program

GEORGE FRIDERIC HANDEL (1685-1759)
Coronation Anthem III
   I. Let thy hand be strengthened
   III. Allelujah

ALISA BAIR
I Will Tread Lightly

RAMÓN NOBLE (1925-1998)
De Amor Heridos

PAUL BASLER (b. 1963)
Psalm 23
from Songs of Faith
   Dennis Korwek, horn

arr. Craig Hella Johnson (b. 1962)
Light of a Clear Blue Morning
   Christina Vehar, soprano

UNIVERSITY CHORALE
HILDEGARD VON BINGEN (1098-1179)
arr. Drew Collins (b. 1975)
O Frondens Virga

ANTONIO VIVALDI (1678-1741)
Esurientes
from Magnificat RV 610

JOHANNES BRAHMS (1833-1897)
Vier Gesänge für Frauenchor, Op. 17
  I. Es tönt ein voller Harfenklang
  II. Lied von Shakespeare
  III. Der Gärtner

ERIC WHITACRE (b. 1970)
The Seal Lullaby

GABRIELA LENA FRANK (b. 1972)
*Patito

*Southeastern World Premiere
American Choral Directors Commission Consortium

SUSAN LABARR (b. 1981)
Threaded with Stars

WOMEN’S CHOIR
program notes

**Let They Hand Be Strengthened** | George Frideric Handel

One of the last acts of King George I before his death in 1727 was to sign "An Act for the naturalization of George Frideric Handel and others." Thus Handel's first commission as a naturalized British citizen was to write the music for the coronation of his son, King George II, later that year.

Handel's Coronation Anthems are associated with patriotism and evoke the true spirit of such an event. *Let Thy Hand Be Strengthened* is the second of four anthems. It is a more extended work in three movements, ending with a rousing *Alleluja*. This piece was premiered on October 11, 1727, at Westminster Abbey with a choir of 47 singers and 92 instrumentalists.

- *program note by John Bawden*

**I Will Tread Lightly** | Alisa Bair

This piece is described as a green piece for our times. The text beautifully expresses the ever-growing desire to preserve and protect our cherished planet.

**Light of a Clear Blue Morning** | arr. Craig Hella Johnson

This song was originally written and recorded by American entertainer, Dolly Parton. The song lyrics came out of the pain from her break with her longtime music and business partner. Alanna Nash noted in the biography "Dolly," that *Light of a Clear Blue Morning* was written as Parton felt the figurative clouds lifting.

Craig Hella Johnson, artistic director for Conspirare, a professional chamber choir based in Austin, Texas, created the choral arrangement featured this evening.

**O Frondens Virga** | Hildegard Von Bingen

Hildegard von Bingen also known as Saint Hildegard and Sibyl of the Rhine, was a German Benedictine abbess, writer, composer, philosopher, Christian mystic, visionary and polymath. She is considered to be the founder of scientific natural history in Germany. One of her works as a composer, the *Ordo Virtutum*, is an early example of liturgical drama and arguably the oldest surviving morality play.
Esurientes  |  Antonio Vivaldi

Vivaldi composed several settings of the *Magnificat* hymn. *RV 610* was composed between 1717-1719. Set in G minor, it is scored for two soprano soloists, alto and tenor soloists, and an SATB choir. The work is divided into nine movements, with *Esurientes* featured as the sixth movement written for soprano duet and continuo.

Patito  |  Gabriela Lena Frank

This new work was commissioned by the KSU Women's Choir through the American Choral Directors Association Commission Consortium. *Patito*, written by American composer Gabriela Lena Frank, is set to an anonymous poem and concerns a little duck crying alone, bereft of its parents and being encouraged to leave its solitude and join the others on the other bank of the river.

Vier Gesänge für Frauenchor, Op. 17  |  Johannes Brahms

This piece was written when a need arose to compose for a set of friends in 1859. This set of four songs was first presented in 1860 at a concert given by Clara Schumann. Clara wrote in her diary of the songs: "They are pearls. How can one help loving such a man?"

The nineteenth century German poets Ruperti and Eichendorff, are set alongside translations from Shakespeare and Ossian. Although the textual sources are quite disparate, this selection of four poems is tied together by these melancholy themes.

- program note by Dan Smith

text and translations

De Amor Heridos  |  Ramón Noble

Si no quieres saber hoy las torturas de amor,
de los ojos de aquella morena
no te afanes en su dueño ser.

Muchos van de amor heridos
Yo también decir de quien deja de ser

If you want to avoid the tortures of love,
do not attempt to court that brunette.

Many are hurt by love,
I, too, was wounded by this great bliss
It's been a long dark night, 
and I've been a waitin' for the morning.
It's been a long hard fight, 
but I see a brand new day a dawning.
I've been looking for the sunshine, 
'cause I ain't seen it in so long, 
everything's gonna work out fine.
Everything's gonna be all right, 
it's gonna be ok.

'Cause I can see the light of a clear blue morning, 
I can see the light of a brand new day.
I can see the light of a clear blue morning, 
everything's gonna be all right, 
it's gonna be okay.

O frondens virga, 
in tua nobilitate stans 
sicut aurora procedit:
nunc gaude et letare 
et nos debiles dignare 
a mala consuetudine liberare 
atque manum tuam porrige 
ad erigendrum nos.

O leafy branch, 
standing in your nobility 
as the dawn breaks forth: 
now rejoice and be glad 
and deign to set us frail ones 
free from evil habits 
and stretch forth your hand 
and lift us up.

He hath filled the hungry with good things 
and the rich he hath sent empty away.
**Patito | Gabriela Lena Frank**

Llorabas solo, patito…

Desde el frente del río, te vi llorar, patito.
Llorabas en la orilla del río, Hacia frio, llorabas, patito, en la otra orilla.
Entonces te hablé para hacer un bido, juntos, para no ser tan solos, los dos. Mi padre es primero, me dijiste, y mi madre todavía, entiendes.
¡Mentiste, patito! ¡Tu padre ha muerto! ¡Tu madre llora en pueblos extraños! ¡Patito deja ya tu soledad en la otra orilla!
Llorabas, patito, solo, solo.

**Vier Gesänge für Frauenchor, Op. 17 | Johannes Brahms**

I. *Es tönt ein voller Harfenklang*

Es tönt ein voller Harfenklang Den Lieb’ und Sehnsucht schwellen, Er dringt zum Herzen tief und bang

Und läßt das Auge quellen.

The full sound of harps rings out, swelling one with love and yearning; it pierces one to the heart, deeply and anxiously, and leaves the eyes streaming.
O rinnen, Tränen, nur herab,
O schlage Herz, mit Beben!
Es sanken Lieb' und Glück ins Grab,
Verloren ist mein Leben!

O run, my tears, stream down;
o pound, my heart, and quiver!
Love and Happiness are buried in the grave;
lost is my life!

II. *Lied von Shakespeare*

Komm herbei, komm herbei, Tod,
Und versenk' in Cypressen den Leib;
Lass mich frei, lass mich frei, Not,
Mich erschlägt ein holdseliges Weib.
Mit Rosmarin mein Leichenhemd,
O bestellt es!

Ob Lieb' ans Herz mir tötlich kommt,
Treu' hält es.
Keine Blum, keine Blum süß,
Sei gestreut auf den schwärzlichen Sarg;
Keine Seel', keine Seel' grüß mein Gebein, wo die Erde es verbarg.
Um Ach und Weh zu wenden ab',
bergt alleine mich, wo kein Treuer wall' ans Grab und weine.

Come away, come away, death,
And in sad cypress let me be laid;
Fly away, fly away, breath;
I am slain by a fair cruel maid.
My shroud of white, stuck all with yew,
O prepare it!

My part of death, no one so true
Did share it.

Not a flower, not a flower sweet,
On my black coffin let there be strown;
Not a friend, not a friend greet
My poor corpse, where my bones shall be thrown
A thousand, thousand sighs to save,
Lay me, O where
Sad true lover never find my grave,
To weep there!

III. *Der Gärtner*

Auf ihrem Leibrößlein
So weiß wie der Schnee,
Die schönste Prinzessin
Reit't durch die Allee.

On her favorite pony
as white as snow,
the fairest princess
rides down the avenue.

Der Weg, den das Rößlein
Hintanzet so hold,
Der Sand, den ich streute,
Er [blinket]1 wie Gold!

On the path down which her steed
so finely prances,
the sand that I streuwed there
glitters like gold!
Du rosenfarb's Hütlein
Wohl auf und wohl ab,
O wirf eine Feder,
Verstohlen herab!

Und willst du dagegen
Eine Blüte von mir,
Nimm tausend für eine,
Nimm alle dafür!

You rose-colored little hat,
obbing up and down,
O toss a feather
stealthily down!

and if, for that, you would like
a little flower from me,
take a thousand for one -
take all of them!

personnel

KENNESAW STATE UNIVERSITY CHORALE

SOPRANO
Abigail Snyder
Anneka Zee
Christina Vehar
Elena Prestwood
Elizabeth Shaver
Hannah Smith
Jasmine Howell
Karen Couvillon
Kathleen Smith
Kayla Marks
Lindsay Peterson
Lizzy Godwin
Luana Scienza
Niccole Winney
Rachel Stein
Sarah Shiver
Shay Williams
Simone Bosch
Tyler Storey

ALTO (cont.)
Beth Anne Ake
Chanel Lindstrom
Daneel Bennett
Deanna Johnson
Graciela Vera
Huijeong Lee
Kayla Tibbs
Kelsey Woods
Kristin Houston
Lauren Faulkner
Marielle Reed
Payten Muglia
Sierra Manson

TENOR
Aldo Cardenas
Ben Aparicio
Chase Law
Connor Finton
Dale Gillman
Dennis Korwek
Mason Upshaw
Simon Needle
Will Cathey

ALTO
Ai Nguyen
Alejandra Hillier
Allison Chipman
Audine Cross
KENNESAW STATE UNIVERSITY WOMEN'S CHOIR

SOPRANO 1
Simone Bosch
Emma Bryant
Katy Magginnis
Heather Parmer
Lindsey Sanders
Elizabeth Shaver
Shay Williams

SOPRANO 2
Bethany Burgess
Lindee Crawford
Nikki D'Heureux
Cayla Franzman
Lizzy Godwin
Brittany Griffith
Camille Hathaway
Lexie Hough
Kayla Marks
Mimi Phillips
Ayana Thomas
Christina Vehar
Natalie Williamson

ALTO 1
Alexa Cortez
Mandy Hardin
Sierra Manson
Ericka Palmer
Marissa Scott
Heather Towhey
Ashley Tracy
Brielle Underwood
Faith Williams

BASS
Angel Gutierrez
Dean Emert
Griffin Hargrove
Ian Prost
Jason Miller
Jonathan Flores

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Michael Risacher
Phillip Staples
Roger Ibrahim
Steven Crow

KENNESAW STATE UNIVERSITY CHORALE (CONT.)

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Ashley Doyal
Rose Fishman
Lauren Fockner
Ashley Hamilton
Denise Hernandez
DeAnna Johnson
Victoria Lescota
Deborah Matthew
Ai Nguyen
Sarah Stevens
Katherine Thomas
Alison Mann is Associate Professor of Choral Music Education and Program Coordinator for Music Education at Kennesaw State University, where she teaches coursework in Choral Methods, Foundations of Music Education and Vocal Pedagogy for Ensemble Singing. Mann also supervises student teachers and serves as Conductor of the KSU Women’s Choir and University Chorale.

A native of Florida, Mann taught in the Orlando public schools as Director of Choral Activities at William R. Boone High School and was also the Assistant Conductor of the Orlando Chorale. While in Orlando, choirs and soloists under her direction received top honors at the district and state levels.

Dr. Mann received her Ph.D. in Music Education and Choral Conducting from the University of Oregon, and a Masters of Choral Music Education and Bachelors of Choral Music Education from Florida State University. Dr. Mann has studied conducting and music education with André Thomas, Kevin Fenton, Sharon J. Paul, Judy Bowers and Harry Price. Dr. Mann is currently the Southern Division ACDA Women’s Choir Repertoire and Standards Chair, and the Georgia state ACDA Membership Chair. Mann has also served as the ACDA Multicultural and Ethics Repertoire and Standards Chair for the states of Georgia and Oregon, and the Georgia Women’s Choir Repertoire and Standards Chair.

The Women’s Choir has performed on numerous occasions with the KSU Symphony Orchestra and performed the world premiere of Nico Muhly’s composition, *How Soon*, with Grammy award-winning ensemble, eighth blackbird. Additionally, they were invited to sing at the GMEA 2014 In-Service Conference in Savannah. Her professional affiliations include the American Choral Directors Association, National Association for Music Education, Georgia Music Educators Association, National Collegiate Choral Organization, and the International Society for Music Education. Her research has been presented at the state, regional and international levels. Dr. Mann is an active conductor, clinician and adjudicator.
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Please take the time to meet our faculty, students and staff. Interact with them, talk shop with them - their enthusiasm is contagious whether on or off the stage. I look forward to a long and rewarding relationship, and with your involvement as an audience member and patron, there are no limits to what we can become. If we can be of assistance to you, simply ask.

Stephen W. Plate, DMA
Director, School of Music
Kennesaw State University

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