

Thursday, April 21, 2016 at 8 p.m.
Dr. Bobbie Bailey & Family Performance Center
Morgan Hall
One Hundred and Seventeenth Concert of the
2015-16 Concert Season



KSU School of Music
presents

Men's Ensemble
and
Chamber Singers

**"Spring Choral
Concert"**

Dr. Leslie J. Blackwell,
Conductor

Brenda Brent,
Guest Accompanist

Sherri N. Barrett,
Accompanist

program

KENNESAW STATE UNIVERSITY
CHAMBER SINGERS

Dr. Leslie J. Blackwell, conductor
Sherri N. Barrett, accompanist

GIACOMO CARISSIMI (1605-1674)
Plorate filii Israel
from *Jephthah*

ANTON BRUCKNER (1842-1896)
Locus iste a Deo factus est

Leah Hedrick, conductor

arr. Mack Wilberg (b. 1955)
El Vito

Timothy Marshall, conductor

RENÉ CLAUSEN (b. 1953)
Ubi caritas

GYÖRGY ORBÁN (b. 1947)
Daemon irrepit Callidus

KENNESAW STATE UNIVERSITY MEN'S ENSEMBLE

Dr. Leslie J. Blackwell, conductor

Sherri N. Barrett, accompanist

arr. Peter Knight (1917-1985)

You are the New Day

arr. Michael Engelhardt (b. 1974)

Victimae paschali laudes

from *Codex Las Huelgas* (c.1300-1325)

Shannan O'Dowd, percussion

KSU MEN'S ENSEMBLE AND CHAMBER SINGERS

KSU PERCUSSION ENSEMBLE

Leslie J. Blackwell, conductor

A. R. RAHMAN (b. 1967)

arr. Ethan Sperry

Jai Ho

from *Slumdog Millionaire*

Percussion

Joe Donohue

Lane Hunter

Caty Mae Loomis

Eric Ramos

Selena Sanchez

program notes

Plorate filii Israel | Giacomo Carissimi

Giacomo Carissimi, one of the first composers of the oratorio, is probably best known for his oratorio *Jepthe*. Composed for six voices and continuo, *Jepthe* depicts the biblical story of Jephthah, a man selected by the elders of Gilead to defeat the Ammonites. Jephthah swears an oath to God that he would sacrifice the first person to emerge from his house were he to overthrow his opponent. Upon his return from defeating Ammon, Jephthah's daughter runs to greet her father, ensuring her death. In *Plorate filii Israel*, his daughter pleads Jephthah for two months to "go down on the mountain and mourn her virginity."

Locus iste | Anton Bruckner

Anton Bruckner was an Austrian composer of the nineteenth century and was largely known for his sacred music. Deeply religious, a debate would begin as to whether Bruckner subscribed to the Roman Catholic Cecilian Movement. This society held that liturgical music must follow 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 unbecoming. His motets harken to that Palestrinian polyphony and chanted character; however, his larger sacred works far exceed the parameters of the Cecilians. The piece performed this evening presents a rich combination of traditional polyphony and Romantic harmonies.

El Vito | arr. Mack Wilberg

El Vito is a traditional 16th century folk song from the Andalusia region of Spain but is recognized as having heavy Gypsy, Moorish and Jewish influences common of many folk songs of Andalusia. This piece finds much of its recognition through its association of a lively folk dance of the same name. Mack Wilberg captures the liveliness and passion of the dance in this arrangement.

Ubi caritas | René Clausen

René Clausen, composer and conductor of the Concordia Choir, is an American musician of the Neo-Romantic style. Clausen, the recipient of three Grammy Awards, provides a unique combination of traditional choral

progressions with rich tonal clusters. Clausen once described his work, stating, “The compositional style of the work can be rather easily classified as neo-Romantic, with straightforward rhythms, harmonic language that does not significantly move beyond traditional tension/resolution, and vocal and instrumental writing that is idiomatic, yet takes full advantage of instrumental and vocal capabilities.”

Daemon Irrepit Callidus | György Orbán

György Orbán, born in Transylvania, Romania, is most notably recognized rather as a Hungarian composer, having written most of his compositions in Hungary. Furthermore, Orbán’s pieces are permeated with a style characteristic of traditional Hungarian folk music. Orbán’s satirical and often grotesque style artfully portrays the devil, the repeated minor second movement in all voices creating an ominous atmosphere.

Victimae Paschali Laudes | arr. Michael Engelhardt

Michael Engelhardt describes *Victimae Paschali Laudes* as Daft Punk and Pentatonix collaborating on a remix of an ancient Gregorian chant. There is clearly contrapuntal skill harnessed within a pop sensibility in a clear conceptualization of form. There is an unwavering manner in which the ancient text is delivered and set in the Daft Punk style where sometimes the emotional content is subdued for the sake of the beat.

Jai Ho | A. R. Rahman

A. R. Rahman is an Indian composer, singer-songwriter, music producer, musician and philanthropist. Rahman's works are noted for integrating Eastern classical music with electronic music, world music and traditional orchestral arrangements. His awards include two Academy Awards, two Grammy Awards, a BAFTA Award, a Golden Globe, four National Film Awards, fifteen Filmfare Awards and thirteen Filmfare Awards South. Rahman's body of work for film and stage has given him the nickname of "the Mozart of Madras", and Tamil commentators and fans call him *Isai Puyal* (the Musical Storm).

Jai Ho was written for the 2008 Oscar winning film *Slumdog Millionaire*, which won 8 Academy Awards including Best Original Score and Best Original Song for *Jai Ho*. While this is a British movie, director Tony Boyle wanted to acknowledge Indian tradition. He asked A. R. Rahman to write a song in the style of his music for the Indian cinema to be choreographed and performed

during the ending credits. The resulting piece is a victory dance capturing the essence of the movie's story. Ethan Sperry's exciting arrangement of the 2008 Oscar-winning song from *Slumdog Millionaire* has attracted a lot of attention on the festival circuit, and for good reason! The song's global rhythms and combined Hindi and English text give it multicultural appeal above and beyond its familiarity from the movie score. The *Slumdog Millionaire* soundtrack composed by A. R. Rahman, planned the score for over two months and completed it in only two weeks. Rahman's music not only draws on Indian classical music but also infuses R&B and hip-hop from America, and house music coming from Europe.

text and translations

Plorate filii Israel

*Plorate filii Israel,
plorate omnes virgines,
et filiam Jephthe unigenitam in
carmine doloris lamentamini.*

Weep, you children of Israel,
weep, all you virgins,
and for Jephthah's only daughter,
lament with songs of anguish.

Locus iste a Deo factus est

*Locus iste a Deo factus est,
Inaestimabile sacramentum,
irreprehensibilis est.*

This place was made by God;
a priceless holy place,
it is without fault.

El Vito

*¡Con el vito vito vito!
¡Con el vito vito va!*

With the vito [dance], vito, vito,
With the vito, vito, it goes!

*No me mires tu chiquilla
Que ne voy a esmorona
No me mires tu chiquilla
Que me voy a desmaya.*

Do not look at me, little sweetheart,
Or I will fall in love.
Do not look at me, little sweetheart,
Or I will faint.

*Anda vete que no quiero
Pasar pri ti mas fatigas;
Si te digp que te vayas
!Que mas quieres que te diga!*

Leave me, for I do not want
to pass through more pain.
If I tell you to go
What more do you want me to say!

Ubi caritas

*Ubi caritas et amor,
Deus ibi est.
Simul ergo cum in unum
congregamur:
Ne nos mente dividamur, caveamus.*

*Cessent iurgia maligna,
cessent lites.
Et in medio nostri sit Christus Deus.*

Where there is charity and love,
God is there.
Likewise, therefore, when we come
together
let us be united as one; let us be
careful,
lest we be divided in intention.
Let us cease all quarrels and strife.
And let Christ dwell in the midst of
us.

Daemon irrepit Callidus

*Daemon irrepit callidus,
allicit cor honoribus.
Daemon ponit fraudes,
inter laudes, cantus, saltus.
Quid-quid amabile Daemon dat,
cor Jesu minus aestimat.*

The Demon sneaks expertly,
tempting the honorable heart.
He offers trickery
amid praise, dance, and song.
However amiably the Demon acts,
it is still worth less than the heart of
Jesus.

*Caro venatur sensibus;
sen sus adhaeret dapibus;
Ine scatur, impingatur dilatatur.
Quid-quid amabile caro dat,
cor Jesu minus aestimat.*

The flesh is tempted by sensuality;
gluttony clings to our senses;
It overgrows, encroaches, stretches.
However appealing the flesh is,
it is still worth less than the heart of
Jesus.

*Adde mundorum milia,
mille millena gaudia;

quid-quid amabile Totum dat,

cor Jesu minus aestimat.*

Though the universe may confer,
thousands upon thousands of
praises;
however appealing the whole
universe is,
it is still worth less than the heart of
Jesus.

*Cordis aestum non explebunt,
non arcebut, Daemon!*

They neither fulfill nor put out
the desire of the heart, Demon!

Victimae Paschali Laudes

*Victimae paschali laudes
immolent Christiani.*

Agnus redemit oves:

*Christus innocens Patre
conciliavit peccatores.*

*Mors et vita duello
confluxere mirando:
dux vitae mortuus,
regnat vivus.*

*Dic nobis Maria,
quid vidisti in via?*

*Resurgentis,
tu nobis, victor
Rex, miserere.*

Let Christians offer sacrificial
praises to the Passover victim.

The lamb has redeemed the sheep:

The Innocent Christ has reconciled
the sinners to the Father.

Death and life contended
in a spectacular battle:
the Prince of life, who died,
reigns alive.

Tell us, Mary, what did
you see on your way?

Rising,
O thou, Victor, King,
Have mercy on us.

Jai Ho

Aaja aaja jind shamiyaane ke tale

*Aaja zari wale neele aasmaane ke
tale*

*Ratti ratti sachchi maine jaan gawayi
hai*

Nach nach koylon pe raat bitaayi hai

*Aukhiyon ki neend maine phoonko
se udaa di*

*Gin gin' taarey maine ungli jalayi
hai*

Baila! Baila!

Ahora conmeigo, tu baila para hoy

Por nuestro dia de movidas,

Los problemas los que sean

Salud! Baila! Baila!

Come, come my Life, under the
canopy.

Come under the blue brocade sky!

lota by lota, I have lost my life. I faith

I've passed the night dancing on
coals;

I blew away the sleep that was in my
eyes;

I counted the stars 'til my finger
burned.

Dance! Dance!

Now with me, you dance for today,
for our day of movements.

No matter what problems may be:

Cheers! Dance! Dance!

*Chakh le, haan chakh le, yeh raat
shehed hai*

*Chakh le, haan chakh le, dil hai, dil
aakhri hadd hai,
kaala kaala kaajal tera Koi kaala
jaadu hai na?*

Taste it, taste it. The night is honey!

Taste it, and keep it; it's a heart at its
final limit.

You're a dark black, coal-black
magic, aren't you?

personnel

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

Ziara Greene
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
Forrest Starr
Bradley Weaver

BASS

Ryan Cox
Matthew Dollar
Sean Eliason
Kevin Loggins
Timothy Marshall
Cody O'Shea
Matthew Welsh
Reed Williams

ALTO

Emily Bateman
Harper Ford

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

Connor Finton
Terrell Flemings
Cody Hixon
Erinn Johnson
Dennis Korwek
Chase Law
Brooks Payne
Jose Rodriguez
Joss Stark

Dylan Gray
Lane Hunter
Kevin Loggins
Michael Magruder
Timothy Marshall
Cody O'Shea
Michael Risacher
Reed Williams

TENOR 2

Camden Anich
Matthew Boatright

BARITONE

Ryan Cox
Benjamin Cubitt
Kristopher Davis

BASS

Matthew Dollar
Sean Eliason
Trevor Henn
Kenan Mitchell

BASS (cont.)

Thomas Settle
Jonathan Swann

Michael Thomas

Jacob Wachtel

Mathew Welsh

Kenneth Williams

Kevin Williams

about the ensembles

The **Kennesaw State University Men's Ensemble**, formed in 2000, is a non-auditioned choir open to all students, including both music majors and non-majors from across the campus. Ranging from freshmen to seniors, the choir represents a variety of musical backgrounds and academic disciplines. 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. Recently, the Kennesaw State University Men's Ensemble was selected to perform at the 2013 American Choral Directors National Conference in Dallas, Texas, and the 2014 American Choral Directors Southern Division Conference in Jacksonville, Florida. This year the KSU Men's Ensemble performed at the 2016 American Choral Directors Southern Division Conference in Chattanooga, Tennessee.

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*.

biographies

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.

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 Haberman, 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.

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Georgia Youth Symphony Orchestra and Chorus
KSU Faculty Chamber Players
KSU Faculty String Trio
KSU Community and Alumni Choir

about the school of music



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.


A handwritten signature in black ink that reads "Stephen W. Plate". The signature is fluid and cursive.


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

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