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.

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

Ühte laulu tahaks laulda, ühte ainukest:
Mis kui vägev merelaine kerkiks südamest.
Mis kui vägev merelaine veereks ülemaa,
Kohaks läbi rahva hingest, keelata ei saa,
Kohaks läbi rahva hingest, töoseks meestemeel.
Välguksid ju vaimumõõgad suurte tööde teel.
Välguksid ju vaimumõõgad kodutaeva all,
Kumaksid öös kuldsemini tähed üleval.
Ühte laulu tahaks laulda, ühteainukest:
Mis kuivägev merelaine kerkiks südamest.

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.
The swords of spirit would flash on the way of great deeds.
The swords of spirit would flash und home skies,
The stars above would shine brighter at night.
I’d like to sing a song, just this only one:
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, Lord, have mercy,
Christe eleison, Christ, have mercy,
Kyrie eleison. 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,

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.

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.

**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
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.

Abandon surrounding abandon, 
tenderness touching tenderness…
Your oneness endlessly 
caresses itself, so they say;
self-caressing 
through its own clear reflection.
Thus you invent the theme 
of Narcissus fulfilled.

Meestelaulud (Men’s Songs) I 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 
as seafarers or warriors. From distant lands they brought back different newer 
tunes 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: mh-mh-mh. 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 
metsapullid,
Aru Jaani hallid sõnnid,
läheme muudkui metsa mőirates 
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.
Las tulevad aga tuhat Tuudi meest
ja sada Sauga valla meest,
küll meie neid siis puistame
ja margapuuga mõõdame!

Kütame küla külmad suanad,
teeme terveks haiged neiud,
laseme kuppu Kaiele,
mahakukkund Maiele.

Ei meie hooli uppumist
ga karda kaevu kukkumist,
jookseme otseti ojasse,
kaksiti karupesasse.

VII. Teomehe-laul (Serf’s Song)

Muudel on sängid ja muudel mängid,
mul ei sängi, mul ei mängi,
mure minul on ja teomehe hool,
ei neist pääse kuskile poole,

Kui mina vaeneke väsind olen,
kus ma selle koorma panen?
Mure panen musta parre pääl,
hoole heida õrre pääle,

Hommikul, tilluke, jälle teole,
väeti, härra välja pääle,-
mure tuleb parrelt põue taas,
hool see jookseb õue kaasa.

Oi jumal, oi jumal, jumaluke,
viska alla vinnaköied,
et ma üles taeva teomeheks saaks
Maarja loole, Looja maale.

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

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

### 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
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
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.
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
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Kennesaw State University Community & Alumni Choir
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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
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

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