Kennesaw State University
School of Music

Chamber Singers and
Men's Ensemble
Leslie J. Blackwell, Conductor

American Choral Directors
Association Preview Concert

ACDA Southern Division Conference
Chattanooga, Tennessee

Tuesday, March 1, 2016 at 8 p.m.
Dr. Bobbie Bailey & Family Performance Center
Morgan Hall
Eighty-fifth Concert of the 2015-16 Concert Season
Kennesaw State University Chamber Singers
Leslie J. Blackwell, conductor
Sherri N. Barrett, accompanist

NORMAN DELLO JOIO (1913-2008)
A Jubilant Song
  Victoria Caracci, soprano

WOLFGANG AMADEUS MOZART (1756-1791)
Misericordias Domini K. 222
  Ryan Gregory, violin
  Huijeong Lee, violin
  Rachel Fishback, viola
  Michael Roberts, cello

ANTON BRUCKNER (1824-1896)
Christus factus est pro nobis obediens

IRISH TRADITIONAL
arr. Alice Parker (b. 1925)
Johnny, I Hardly Knew Ye

SPRITUAL
arr. Josephine Poelinitz
City Called Heaven
  Hallie Skelton and Matthew Welsh

THERE WILL BE A 10 MINUTE INTERMISSION
VELJO TORMIS (b. 1930)
Kaksikpühendus (Diptychon)
from Diptych (Double Dedication)
Ühte laulu tahaks laulda (I’d Like To Sing A Song)

BRIAN A. SCHMIDT (b.1980)
Mass of a Troubled Time
I. Kyrie
II. Gloria

MORTEN LAURIDSEN (b.1943)
Dirait-on
from Les Chansons des Roses

VELJO TORMIS (b. 1930)
Meestelaulud (Men’s Songs)
I. Meeste laul (Men’s Song)
VII. Teomehe-laul (Serf’s Song)
VIII. Tantsulaul (Dancing Song)

PAUL JOHN RUDOI (b. 1985)
Yonder Come Day
Georgia Sea Islands Song
Dylan Grey, Cody O’Shea, Jason Raphaël, and Matthew Welsh 
Brooks Payne, tambourine
Wolfgang Amadeus Mozart, composer of over 600 musical works, completed most of his sacred works before the age of twenty. Combining Classical style with the counterpoint of the Baroque period, Mozart created a unique blend of chromatic harmony and traditional character. Elector Maximilian II Joseph of Bavaria commissioned *Misericordias Domini* to “hear some contrapuntal music” for the first Sunday in Lent, 1775.

*Misericordias Domini* cantabo in aeternum.

Of the Lord’s mercies we will sing.

Anton Bruckner was an Austrian composer of the nineteenth century and was largely known for his sacred music. Bruckner came from a Catholic family of a small village outside of Linz and was sent to sing as a choirboy in an Augustinian monastery at the age of thirteen. Deeply religious, there would become a large controversy as to whether Bruckner subscribed to the Roman Catholic Cecilian Movement. This society held that liturgical music follows three ideals: sixteenth-century polyphony represents the character of sacred music, Gregorian chant should create the foundation of Catholic music, and the concert style of liturgical performances was unbefitting. His motets harken to that Palestrinian polyphony and chanted character; however, his larger sacred works far exceed the parameters of the Cecilians. *Christus factus est pro nobis obediens* performed this evening presents a rich combination of traditional polyphony and Romantic harmonies.

*Christus factus est pro nobis obediens* usque ad mortem, mortem autem crucis.

Christ became obedient for us unto death, even to death, death of the cross.

Propter quod et Deus exaltavit illum et dedit illi nomen, quod est super omne nomen.

Therefore God exalted Him and gave him a name, which is above all names.
Ühte laulu tahaks laulda (I’d Like To Sing A Song)
lyrics by Gustav Suits

I’d to sing a song, I just this only one:
That would roll over land like a huge wave of sea,
That would sough through the spirit of people, with no denial
That would sough through the spirit of people, arousing men’s minds.
That would rise as a huge wave of sea from the heart.

Mass of a Troubled Time | Brian A. Schmidt

I. Kyrie
II. Gloria

Mass of a Troubled Time was written in loving memory of my grandmother Margaret C. Urbach after her death. This mass is a song of hope defining the struggles, anguish, longing, and heartache after a loved one’s passing. The movements Kyrie, Gloria Sanctus/Benedictus and Agnus Dei are original to the mass structure with the inclusion of Psalm 23 in place of the traditional Credo text and a final Amen.

- Brian A. Schmidt

I. Kyrie

Kyrie eleison,
Christe eleison,
Kyrie eleison.

Lord, have mercy,
Christ, have mercy,
Lord, have mercy.
II. Gloria

Gloria in excelsis Deo,
Et in terra pax hominibus
bonae voluntatis,
Laudamus te, benedicimus te,
adoramus te, glorificamus te,
Gratias agimus tibi
propter magnam gloriam tuam,
Domine Deus, Rex coelestis,
Deus Pater omnipotens.
Domine Fili unigenite, Iesu Christe,

Domine Deus, Agnus Dei,
Filius Patris,
Qui tollis peccata mundi,
miserere nobis,
suscipe deprecationem nostram,
Qui sedes ad dexteram Patris,
miserere nobis,
Quoniam tu solus sanctus,
tu solus Dominus,
tu solus altissimus, Iesu Christe,
cum sancto spiritu in gloria
Dei Patris. Amen.

Glory to God in the highest.
And on earth peace to all those
of good will.
We praise thee, we bless thee,
we worship thee, we glorify thee,
We give thanks to thee
according to thy great glory,
Lord God, Heavenly King,
God the Father almighty.
Lord Jesus Christ the only begotten
Son.
Lord God, Lamb of God,
Son of the Father.
Thou who takest away the sins of
the world,
have mercy upon us.
Receive our prayer.
Thou who sittest at the right hand of
the Father,
have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus
Christ.
With the Holy Spirit in
the glory of God the Father. Amen.

Dirait-on  ⎯ Morten Lauridsen
from Les Chansons des Roses

In addition to his vast output of German poetry, Rilke (1875-1926) wrote nearly
400 poems in French. His poems on roses struck me as especially charming,
filled with gorgeous lyricism, deftly crafted and elegant in their imagery. These
exquisite poems are primarily light, joyous and playful, and the musical
settings are designed to enhance these characteristics and capture their
delicate beauty and sensuousness. Distinct melodic and harmonic materials
recur throughout the cycle, especially between Rilke’s poignant Contre Qui,
Rose (set as a wistful nocturne) and his moving La Rose Complète. The final
piece Dirait-on, is composed as a tuneful chanson populaire, or folksong,
that weaves together two melodic ideas first heard in fragmentary form in
preceding movements.

- Morten Lauridsen
Rainer Maria Rilke
from Les Roses

Abandon entouré d’abandon,
tendresse touchant aux tendresses…
C’est ton intérieur qui sans cesse
se caresse, dirait-on;

se caress en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.

English translation by
Barbara and Erica Muhl

Abandon surrounding abandon,
tenderness touching tenderness…
Your oneness endlessly
careses itself, so they say;

self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.

Meestelaulud (Men’s Songs)  Veljo Tormis

I. Meeste laul (Men’s Song)
VII. Teomehe-laul (Serf’s Song)
VIII. Tantsulaul (Dancing Song)

Estonian national musical expression is based on runosongs, an age-old
traditional song repertoire dating back thousands of years. Mainly, protective
and location-devoted girls and women, who have passed it down to our times,
maintained this music. These songs are sometimes called women’s songs.
Their characteristic features are alliteration and trochee of four feet. The men,
on the other hand, have always been more mobile, and traveled around either
either as seafarers or warriors. From distant lands they brought back different newer
and other topics to sing about. This cycle represents such men’s songs,
a repertoire already a hundred years old. These songs reflect in general a
humorous and cheerful atmosphere. Some may be even indecent, so that the
singers shun from articulating all the words instead: 
. These men
songs may be performed in cycles or as single movements.

- Veljo Tormis
Translated by Kristin Kuutma

Many thanks to Katrin Nõgols for sharing her beautiful language,
interpretation, and delightful spirit throughout this project!

I. Meeste laul (Men’s Song)

Meie oleme aga mehed kui
metapullid,
Aru Jaani hallid sönnid,
läheme muudkui metsa mõirates
ja tammikusse tallates.

We are men like wild bulls,
Aru Jaan’s grey steers,
bellowing we go to the woods,
trampling to the oak grove.
Let them come, the thousand men of Tuudi, another hundred from Sauga parish, we shall scatter them to the winds and take their measure by steelyard.

We shall heat up the cold village saunas, heal sickly maidens, put cupping glasses on Kaie, and on fallen Maie.

We do not fear drowning nor falling into a well, headlong we plunge into a creek, rush into a bear’s lair.

Others have beds and others have games, I have neither a bed nor a game, trouble I have and a bondman’s care, no escape from them.

When I, poor me, get tired, where shall I lay this burden? Trouble I set on the black beam, care I cast on the perch.

In the morning, bond again for me, the tiny, the wee me, (again) onto my masters field. Trouble comes back into my bosom, care runs along into the yard.

Oh, Lord, dear Lord, throw down some hoisting ropes so I could enter the heavenly bond, make hay for Maria in the Creator’s realm.
VIII. Tantsulaul (Dancing Song)

Las aga meie Mari tulla, küll mina teen tal jalad alla.
Ait-tali-rali-raa, ali-ramp-tamp-taa.
Utireetu, utireetu, trallallaa.
Mul sukakannas suured augud just nagu vana mära laugud.
Kõrv minul ajab jorupilli, Alt-Tare Jüri torupilli.

Let our Mari come, I shall get her on her feet.
Ait-tali-rali-raa, ali-ramp-tamp-taa.
Utireetu, utireetu, trallallaa.
My sock heels have holes like an old mare’s blaze.
My ears are singing as if Jüri from next door was playing the pipes.

Yonder Come Day | Paul John Rudoi
Georgia Sea Islands Song

*Yonder Come Day* deepens the traditional Georgia Sea Islands tune with a narrative journey. Through other well-known spirituals including *Hush, Hush, Somebody’s Calling My Name, Steal Away*, and *Swing Low, Sweet Chariot*, we move forward and upward, hoping for a better day.

- Paul John Rudoi

Oh day, Yonder come day.
Day done broke inna my soul, Yonder come day.
Good mornin’ day, Yonder come day.
A brand new day, Yonder come day.
Oh come on child,
Hush, hush, somebody’s callin’ my name.
Oh my Lord, oh my Lord what shall I do?

Oh day, Yonder come day.
I was on my knees, Yonder come day.
When I heard him say, Yonder come day.

Steal away, steal away, steal away to Jesus.
Swing low, sweet chariot, comin’ for to carry me home.

Day done broke inna my soul, Yonder come day.
Kennesaw State University Chamber Singers

SOPRANO
Emma Bryant
Victoria Caracci
Emily Crisp
Emily Hering
Ilene Isaacson
Ashley Naffziger
Claire Pappas
Hallie Skelton
Jennell Smith
Brianna Westland

ALTO
Emily Bateman
Harper Ford
Ziara Greene

ALTO (cont.)
Chanqueria Grimes
Camille Hathaway
Ericka Palmer
Leah Sexton
Macy Swanson
Lana Urbina
Deondria West

TENOR
Matthew Boatwright
Terrell Flemings
Cody Hixon
Jason Raphael
Sean Richardson
Caleb Stack

TENOR (cont.)
Forrest Starr
Bradley Weaver

BASS
Ryan Cox
Matthew Dollar
Sean Eliason
Kevin Loggins
Timothy Marshall
Cody O’Shea
Antwan Ward
Matthew Welsh
Reed Williams

Kennesaw State University Men’s Ensemble

TENOR 1
Mark-anthony Kateridge-pizzo
Jason Raphaël
Sean Richardson
Travis St. Dic
Caleb Stack
Forrest Starr
Alexander Turner
Bradley Weaver

TENOR 2
Camden Anich
Matthew Boatright
Connor Finton
Terrell Flemings
Cody Hixon
Erinn Johnson
Dennis Korwek

TENOR 2 (cont.)
Chase Law
Brooks Payne
Jose Rodriguez
Joss Stark

BARITONE
Ryan Cox
Benjamin Cubitt
Kristopher Davis
Dylan Gray
Lane Hunter
Kevin Loggins
Michael Magruder
Timothy Marshall
Cody O’Shea
Michael Risacher
Antwan Ward
Reed Williams

BASS
Matthew Dollar
Sean Eliason
Trevor Henn
Kenan Mitchell
Thomas Settle
Jonathan Swann
Michael Thomas
Jacob Wachtel
Mathew Welsh
Kenneth Williams
Kevin Williams
about the ensembles

The **Kennesaw State University Chamber Singers** is the premiere auditioned choral ensemble at Kennesaw State University. Ranging from freshmen to seniors, the choir is open to all students including both music majors and non-majors from across campus and represents a variety of musical backgrounds and academic disciplines. The KSU Chamber Singers have performed master works of Bach, Haydn, Duruflé, Mozart, Britten, and most recently Brahms *Ein Deutsches Requiem*. In the spring of 2012, the KSU Chamber Singers, KSU Chorale, and KSU Symphony Orchestra performed Beethoven’s Ninth Symphony broadcast on Atlanta 90.1WABE. The KSU Chamber Singers performed at the 2002, 2006, 2008, and 2011 Georgia Music Educators Association State Conferences. In 2010, the choir was invited to sing at the American Choral Directors Association Southern Division Conference in Memphis, Tennessee, presenting music of South America. In October 2013, the KSU Chamber Singers was selected to perform at the National Collegiate Choral Organization 5th National Conference performing David Maslanka’s masterwork *A Litany for Courage and the Seasons*.

The **Kennesaw State University Men’s Ensemble** is a non-auditioned choir open to students from across the KSU campus. The KSU Men’s Ensemble comprises largely of non-music majors ranging from freshmen to seniors representing a variety of musical backgrounds and academic disciplines. Under Dr. Blackwell’s direction, the KSU Men’s Ensemble has achieved prestigious accomplishments on a State, Regional, and National stage. In 2007, the KSU Men’s Ensemble was featured at the Georgia Music Educators Association Conference presentation, “Men…Can’t Live with Them, Can’t Sing without Them!” The KSU Men’s Ensemble performed at the 2012 Georgia Music Educators Association Conference in Savannah, Georgia, and in the summer of 2013, the KSU Men’s Ensemble was featured at the American Choral Directors Association State Conference with Dr. Jerry Blackstone at Spivey Hall. Most recently, the Kennesaw State University Men's Ensemble was selected to perform at the 2013 American Choral Directors National Conference in Dallas, Texas, and as an invitational choir to the 2014 American Choral Directors Southern Division Conference in Jacksonville, Florida. The KSU Men’s Ensemble is honored to perform at the 2016 American Choral Directors Southern Division Conference in Chattanooga, Tennessee.
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 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 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 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, and 2016 Alabama All-State Men’s Chorus. 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. In addition to her commitments at Kennesaw State University, Dr. Blackwell is
active as a clinician and adjudicator and holds memberships in MENC, GMEA, and ACDA. 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.

Principal Accompanist

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, and KSU Community and Alumni Choir. Ms. Barrett is a member of the National Music Teachers Association and the International Music Fraternity Delta Omicron.

UPCOMING CHORAL CONCERTS

Chamber Singers and Men's Ensemble
April 21, 2016

University Chorale and Women's Choir
April 26, 2016

KSU Community and Alumni Choir
"Songs of Humanity"
April 30, 2016

ALL PERFORMANCES AT 8:00 PM
Our performance at ACDA is made possible through the generous support from the following:

 Patricia S. Poulter, Dean, College of the Arts
 Stephen W. Plate, Director of the School of Music
 Kennesaw State University Foundation
 Kennesaw State University Community & Alumni Choir
 Friends of the KSU Men’s Ensemble

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FOR ACDA MEN’S ENSEMBLE PERFORMANCE

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Woodwinds
Robert Cronin, Flute
Todd Skitch, Flute
Christina Smith, Flute
Elizabeth Koch Tiscione, Oboe
John Warren, Clarinet, Chamber Music
Laura Najarian, Bassoon
Sam Skelton, Saxophone

Brass & Percussion
Doug Lindsey, Trumpet, Chamber Music
Mike Tiscione, Trumpet
Jason Eklund, Horn
Tom Gibson, Trombone
Nathan Zgonc, Trombone
Brian Hecht, Bass Trombone
Martin Cochran, Euphonium
Bernard Flythe, Tuba/Euphonium
John Lawless, Percussion

Strings
Helen Kim, Violin
Kenn Wagner, Violin
Justin Bruns, Chamber Music
Catherine Lynn, Viola
Paul Murphy, Viola
Charae Krueger, Cello
James Barket, Double Bass
Joseph McFadden, Double Bass
Elisabeth Remy Johnson, Harp
Mary Akerman, Classical Guitar

Voice
Jessica Jones
Eileen Moremen
Oral Moses
Leah Partridge
Valerie Walters
Todd Wedge
Jana Young

Piano
Judith Cole, Collaborative Piano & Musical Theatre
Julie Coucheron
Robert Henry
John Marsh, Class Piano
David Watkins
Soohyun Yun

Jazz
Justin Chesarek, Jazz Percussion
Wes Funderburk, Jazz Trombone, Jazz Ensembles
Tyrone Jackson, Jazz Piano
Marc Miller, Jazz Bass
Sam Skelton, Jazz Ensembles
Lester Walker, Jazz Trumpet
Trey Wright, Jazz Guitar, Jazz Combos

Ensembles & Conductors
Leslie J. Blackwell, Choral Activities
Alison Mann, Choral Activities
Cory Meals, Concert Band, Marching Band
Oral Moses, Gospel Choir
Eileen Moremen, Opera
Nathaniel Parker, Symphony Orchestra
Charles Laux, Philharmonic Orchestra
Debra Traficante, Concert Band, Marching Band
David T. Kehler, Wind Ensemble

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Ensembles in Residence
Atlanta Percussion Trio
KSU Faculty Jazz Parliament
Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

School of Music Faculty and Staff
Director, Stephen W. Plate
Welcome to our campus! The School of Music is an exciting place to live, learn and work. Housed in the College of the Arts, the School is infused with masterfully skilled and dedicated performing teachers who care deeply about their profession, our programs, our community and every student involved in music and the arts. Our facilities are aesthetically functional and well equipped, our professional staff first-class, and our motivation perfect; to prepare students to be accomplished, creative arts leaders - diversely trained, acutely challenged and well-practiced to ensure employability and empowerment to take the 21st-century music world by storm.

Our students come to us from the leading musical arts and honors organizations from across the southeast, and as a School of Music, we are dedicated to the purpose of furthering the arts and cultural offerings of our region and beyond.

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