

MEN'S ENSEMBLE

Leslie J. Blackwell, conductor

March 9-12, 2016

American Choral Directors Association
Southern Division Conference
Chattanooga, Tennessee

COLLEGE OF THE ARTS • SCHOOL OF MUSIC

Kennesaw State University Men's Ensemble

Leslie J. Blackwell, conductor

Sherri N. Barrett, accompanist

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Kaksikpühendus (Diptychon)

from Diptych (Double Dedication)

Ühte laulu tabaks laulda (I'd Like To Sing A Song)

Veljo Tormis (b. 1930)

Eres Estonia Edition EEET 104

Mass of a Troubled Time

I. *Kyrie*

II. *Gloria*

Brian A. Schmidt (b. 1980)

Colla Voce 41-9660

Dirait-on

from Les Chansons des Roses

Morten Lauridsen (b. 1943)

Peer Music Classical - 00228835

Meestelaulud (Men's Songs)

I. *Meeste laul (Men's Song)*

VII. *Teomehe-laul (Serf's Song)*

VIII. *Tantsulaul (Dancing Song)*

Veljo Tormis (b. 1930)

SP Muusikaprojekt 2301

Yonder Come Day

Georgia Sea Islands Song

Paul John Rudoj (b. 1985)

NCCO Choral Series

ncco-usa.org

Dylan Grey, Cody O'Shea, Jason Raphael, and Matthew Welsh

Brooks Payne, tambourine



Kaksikpühendus (Diptychon)

from Diptych (Double Dedication)

*Ühte laulu tahaks laulda
(I'd Like To Sing A Song)*

Veljo Tormis
Lyrics: 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, tõuseks meestemeel.

Välguksid ju vaimumõõgad suurte tööde teel.
Välguksid ju vaimumõõgad kodutaeva all,
Kumaksid öös kuldsemini tähed üleval.
Ühte laulu tahaks laulda, ühteainukest:
Mis kui vägev 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

I. Kyrie

II. Gloria

Brian A. Schmidt

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
from Les Chansons des Roses

Morten Lauridsen

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.

Rainer Maria Rilke, from *Les Roses*

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.

English translation by Barbara and Erica Muhl

Meestelaulud (Men's Songs)

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

Veljo Tormis

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 möirates
ja tammikusse tallates.

Las tulevad aga tuhat Tuudi meest
ja sada Sauga valla meest,
küll meie neid siis puistame
ja margapuuga möödame!
Kütame küla külmad suanad,
teeme terveks haiged neiud,
laseme kuppu Kaiele,
mahakukkund Maiele.

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.

I. *Meeste laul (Men's Song) cont.*

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

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

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,

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.

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

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.

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

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

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

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.

Let our Mari come,
I shall get her on her feet.

Ait-tali-rali-raa, ali-ramp-tamp-taa.
Utireetu, utireetu, trallallaa.

Ait-tali-rali-raa, ali-ramp-tamp-taa.
Utireetu, utireetu, trallallaa.

Mul sukakannas suured augud
just nagu vana mära laugud.

My sock heels have holes
like an old mare's blaze.

Kõrv minul ajab jorupilli,
Alt-Tare Jüri torupilli.

My ears are singing
as if Jüri from next door was playing the pipes.

Yonder Come Day
Georgia Sea Islands Song

Paul John Rudoï

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 Rudoï

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.

Thank You Donors...

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Director of Choral Activities / Professor of Music and Music Education



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 Haberen, 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 Rivotuso 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.



We are so very excited to be included as one of the performing ensembles at this year's Southern Division ACDA Conference right up the road from our campus here in Kennesaw, Georgia! There is tremendous excitement in the University and School of Music about our choral program! That the Men's Ensemble has been selected to perform has created a stir and a sense of accomplishment for all involved! Under the astute leadership of Dr. Leslie Blackwell, Director of Choral Activities, our choral program continues to grow and expand as we continue to train musical leaders of tomorrow.

The School of Music at Kennesaw State University is a busy, thriving, fast-paced, and growing place where our emphasis is on creating musicians for the 21st century. Making music and creating the next generation of diversely trained, well-skilled, and entrepreneurial music makers is our aim. I hope that on your way to Atlanta you will stop by and hear one of our more than 170 performances this year in the beautiful and acoustically tuned Dr. Bobby Bailey and Family Performance Center! We're located one block west of Interstate 75, Chastain Road exit. Come by, experience the energy, and hear the music!! Join us!

Sincerely,

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

MEN'S ENSEMBLE



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 comprised 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.

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