



Tuesday, October 6, 2015 at 8:00 pm  
Dr. Bobbie Bailey & Family Performance Center, Morgan Hall  
Eighteenth Concert of the 2015-16 Concert Season

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

### Ühte laulu tahaks laulda (I'd Like to Sing a Song) | Veljo Tormis

Ühte laulu tahaks laulda Ühteainu kest:	I'd to sing a song, I just this only one:
Mis kui vägev merelaine kerkiks südamest.	That would roll over land like a huge wave of sea.
Mis kui vägev merelaine veereks üle maa.	That would sough through the spirit of people, with no denial.
Kohaks läbi rahva hingest keelata ei saa,	That would sough through the spirit of people, arousing men's minds,
Kohaks läbi rahva hingest tõuseks mees te meel.	The swords of spirit would flash on the way of great deeds.
Välgusid ju vaimumõõgad suurte tööde teel.	The swords of spirit would flash under home skies,
Välgusid ju vaimumõõgad kodutae va all,	The stars above would shine brighter at night.
Kumaksid öös kuldsemini tähed üleval.	I'd like to sing a song, just this only one:
Ühte laulu tahaks laulda Ühteainu kest:	
Mis kui vägev merelaine kerkiks südamest.	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?** | 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** | Paul-John Rudoj

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** | 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** | 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** | Ēriks Ešēnvalds

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** | Donald Patriquin

J'entends le moulin (tique tique taque)  
Mon père a fait bâtir maison.  
La fait bâtir à trois pignons.  
Sont trois charpentiers qui la font.  
Le plus jeune c'est mon mignon.  
Que porte-tu dans ton jupon?  
C'est un paté de trois pigeons.  
Asseyons-nous et le mangeons.  
En s'asseyant il fit un bond,  
Qui fait trembler mer et poisson  
Et les cailloux qui sont au fond.  
Que porte-tu.

I hear the millwheel (tique tique taque)  
My father is having a house built.  
It's being built with three gables.  
There are three carpenters building it.  
The youngest is my darling.  
What do you have in your apron?  
It's a pie made of three pigeons.  
Let's sit down and eat it.  
While sitting down they all lept up,  
Causing the sea and fish to tremble,  
and the stones on the bottom of the  
sea.

**When David Heard** | 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** | 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 *Generación 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 bâtir 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.

# personnel

## 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

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

### Director of Choral Activities / Professor of Music and Music Education

**L**eslie 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**

**S**herri 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.

## School of Music Faculty and Staff

### Director

Stephen W. Plate

### Music Education

Judith Beale  
Janet Boner  
Kathleen Creasy  
John Culvahouse  
Charles Jackson  
Charles Laux  
Alison Mann  
Angela McKee  
Richard McKee  
Cory Meals  
Harry Price  
Terri Talley  
Amber Weldon-Stephens

### Music History & Appreciation

Drew Dolan  
Edward Eanes  
Heather Hart  
Kayleen Justus

### Music Theory, Composition & Technology

Judith Cole  
Kelly Francis  
Jennifer Mitchell  
Laurence Sherr  
Benjamin Wadsworth  
Jeff Yunek

### Woodwinds

Robert Cronin, Flute  
Todd Skitch, Flute  
Christina Smith, Flute  
Elizabeth Koch Tiscione, Oboe  
John Warren, Clarinet, Chamber Music  
Laura Najarian, Bassoon  
Sam Skelton, Saxophone

### Brass and Percussion

Doug Lindsey, Trumpet, Chamber Music  
Mike Tiscione, Trumpet  
Jason Eklund, Horn  
Tom Gibson, Trombone  
Brian Hecht, Bass Trombone  
Martin Cochran, Euphonium  
Bernard Flythe, Tuba/Euphonium  
John Lawless, Percussion

### Strings

Helen Kim, Violin  
Kenn Wagner, Violin  
Justin Bruns, Chamber Music  
Catherine Lynn, Viola  
Paul Murphy, Viola  
Charae Krueger, Cello  
James Barket, Double Bass  
Elisabeth Remy Johnson, Harp  
Mary Akerman, Classical Guitar

### Voice

Jessica Jones  
Eileen Moremen  
Oral Moses  
Leah Partridge  
Valerie Walters  
Todd Wedge  
Jana Young

### Piano

Judith Cole, Collaborative Piano & Musical Theatre  
Julie Coucheron  
Robert Henry  
John Marsh, Class Piano  
David Watkins  
Soohyun Yun

### Jazz

Justin Chesarek, Jazz Percussion  
Wes Funderburk, Jazz Trombone, Jazz Ensembles  
Tyrone Jackson, Jazz Piano  
Marc Miller, Jazz Bass  
Sam Skelton, Jazz Ensembles  
Lester Walker, Jazz Trumpet  
Trey Wright, Jazz Guitar, Jazz Combos

### Ensembles & Conductors

Leslie J. Blackwell, Choral Activities  
Alison Mann, Choral Activities  
Cory Meals, Concert Band, Marching Band  
Oral Moses, Gospel Choir  
Eileen Moremen, Opera  
Nathaniel Parker, Symphony Orchestra  
Charles Laux, Philharmonic Orchestra  
Debra Traficante, Concert Band, Marching Band  
David Kehler, Wind Ensemble

### School of Music Staff

Julia Becker, Administrative Specialist III  
Kimberly Beckham, Coordinator of Band Operations and Outreach  
David Daly, Director of Programming and Facilities  
Susan M. Grant Robinson, Associate Director for Administration  
Joseph Greenway, Technical Director  
Dan Hesketh, Digital Media Specialist  
June Mauser, Administrative Associate II  
Andrew Solomonson, Facility Operations Manager

### Ensembles in Residence

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

# 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.





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

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