Fall Concert

"Singing from the Heart"

Kennesaw State University Men’s Ensemble
Kennesaw State University Chamber Singers

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

KENNESAW STATE UNIVERSITY MEN’S ENSEMBLE

VELJO TORMIS (b.1930)
Double Dedication – Diptych
Ühte laulu tahaks laulda (I'd Like to Sing a Song)

arr. SUSAN BRUMFIELD
No Time

arr. STEPHEN CARACCILO (b.1962)
How Can I Keep From Singing?

PAUL-JOHN RUDOI (b.1985)
Yonder Come Day
   Cody O'Shea, Jason Raphael and Mathew Welsh, soloists
   Brooks Payne, tambourine
ETHAN SPERRY (b. 1971)
Hallelujah

Combined Choirs

Brief Intermission

KENNESAW STATE UNIVERSITY CHAMBER SINGERS

ERIC WHITACRE (b. 1970)
With A Lily In Your Hand

HEINRICH SCHÜTZ (1585-1672)
Ich bin die Auferstehung und das Leben

ĒRIKS EŠENVALDS (b. 1977)
Only in Sleep

Emily Hering and Shannan O'Dowd, sopranos

DONALD PATRIQUIN (b. 1938)
J'entends le Moulin

ERIC WHITACRE (b. 1970)
When David Heard

MOSES HOGAN (1957-2003)
I'm Gonna Sing ‘Til the Spirit Moves in My Heart
translations

**Double Dedication – Diptych**

I'd Like to Sing a Song | Veljo Tormis

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 under 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.

**No Time** | arr. Susan Brumfield

Rise, oh, fathers rise
Let's go meet 'em in the skies
We will hear the angels singing
In that morning
Oh, I really do believe
That, just before the end of time
We will hear the angels singing
In that morning
Rise, oh, mothers rise
Let's go meet 'em in the skies
We will hear the angels singing
In that morning
Oh, I really do believe
That, just before the end of time
We will hear the angels singing
In that morning
No time to tarry here
No time to wait for you
No time to tarry here
For I'm on my journey home
Brothers, oh, fare ye well
For I'm on my journey home
Sisters, oh, fare ye well
For I'm on my journey home

How Can I Keep From Singing?  I arr. Stephen Caracciolo

My life goes on in endless song
Above earth's lamentation,
I hear the clear, though far-off hymn
That hails a new creation.
Through all the tumult and the strife
I hear the music ringing,
It sounds an echo in my soul.
How can I keep from singing?

While though the tempest loudly roars,
I hear the truth, it liveth.
And though the darkness 'round me close
Songs in the night it giveth.
No storm can shake my inmost calm,
While to that rock I'm clinging,
Since love is lord of heaven and earth
How can I keep from singing?

Yonder Come Day  I Paul-John Rudoi

Oh day, Yonder come day.
Day done broke in-a 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 in-a my soul, Yonder come day.
**Hallelujah**  |  Ethan Sperry

Well I heard there was a sacred chord
That David played, and it pleased the Lord
But you don't really care for music, do ya?
It goes like this:
The fourth, the fifth
The minor fall, and the major lift.
The baffled king composing Hallelujah.

Hallelujah

Well your faith was strong but you needed proof,
You saw her bathing on the roof,
Her beauty in the moonlight overthrew ya.
She tied you to her kitchen chair,
She broke your throne, and she cut your hair,
And from your lips she drew the Hallelujah.

Hallelujah

You say I took the name in vain,
But I don't even know the name,
But if I did, well really, what's it to ya?
There's a blaze of light in every word,
It doesn't matter which you heard,
The holy or the broken Hallelujah.

Hallelujah

I did my best, it wasn't much,
I couldn't feel so I tried to touch,
I've told the truth, I didn't come to fool ya.
And even though it all went wrong,
I'll stand before the Lord of song
With nothing on my tongue but Hallelujah.

Hallelujah

Well maybe there's a God above,
But all I ever learned from love
Was how to shoot somebody who outdrew ya.
And it's not a cry that you hear at night,
It's not somebody who's seen the light,
It's a cold and it's a broken Hallelujah

Hallelujah
**With A Lily In Your Hand**  I  Eric Whitacre

With a lily in your hand
I leave you, o my night love!
Little widow of my single star
I find you.
Tamer of dark
butterflies!
I keep along my way.
After a thousand years have gone
you'll see me,
o my night love!
By the blue footpath,
tamer of dark
stars,
I'll make my way.
Until the universe
can fit inside
my heart.

Federico Garcia Lorca, 1898-1936
(Translated by Jerome Rothenberg)

**Ich bin die Auferstehung und das Leben**  I  Heinrich Schütz

Ich bin die Auferstehung und das Leben.
Wer an mich glaubet, der wird leben,
ob er gleich stürbe,
und wer da lebet und glaubet an mich,
der wird nimmermehr sterben.
I am the resurrection and the life.
Whoever believeth in me will live,
even though he dies,
And whosoever liveth and believeth in me,
shall never die.

**Only in Sleep**  I  Ėriks Ešenvalds

Only in sleep I see their faces,
Children I played with when I was a child,
Louise comes back with her brown hair braided,
Annie with ringlets warm and wild.

Only in sleep Time is forgotten —
What may have come to them, who can know?
Yet we played last night as long ago,
And the doll-house stood at the turn of the stair.
The years had not sharpened their smooth round faces,
I met their eyes and found them mild —
Do they, too, dream of me, I wonder,
And for them am I too a child?

**J’entends le Moulin**  I  Donald Patriquin

J’entends le moulin (tique tique taque)  I  hear the millwheel (tique tique taque)
Mon père a fait batir maison.  I  My father is having a house built.
La fait batir à trois pignons.  I  It's being built with three gables.
Sont trois charpentiers qui la font.  I  There are three carpenters building it.
Le plus jeune c'est mon mignon.  I  The youngest is my darling.
Que porte-tu dans ton jupon?  I  What do you have in your apron?
C'est un paté de trois pigeons.  I  It's a pie made of three pigeons.
Asseyons-nous et le mangeons.  I  Let's sit down and eat it.
En s'asseyant il fit un bond,
Qui fait trembler mer et poisson
Et les cailloux qui sont au fond.
Que porte-tu.

**When David Heard**  I  Eric Whitacre

When David heard that Absalom was slain,
he went up into his chamber over the gate and wept,
and thus he said;

My son, my son,
O Absalom my son,
would God I had died for thee!

When David heard that Absalom was slain,
he went up into his chamber over the gate and wept,
O Absalom my son

**I’m Gonna Sing ‘Til the Spirit Moves in My Heart**  I  Moses Hogan

I’m gonna sing 'til the spirit moves in my heart.
I'm gonna sing 'til Jesus comes.
Sing, oh my Jesus,
Oh my Jesus, 'til he comes.

It was grace that brought me.
It was grace that taught me.
It was grace that kept me.
And it’s grace that will lead me home.
I'm gonna pray 'til the spirit moves in my heart.
I'm gonna pray 'til Jesus comes.
Pray, oh my Jesus,
Oh my Jesus, 'til he comes.

Can't you feel the spirit movin'.
I'm gonna shout 'til the spirit moves in my heart.
I'm gonna shout 'til Jesus comes.
Shout, Oh my Jesus,
Oh my Jesus, 'til he comes.

I'm gonna sing 'til my Jesus, 'til He comes.

program notes

No Time

This arrangement combines two camp meeting songs: Rise, Oh Fathers and No Time. When sung separately, each goes through the entire progression of “fathers, mothers, brothers, sisters, sinners” before concluding. Both songs were collected by Loman Cansler who learned them from his grandfather, James Reuben Broyles, a Missouri preacher. I first heard the two songs performed as a medley at the San Antonio Folklife Festival in August 1991.

- Susan Brumfield

How Can I keep from Singing?

How Can I Keep From Singing? was commissioned by Cantus in 2014 for their album A Harvest Home and subsequent tours through northern Europe, the Baltic States, and the United States. It was my desire to sketch an arrangement of this iconic folk hymn that sounded traditionally American, immediately recognizable, and not overly arranged, while still having something fresh to say musically using the sonorous sounds of men’s voices.

- Steven Caracciolo

Yonder Come Day

Paul John Rudoi’s arrangement of 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
Hallelujah

Leonard Cohen's beloved song *Hallelujah* is not your typical pop song arrangement. It's a very complex arrangement that emphasizes that the Hallelujah melody can overlap and build on itself like a round or canon. I actually wrote the big build-up at the end of the arrangement first and then worked on the earlier verses. I have always thought Leonard Cohen's *Hallelujah* is one of the most beautiful songs out there. Sometimes it's hard to know why a song has so much resonance with so many people. Maybe that's why they are so hard to write - the beauty truly is intangible.

- Ethan Sperry

With A Lily In Your Hand

*With A Lily in Your Hand* is the second of Whitacre’s *Three Flower Songs*. The piece contrasts two elemental ideas, the lyrical shimmering of Water juxtaposed with vibrant Fire. The poem is by Federico Garcia Lorca, one of Spain’s most important poets and dramatists who was a member of the *Generacion del 27*, a designation that in its strictest sense is applied only to an influential group of prominent Spanish authors of the early 20th-century, but in a broader, more practical sense included artists and musicians. Lorca grew particularly close to the filmmaker Luis Buñuel and the surrealist artist Salvador Dalí. He was himself a talented musician as well as a poet, playing the piano and guitar, as well as writing for the stage, acting, and directing.

Ich bin die Auferstehung und das Leben

The text John 11, 25-26 is from the resurrection story of Christ, I am the resurrection and the life. The motet is organized in three major sections reflecting the Trinity. The style is traditionally Baroque based on the utilization of double choir or coro spezzati (separated choir) from Saint Marco Cathedral in Venice.

Only in Sleep

*Only in Sleep* was written in 2010 for the University of Louisville Collegiate Chorale and Cardinal Singers. Sara Teasdale’s nostalgic vision of childhood re-experienced through dreams is expressed in simple verse form. The soprano soloist heard at the opening returns at the close, lost in reverie, as her musing, florid arabesques float over one last pair of chordal oscillations, winding down to nothing.

J'entends le Moulin

“J'entends le Moulin” was originally known in France as “Mon père a fait batir maison.” Ernest Gagnon, in his *Chansons populaires du Canada* (1880), maintains that it is well known in the French provinces of Saitongue and L’Aunis. The text
appears at times to be illogical and nonsensical due to its “game of rhymes” in which the final syllables of each line all rhyme with “tends” of “J’entends.”

**When David Heard**

*When David Heard* was commissioned by the Barlow foundation for Dr. Ronald Staheli. Just a few weeks after receiving this commission Dr. Staheli’s 18 year old son was killed in a car wreck. From all of the pain and suffering experienced I chose to set the text, one single, devastating sentence, from the King James Bible; II Samuel, 18:33:

> When David heard that Absalom was slain he went up into his chamber over the gate and wept, my son, my son, O Absalom my son, would God I had died for thee!

Setting this text was such a lonely experience, and even now just writing these words I am moved to tears. I wrote maybe 200 pages of sketches, trying to find the perfect balance between sound and silence, always simplifying, and by the time I finished a year later I was profoundly changed. Older, I think, and quieted a little.

- Eric Whitacre

**I'm Gonna Sing 'Til the Spirit Moves in My Heart**

*I’m Gonna Sing 'Til the Spirit Moves in My Heart* dramatically reenacts the call-and-response origins of the spiritual with their memorably imaginative interplay of solo and chorus. Hogan knows exactly where to add a new, more poignant harmony or polyphonic texture to maximum effect.
KENNESAW STATE UNIVERSITY MEN’S ENSEMBLE

TENOR I
Michael Bart
Connor Finton
Jake Glover
Marc-anthony Kateridge-pizzo
Travis St.Dic
Forrest Starr
Alexander Turner

TENOR II
Camden Anich
Matthew Boatwright
Cody Hixon
Joshua Huey
Erinn Johnson
Dennis Korwek
Chase Law
Brian Lee
Brooks Payne
Sean Richerson
Daniel Rodriguez
Caleb Stack
Stephen Stark

BARITONE
Ryan Cox
Benjamin Cubitt
Kristopher Davis
Cain Henderson
Jacob Hoss
Kevin Loggins
Timothy Marshall
Nicholas O’Neill
Jason Raphael
Reed Williams

BASS
Matthew Dollar
Sean Eliason
Kenan Mitchell
Cody O’Shea
Thomas Settle
Michael Thomas
Jacob Wachtel
Matthew Welsh
Kenneth Williams
Kevin Williams
Hunter Young

KENNESAW STATE UNIVERSITY CHAMBER SINGERS

SOPRANO
Emma Bryant
Victoria Caracci
Emily Crisp
Megan Gibson
Emily Hering
Ilene Isaacson
Ashley Naffziger
Shannan O’Dowd
Hallie Skelton
Jennell Smith

ALTO
Emily Bateman
Naarah Callender
Kate Chastain
Ziara Greene
Chanqueria Grimes
Camille Hathaway
Claire Pappas
Leah Sexton
Macy Swanson
Deondria West
Lana Urbina
TENOR
Michael Bart
Matthew Boatwright
Jake Glover
Cain Henderson
Cody Hixon
Julian Nole
Caleb Stack
Forrest Starr
Bradley Weaver

BASS
Ryan Cox
Sean Eliason
Kevin Loggins
Timothy Marshall
Cody O’Shea
Jason Raphael
Matthew Welsh
Reed 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 will perform 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
biographies

**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, conducted the 2013 Georgia All-State Men’s Chorus, and established the annual KSU Male Chorus Day at Kennesaw State University, bringing upwards of 200 high school male students to campus. 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. 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 the 2014 American Choral Directors Southern Division Conference in Jacksonville, Florida. The KSU Men’s Ensemble is slated to perform at the 2016 American Choral Directors Southern Division Conference in Chattanooga, Tennessee.

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, 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 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.

Sherri N. Barrett, piano

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.
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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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