Kennesaw State University
College of the Arts
School of Music

presents

Choral Ensembles
Spring Concert

Alison Mann, conductor
Leslie J. Blackwell, conductor
Brenda Brent, piano
Sherri N. Barrett, piano

Thursday, April 24, 2014
8:00 p.m.
Audrey B. and Jack E. Morgan, Sr. Concert Hall
Dr. Bobbie Bailey & Family Performance Center

One Hundred Twentieth Concert of the 2013-14 Concert Season
GIUSEPPE OTTAVIO PITONI (1657-1743)

Laudate Dominum

Laudate Dominum in sanctis eius.
Praise the Lord in His sanctuary.
Laudate eum in firmamento virtutis eius.
Praise Him in His mighty firmament.
Laudate eum in virtutibus eius.
Praise Him for His mighty deeds.
Laudate eum secundum multi tudinem
Praise Him according to His greatness.
magnitudinis eius.
Praise Him with the sound of the trumpet.
Laudate eum in sono tubae.
Praise Him with lyre and harp.
Laudate eum in psalterio et cithara.
Praise Him with timbrel and dance.
Laudate eum in cymbalis bene sonanti-
bus.
Praise Him with strings and organ.
Omnis spiritus laudet Dominum.
Praise Him with resounding cymbals.
Alleluia.

SUSAN LABARR (b. 1981)
Grace Before Sleep

BILL DERKSEN (b. 1944)

Halleluya

Elena Prestwood, soprano
Cameron Austin, marimba

Halleluya!
We sing your praises,
Twaimba sifa,
All our hearts are filled with gladness,
Yesu Kristo nu mungu,
Halleluya,
Halleluya!
Ruler, Christ our Lord.

Twafurahi, Yesu Christo yu hai.

KENNESAW STATE UNIVERSITY WOMEN'S CHOIR

GUSTAV HOLST (1874-1934)

Two Eastern Pictures

I. Spring
II. Summer

Tyler Hartley, harp
Cameron Austin, tambourine
DAVID BRUNNER (b. 1953)
**All I Was Doing Was Breathing**

Shannon O'Dowd, soprano

Intermission

KENNESAW STATE UNIVERSITY MEN'S ENSEMBLE

STEPHEN CHATMAN (b. 1962)
**Reconciliation**

Doug Lindsey, flugelhorn

Word over all,
Beautiful as the sky,
Beautiful that war and all its deeds of carnage
must in time be utterly lost,
That the hands of the sisters
sisters Death and Night
softly wash again, and ever again,
this soiled world;

For my enemy is dead;
A man divine as myself is dead,
I look where he lies
White faced and still in the coffin
I draw near, and bend down
and touch lightly with my lips the white face in the coffin.

MARK TEMPLETON (b. 1974)
**When I Hear Her I Have Wings**

Many a flower have I seen blossom,
Many a bird for me will sing.
Never saw I so sweet a singer,
Never heard I so fair a thing.

She is a bird, a bird that blossoms.
She is a flower, a flower that sings;
And I a flower when I beheld her,
And when I hear her I have wings.

(Gibberish by Mary Elizabeth Coleridge, 1861-1907)
Be Thou My Vision*

Joshua Little, bass guitar
Cameron Austin, Levi Lyman, and Kyle Prigden, percussion

Be thou my vision, 0 Lord of my heart; naught be all else to me save that thou art.
Thou my best thought, by day or by night, waking or sleeping, thy presence my light.

Be thou my wisdom, and thou my true word; I ever with thee and thou with me, Lord;
Thou my great Father and I thy true son, thou in me dwelling and I with thee one.

Be thou my battle shield, sword for the fight, be thou my dignity, thou my delight,
Thou my soul's shelter, thou my high tower, raise thou me heavenward, 0 power of my power.

High King of heaven, my victory won, may I reach heaven's joys, 0 bright heaven's Sun! Heart of my own heart, whatever befall, still be my vision, 0 Ruler of all!
(traditional ancient Irish, trans. by Mary Byrne, 1905)

*NWorld Premiere ACDA Southern Division Conference 2014

Nearer My God to Thee

Terry Pendleton and Alex Trull, soloists

Nearer my God, to thee, nearer to thee.
E'en though it be a cross, that raiseth me.
There let the way appear, steps unto heav'n.
All that thou sendest me, in mercy giv'n.
Still all my song shall be nearer my God to thee.

(Sarah F. Adams, 1841, and ancient Latin text)

JOSEPH HAYDN (1732-1809)

Kyrie
from Missa in Angustiis

Amy Hebel, soprano
Karen Martin and Camille Hathaway, soprano
Avery Rabitt and Julie Mitchell, mezzo-soprano
Alex Trull and Forrest Starr, tenor
Sean Elison and Tim Marshall, bass

Kyrie eleison, Lord have mercy,
Christe eleison, Christ have mercy,
Kyrie eleison, Lord have mercy.
JULIE MITCHELL (b. 1992), *Concerto Competition Winner*

poet Edgar Allan Poe

**A Dream Within a Dream**

Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow:
You are not wrong, who deem
that my days have been a dream;
Yet if hope has flown away.
In a night, or in a day,
In a vision, or in none,
Is it therefore the less gone?
All that we see or seem
Is but a dream within a dream.

I stand amid the roar
Of a surf tormented shore,
And I hold within my hand
Grains of the golden sand
How few! yet how they creep
Through my fingers to the deep,
While I weep- while I weep!
O God! can I not save
One from the pitiless wave?
Is all that we see or seem
But a dream within a dream?

CLEMENT JANEQUIN (1485-1558)

**Le chant des oyseaux**

Reveillez vous, cueurs endormis
Le dieu d’amour vous sonne.
A ce premier jour de may,
Oyseaux feront merveillez,
Pour vous mettre hors d’esmay
Destoupez vos oreilles.
Et farirariron
Vous serez tous en ioye mis,
Car la saison est bonne.

Vous orrez, à mon advis,
Une dulce musique
Que fera le roy mauvis
D’une voix autentique.
Ty, ty, pyty.
Le petit sansonnet de Paris,
Le petit mignon: (q’est là bas?
Passe villain. Sainte tête Dieu,
Il est temps d’aller boire)

Awake, sleepy hearts,
The god of love calls you.
On this first day of May,
The birds will make you marvel.
To lift yourself from dismay,
Unclog your ears.
And fa la la la la
You will be moved to joy,
For the season is good.

You will hear, I advise you,
A sweet music
That the royal blackbird will sing
In a pure voice.
Ti, ti, pi-ti
The little starling of Paris,
The little thing (who’s there?)
Pass, knave. By the holy head of God
It is time to go drinking)
It was night, and I had gone on deck several times.
Iceberg was silent; I too was silent.
It was true dark and cold.
At nine o’clock I was below in my cabin,
when the captain hailed me with the words:
“Come above, Hall, come above at once, Hall!
The world is on fire!”
I knew his meaning, and quick as thought, I rushed to the companion stairs.
In a moment I reached the deck, and as the cabin door swung open,
a dazzling light, overpow’ring light burst upon my startled senses!
Oh, the whole sky was one glowing mass of colored flames, so mighty, so brave!
Like a pathway of light the northern lights seemed to draw us into the sky.
Yes, it was harp-music, wild storming in the darkness;
the strings trembled and sparkled in the glow of the flames like a shower of fiery darts.
A fiery crown of auroral light cast a warm glow across the arctic ice.
Like a pathway of light the northern lights seemed to draw us into the sky.
Again at times it was like softly playing, gently rocking, silvery waves,
on which dreams travel into unknown worlds.
KENNESAW STATE UNIVERSITY MEN’S ENSEMBLE
AND CHAMBER SINGERS

MACK WILBERG (b. 1955)

Come, Thou Fount of Every Blessing

Come, Thou Fount of every blessing,
Tune my heart to sing Thy grace;
Streams of mercy, never ceasing,
Call for songs of loudest praise.
Teach me some melodious sonnet,
Sung by flaming tongues above.
Praise the mount! I'm fixed upon it,
Mount of Thy redeeming love.

Here I raise my Ebenezer;
Hither by Thy help I'm come;
And I hope, by Thy good pleasure,
Safely to arrive at home.
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here's my heart, O take and seal it;
Seal it for Thy courts above.

Jesus sought me when a stranger,
Wandering from the fold of God;
He, to rescue me from danger,
Interposed His precious blood.
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here's my heart, O take and seal it;
Seal it for Thy courts above.

O to grace how great a debtor
Daily I'm constrained to be!
Let Thy goodness, like a fetter,
Bind my wandering heart to Thee:
Prone to wander, Lord, I feel it,
Prone to leave the God I love;
Here's my heart, O take and seal it;
Seal it for Thy courts above.

(Robert Robinson, 1758)
Chorale Personnel

**SOPRANO**
Beth-Anne Ake  
Hannah Alexander  
Paige Camilli  
Lauren Camp  
Queenester Covington  
Lindsey Fortner  
Jordan Foster  
Brittany Griffith  
Ciara Hart  
Amanda Howell  
Haley Meyers  
Elena Prestwood  
Amanda Ringwalt  
Sarah Steele  
Rachel Stein  
Tyler Storey  
Jessica Suarez  
Mae Thornton  
Ashley Tracy  
Niccole Winney

**ALTO**
Kate Chastain  
Kelley Delchamps  
Ashley Doyal  
Meredith Hall  
Denise Hernandez  
Lauren Jacques  
Kathleen Kellner

Erika Kirtland  
Danielle Moller  
Ai Nguyen  
Amy O'Connell  
Lexi Prine  
Samantha Richmond  
Ashley Rosenmeyer  
Melissa Santamaria  
Taylor Smith  
Colette Snell  
Brynn Toland  
Christina Vehar  
Lucy Zapata

**TENOR**
Christian Artieda  
Christopher Campbell  
Romei Hinds  
Brian Lee  
Perry Morris

**BASS**
Andy Dang  
Donevon Howard  
Joshua Little  
Samuel Littrell  
Lucas Oliver  
Kayne Thibodeaux

Women's Choir Personnel

**SOPRANO 1**
Jenna Byess  
Laurie Davis  
Morgan Gose  
Ashley Hay  
Joyclyn Kinsey  
Annie Lovvorn  
Shannan O'Dowd  
Celina Paige  
Madeline Scott  
Wei Sun

**SOPRANO 2**
Brenda Almaras  
Adama Diallo  
Lindsey Fortner  
Megan Gibson  
Ciara Hart  
Ashley Hazel  
Hannah Koval  
Ashley Naffziger  
Maria Phillips  
Amanda Ringwalt
Men's Ensemble Personnel

**TENOR 1**
Joseph McBrayer
Kevin Loggins
Terry Pendleton
Travis St. Dic
Forrest Starr
Alexander Trull
Brian Van Buskirk

**TENOR 2**
Jesse Alexander
Terrell Flemings

**ALTO 1**
Vanessa Benitez
Cassandra Ganther
Brittany Griffith
Camille Hathaway
Denise Hernandez
Natasha Lee
Jessica Morris
Ashlyn Pierce
Marissa Scott
Jessica Smith
Christina Vehar

**ALTO 2**
Naarah Callender
Katherine Chastain
Ashley Doyal
Barbara Griffin
Danielle Smith
Sarah Stevens

**BARITONE**
Michael Bart
Micah Davis
Kristopher Davis
Dylan Gray
Cody Hixon
Daniel Hidalgo
Timothy Marshall
Matthew Siano
Andy Tuttle
Jose Valdez

**BASS**
Nathan Brosy
Benjamin Cubitt
Sean Eliason
Luke Hedrick
Nicholas Kaye
Abisai Pena
Jason Raphael
Trevor Sands
Julian Selano
Ryan Stoyer
Jacob Wachtel
Hunter Young
Leah Sexton
Sana Zindani

**ALTO 1**
Vanessa Benitez
Cassandra Ganther
Brittany Griffith
Camille Hathaway
Denise Hernandez
Natasha Lee
Jessica Morris
Ashlyn Pierce
Marissa Scott
Jessica Smith
Christina Vehar
Chamber Singers Personnel

SOPRANO
Vanessa Burnham
Victoria Caracci
Emily Crisp
Megan Gibson
Amy Hebel
Ashley Naffziger
Shannan O’Dowd
Siobhan Rodriguez
Brianna Westland

ALTO
Naarah Callender
Camille Hathaway
Karen Martin
Julie Mitchell
Avery Rabbitt
Susan Reyes
Delaney Rogers
Kim Royer
Madeline Scott
Lana Urbina
Paris Werner

TENOR
Kris Davis
Eric Donaldson
Jake Glover
Thomas Hartwell
Kevin Loggins
Joseph McBrayer
Terry Pendleton
Forrest Starr
Travis St. DiC
Alex Trull
Brian Van Buskirk

BASS
Michael Bart
Sean Eliason
Dylan Gray
Daniel Hidalgo
Erinn Johnson
Timothy Marshall
Julian Nole
Jason Raphael
Andy Tuttle

Program Notes

Laudate Dominum
GIUSEPPE OTTAVIO PITONI

Pitoni was an organist and composer from Perugia, Italy. He became one of the leading musicians in Rome during the late Baroque era. His contributions to liturgical music in Rome were profound as composer, organist, maestro di capella, writer on music theory and history, and as Esaminatori dei Maestri for the Academy of St. Cecilia. He was extremely prolific, with 325 masses, 800 Psalm settings and 235 motets. He prepared a complete year of music for St. Peter’s Cathedral, with settings for the masses and offices of every Sunday and Holy day.

Two Eastern Pictures
GUSTAV HOLST

Gustav Holst was an English composer, arranger, and teacher. He wrote across a wide range of genres with a distinct compositional style that reflected influences from English folksong revival to Indian raga. His interest in Indian mythology be-
came musically evident in the opera *Sita* composed between 1901-1906. In 1911, the publication of *Rig Veda Hymns* and *Two Eastern Pictures* brought much attention to Holst. These works have been described as pictorial rather than religious with a sacred quality that clearly touched the composer’s imagination.

**Reconciliation**

STEPHEN CHATMAN

Stephen Chatman’s *Reconciliation* uses text from Walt Whitman’s *Drum Taps*, which focuses on the unity of all people, even those fighting against each other. The text poignantly notes that war creates personal losses for everyone. The flugelhorn is featured as a solo voice heard in the distance creating a soft and haunting melody.

**Be Thou My Vision**

MICHAEL ENGELHARDT

Apologies to those who prefer to hear sweet, sentimental, or introspective arrangements of this time-honored hymn. This arrangement begins with a burst of joy and an off-kilter dance in 7/8 meter. We plumb to the depths in the middle verse, which is something, like a warrior’s prayer on the eve of battle. Then it rises up with epic confidence to a powerful conclusion.

The overall contour of the arrangement is a metaphor for how we approach endeavors in life. We charge into a new endeavor brimming with bright optimism. But inevitably, at some point, we are confronted with our own limitations, weaknesses, failings, and mortality. It is then that we look deep inside and to the highest of heights for our help. Only after plumbing the depths of our souls, and perhaps experiencing what the psalmist calls "the valley of the shadow of death" can we arise with new strength, real strength. And also with a renewed aim that is higher and somehow deeper than before.

- Michael Engelhardt

**Kyrie**

from *Missa in Angustiis*

JOSEPH HAYDN

Joseph Haydn helped to create Viennese Classicism and introduced elements of the coming Romantic period. This is best seen in his masses after the Josephinian reforms were lifted. Missa in Angustiis, “Mass in time of affliction” is also known as the Nelsonmesse or Lord Nelson Mass (1798). Written in dark D minor (it is Haydn’s only extant Mass in a minor key), the work displays an intensity reminiscent of Haydn’s *Sturm und Drang* works partnered with the technical brilliance of
the London symphonies. Haydn wrote 12 masses in two major periods of his life. The Nelsonmesse is from the second period of writing after living in London and writing his famous “London Symphonies”. There is a direct linage to the massive scale of the Masses in the latter period, which are reminiscent of a full symphonic form of Sonata Allegro with an exposition, development, recapitulation, and coda. The opening forgoes the Adagio introduction so common in the symphonies and several other Masses and launches directly into the Allegro tempo with a feroceness well meriting the choral invocation, “Kyrie eleison” (“Lord have mercy”). Indeed this opening movement is filled with a sense of desperation: the growing intensity of the descending chromatics “sighs” in the second Kyrie culminates with the return of the original theme, made more heart wrenching by the soprano soloist’s florid cries.

A Dream Within a Dream

JULIE MITCHELL
poet Edgar Allan Poe

Edgar Allan Poe’s “A Dream Within a Dream” was published in 1849 in a periodical titled Flag of Our Union. The poem displays the slipping of time and memories and how one cannot simply hold on to each thing in life, and the narrator questions what is real versus dream. While composing the piece, Julie Mitchell frequently used text-painting, making sure that the music conveyed the swelling and crashing of waves and the subtle quietness of memories disappearing. There also is a great sense of capturing the darkness that is often felt when reading any of Poe’s works.

- Julie Mitchell

Le chant des oiseaux

CLÉMENT JANEQUIN

Clément Janequin was a French composer of the Renaissance period; know almost exclusively for his secular works. Janequin is the most famous for the program chanson, a composition in which descriptive devices are used in abundance. Les Chant des oyseaux imitates the sounds produced by different birds which are characterized by street sounds, bird calls and trills, repeated short notes, repetitive patterns, with fast articulate rhythms. Attributes of Janequin’s style illustrated by this work include the use of many rapid repeated notes to effect an excited declamatory style, often occurring in conjunction with static harmony, phrases that are imitative with clear sections.
Cik Naksnī (nas) pret ziemeli redzēju Kāvus karojam =
How to sleep (ing) against northern seen
kāvi = fighting karo kāvi pie debesu vedīs karus mūs zemē =
fighting kāvi at heavenly (sky) lead (to) wars us down

Kāvi are a mythological manifestation of the Arctic Lights, sometimes also called the Northern Lights. In olden times, people believed they were the restless spirits of fallen warriors, still engaged in great battles in the sky. Located far enough from the North, people of Latvia saw the Northern Lights quite rarely: in the northern sky, low on horizon and mostly in faint green color. If they witnessed the lights in red color, the activity of the Northern Lights had to be extremely strong that night; in those nights the picture was more impressive because the Northern Lights were visible higher in the sky. Therefore ancient people of Latvia tied the picture to fighting, a battle in the sky and hoped that the war will not reach their land. Having read the journals written by both Charles Francis Hall and Fridtjof Nansen, 19th century Arctic explorers, I was taken by the beauty with which they described the Northern Lights they had witnessed almost every night. And when in December of 2012 being beyond the Polar Circle in Northern Norway I myself experienced significant displays of Aurora Borealis, a music started to arise in me echoing Hall’s and Nansen’s testimonies and the ancient Latvian folk song: Whenever at night, far in the north I saw the kāvi soldiers (Northern Lights) having their battle, I was afraid, perhaps they might bring a war to my land, too. From the journals of Arctic explorers Charles Francis Hall (1821-1871) and Fridtjof Nansen (1861-1930).

- Eriks Esenvalds

Biographies

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, Choral Conducting, and Vocal Pedagogy for Ensemble Singing. Mann also supervises student teachers and serves as Conductor of the KSU Women’s Choir and KSU 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-Ser vice 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, adjudicator, and researcher.

Leslie Blackwell, conductor

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 along with supervision of student teachers. 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 was 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, conducted the 2013 Georgia
All-State Men’s Chorus, and established the KSU Male Chorus Day at Kennesaw State University, bringing upwards of 200 high school male students to campus. In 2007, the KSU Men’s Ensemble was featured at the Georgia Music Educators Association In-Service 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 In-Service Conference in Savannah, Georgia and was a featured choir at the American Choral Directors Association State Conference at Spivey Hall in summer, 2013. Most recently, the Kennesaw State University Men’s Ensemble was selected to perform at the 2013 American Choral Directors National Conference in Dallas, Texas.

Influential musicians with whom Dr. Blackwell has worked are Robert Shaw, Ann Howard-Jones, Yoel Levi, Norma Raybon, John Haberlen, Rodney Eichenberger, David Maslanka, Ola Gjeilo, Ethan Sperry, 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 on the Board of Directors for Georgia ACDA. Currently, Dr. Blackwell is the Artistic Director and Founding Director of the Kennesaw State University Community & Alumni Choir.
Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

Connect with the School of Music

For more information about the School of Music, connect with us online at the websites below. Tweet at us during tonight’s concert from Morgan Hall’s Tweet Seats to connect with fellow concertgoers during the performance.

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ksutv.kennesaw.edu/musicKSU  musicKSU.com

Please consider a gift to the Kennesaw State University School of Music.
http://community.kennesaw.edu/GiveToMusic

Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Thursday, April 24
Choral Ensembles

Monday, April 28
Percussion Ensemble

We welcome all guests with special needs and offer the following services: easy access, companion seating locations, accessible restrooms, and assisted listening devices. Please contact a patron services representative at 770-423-6650 to request services.