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
*Habanera* 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.)
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

**Habanera** 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  

  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.

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

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

- *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!  

  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!
Requiem, Op. 48
I. Introit and Kyrie

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

Te decet hymnus Deus, in Sion,
et tibi reddetur votum in Jerusalem.

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

Kyrie, eleison.
Christe, eleison.
Kyrie, eleison.

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

A hymn, O God, becometh Thee in Zion
and a vow shall be paid to Thee in Jerusalem
hear my prayer; all flesh shall come to Thee.

Lord, have mercy.
Christ, have mercy.
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 obscrum._

_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 Abrahae promisisti. Promisisti et semini eius._

_O Domine Jesu Christe, Rex gloriae, libera animas defunctorum de poenis inferni, ne cadant in obscrum. 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.
Agnus Dei, qui tollis peccata mundi, dona eis requiem.
Agnus Dei, qui tollis peccata mundi, dona eis requiem sempiternam.

Lamb of God, Who takest away the sins of the world, grant them rest.
Lamb of God, Who takest away the sins of the world, grant them rest.
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. When the heavens and the earth shall be moved: When Thou shalt come to judge the world by fire.

Dum veneris judicare saeculum per ignem.

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

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

The Lord said unto my Lord:

sede a dextris meis,

Sit thou on my right hand,

donec ponam inimicos tuos

until I make thine enemies thy

scabellum pedum tuorum.

footstool.

Virgam virtutis tuae emittet Dominus

The Lord shall send the rod of thy

ex Sion:

power out of Zion:

dominare in medio inimicorum

be thou ruler, even in the midst

tuorum.

among thine enemies.

Tecum principium in die virtutis tuae

In the day of thy power shall the

in splendoribus sanctorum:

people offer thee free-will offerings

ex utero, ante luciferum, genui te.

with a holy worship:

the dew of thy birth is of the womb of

Juravit Dominus et non poenitebit

the morning.

eum:

The Lord sware, and will not repent:

tu es sacerdos in aeternum

Thou art a priest for ever after the

secundum ordinem Melchisedech.

order of Melchisedech.

Dominus a dextris tuis: confregit in

The Lord upon thy right hand: shall

die irae suae reges.

wound even kings in the day of his

Judicabit in nationibus, implebit

wrath.

ruinas:

he shall judge among the heathen;

conquassabat capita in terra

he shall fill the places with the dead

multorum.

bodies:

De torrente in via bibet:

and smite in sunder the heads over

propterea exaltabit caput.

diverse countries.

Gloria Patri, et filio, et spiritui

He shall drink of the brook in the way:

sancto:

therefore shall he lift up his head.

Sicut erat in principio, et nunc, et

Glory be to the Father, and to the

semper,

Son: and to the Holy Ghost;

et in sæcula sæculorum.

As it was in the beginning, is now,

Amen.

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 terrible 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.
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;
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. 

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? 
Suscitans a terra inopem, et de stercore erigens pauperem: ut collocet eum cum principibus, cum principibus populi sui. 
Qui habitare facit sterilem in domo, matrem filiorum laetantem. 

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. 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? 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: 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


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.
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

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

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

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

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

**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

**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
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 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, 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 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."

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.
Welcome to the Bailey Performance Center! Thank you for making time in your busy schedules to support the performances of the Kennesaw State University School of Music. We are excited that you are here and we appreciate your love of music and support of our faculty and students and musical guests!

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

Connect with Us

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.

Please consider a gift to the Kennesaw State University School of Music.

http://community.kennesaw.edu/GiveToMusic