University of New

Orleans and Clayton College and State University. His publications include *Giuseppe Ferrata: Emigré Pianist and Composer*, multiple articles in Oxford Music Online and other journals.

Eanes has been active in study abroad programs since 2006, primarily in Paris and Montepulciano, Italy. In summer 2018, he he co-directed a new "Music History in Europe" program in Germany and France.



Brian Parks, organist is a Fellow of the American Guild of Organists and holds advanced degrees from Wesleyan University (Conn.) in Experimental Music and Ethnomusicology. Through visiting appointments and as adjunct faculty at Wesleyan University and Naugatuck Valley Community College, he taught music theory, music history, harpsichord, and Ghanaian drumming and singing. He has also taught choral music at Paideia School and served as Music Artist-in-Residence at Montessori School of Greater Hartford. He currently serves as

Organist and Music Associate Director at Marietta First United Methodist Church, where he directs the 1st and 2nd grade choirs, conducts a mixed-age early music schola, and accompanies the Chancel and Youth Choirs. He has presented compositions and papers at Oxford University, IRCAM, and the Conservatoire de Lille and has given organ concerts throughout the United States, Germany, and France. As a pianist and harpsichordist, he has performed concertos with orchestras in Atlanta, Boston, and Connecticut. He is currently serving as Convention Coordinator for the 2020 National Convention of the American Guild of Organists - the Olympics of the organ world - to be held in no less than the irrepressible city of Atlanta, Georgia!

Heather Witt, mezzo-soprano called by the Atlanta Journal-Constitution, "the kind of singer you hope to hear - talented, alert... a singer with a future." Ms. Witt is known for her portrayal of a wide array of opera's most notable mezzo-soprano characters, including: Gertrude in *Romeo et Juliette*, Giulietta in *Les contes d'hoffman* (FIO, Brazil), Dryad in *Ariadne Auf Naxos*, Principessa in *Suor Angelica*, Suzuki in *Madama Butterfly*, Second Lady and Third Lady in *Die Zauberflöte*, Mother in *Amahl and the Night Visitors*, Elmire in *Tartuffe*, Mrs. Nolan in *The Medium*, Meg in *Falstaff*, Sally in *Hand of Bridge*, and Dorabella in *Così fan tutte*, among many others.



Most recently Heather Witt performed in the debut of a fully staged production of Hans Eisler's *Hollywood Songbook* (Songfest). The *L.A. Times* called her performance "...uniformly impressive." She has also performed the roles of Mrs. Lovett in *Sweeney Todd: The Demon Barber of Fleet Street*, Phobia in *La Pizza con Funghi*, and was the alto soloist in Handel's *Messiah* with the Greater Anderson Musical Arts Consortium (Anderson, SC).

Ms. Witt won first place in Georgia State University's Bauru Atlanta Competition, was an Emerging Artist at St. Petersburg Opera (FL), and also attended the prestigious Opera Division at La Musica Lirica in Novafeltria, Italy. In 2013, Ms. Witt made her South American debut with Festival of International Opera of the Americas in Sao Paulo, Brazil. She has been a featured soloist for many Atlanta Opera events and collaborations. Ms. Witt completed her undergraduate studies in Music at Millikin University, and received a Masters in Voice from Georgia State University.





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The School of Music at Kennesaw State University continues to be an exciting place! This year's *Signature Series* features four wonderful performances that we know will be memorable and well worth your investment. The 27-time Grammy Award winning Atlanta

Symphony is with us again. We so value our professional relationship with this orchestra and we love having them here on our Morgan Stage. If you have not yet purchased your season tickets, I encourage you to do so as soon as possible.


Having just completed our 10th Anniversary Season, the Dr. Bobbie Bailey & Family Performance Center is poised to begin the next decade of bringing you outstanding musical performances and artists from around the world! The Bailey Center continues to be transformational in the life of our School and for you, our patrons!


We are continuing our *Name a Seat* campaign this year. If you have a friend, loved one, child, student, teacher, or significant other that you would like to honor or memorialize, we welcome your support. Your \$1,000 gift to the *Name a Seat* endowment helps us to ensure that we can continue to bring you amazing musical performances well into the future.


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 we accomplish together!


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

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