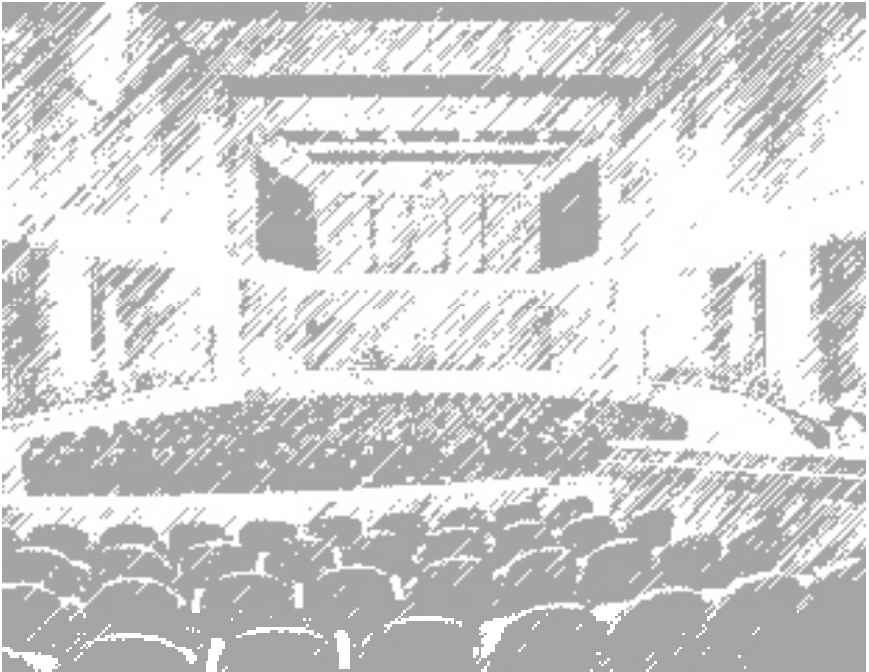


Kennesaw State University
College of the Arts
School of Music

presents

Founder's Day Concert

Symphony Orchestra
Wind Ensemble
Men's Ensemble
Leah Partridge, soprano



Wednesday, October 9, 2013

8:00 p.m

Dr. Bobbie Bailey & Family Performance Center, Morgan Hall
Fifteenth Concert of the 2013-14 Concert Season

Program

Kennesaw State University
50 Years of Excellence
1963-2013

JAMES SOCHINSKI (born 1947)
arr. Leslie J. Blackwell
Kennesaw State University Fight Song

KSU Men's Ensemble
Leslie J. Blackwell, conductor

JENNIFER MITCHELL (born 1974)
Forge of Hephaestus

World Premiere
KSU Wind Ensemble
David Thomas Kehler, conductor

LAURENCE SHERR (born 1953)
Illuminations

- I. Sunset Crowds
- II. Lakeside Reflections
- III. Moonlight Dances

Intermission

GUSTAV MAHLER (1860-1911)
Symphony No. 4 in G Major

- I. Bedächtigt, nicht eilen (Moderately, not rushed)
- II. In gemächlicher Bewegung, ohne Hast (Leisurely moving, without haste)
- III. Ruhevoll, poco adagio (Peacefully, somewhat slowly)
- IV. Sehr behaglich (Very comfortably)

Leah Partridge, soprano

Program Notes

Illuminations

LAURENCE SHERR

born 1953

Illuminations was inspired by my experiences at a number of large outdoor arts festivals. Of particular impact were the sights, sounds, and sensations, of the annual Arts Festival of Atlanta, held in the rolling green woods of the city's Piedmont Park. There, the swirling masses of people, the booths of visual artists and artisans, the installations of art and sculpture, and the open-air performances ranging from modern dance to recently composed classical music to ethnic music from around the world, all became intertwined in an energetic and kaleidoscopic atmosphere. When twilight and moonlight suffused the scene, it seemed to take on an almost magical quality.

My interest in the music of different cultures is reflected in "Moonlight Dances", although it was not my original intention to do so. Just before beginning this last movement, I had been listening to folk music from Bulgaria and Greece, music which shares some influences and features with the traditional klezmer music of Eastern European Yiddish musicians. I am particularly fond of the latter, and have been the clarinetist in a klezmer ensemble for several years. However, I had never consciously drawn on that style in my compositions, nor did I have any intention of doing so in *Illuminations*. But, like dramatic or literary characters who sometimes develop in unexpected ways during an author's creation of them, so too did some of the melodies in the last movement emerge bearing reference to the ethnic music of Eastern Europe. The use of such material represents a new direction in my work, perhaps one that creates a musical link with my ancestors.

-Laurence Sherr

Symphony No. 4 in G Major

GUSTAV MAHLER

1860-1911

Mahler spent the summer of 1900 in creative seclusion. His new villa in the village of Maiernigg on the Worthersee in the Austrian state of Carinthia was as yet incomplete, so he finished the 4th Symphony in a tiny hut surrounded by forestland. It was one of three such structures he would build during his composing life to separate himself from the distracting noise of the world.

Mahler had begun work on the 4th symphony in 1899 but the ingredients were not all created from scratch. The music of the final movement dates back to 1892 and a particular collection of songs he composed that February. Many were destined to become part of the epic folk-cycle *Das Knaben Wunderhorn* but the stand-alone *Das himmlische Leben* ("Heavenly life") was intended to be an important component of the massive 3rd Symphony. Indeed, melodic material from this song can be found in that earlier work but Mahler soon realized that it deserved more elaborate treatment. With a technique not uncommon in Mahler's oeuvre, he used an idea from one symphony to inform another. Much like the trumpet fanfare in the 4th

Symphony's first movement that foreshadows the 5th Symphony, the "Leben" song fragments of the 3rd Symphony's fifth movement find their apotheosis in the 4th. There is a decidedly "Classical" feel to the score of the 4th Symphony and the work employs a much more concentrated emotional profile than the prior symphonies. The child's view of heaven depicted in the 4th Symphony's closing movement is largely responsible for this overarching simplicity but there is also a sense that Mahler was attempting something novel with this work. Interestingly, he does not supply explanatory titles to the first three movements (a rarity to this point in his career) but rather allows the music, in all its sunny subtlety, to speak for itself.

- *Jeff Counts*

Translations

Das himmlische Leben

(aus *Des Knaben Wunderhorn*)

Wir genießen die himmlischen
Freuden,
D'rum tun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt alles in sanftester Ruh'.
Wir führen ein englisches Leben,
Sind dennoch ganz lustig daneben;
Wir tanzen und springen,
Wir hüpfen und singen,
Sankt Peter im Himmel sieht zu.

Johannes das Lämmlein auslasset,
Der Metzger Herodes d'rauf passet.
Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod.
Sankt Lucas den Ochsen tät
schlachten
Ohn' einig's Bedenken und Achten.
Der Wein kost' kein Heller
Im himmlischen Keller;
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten,
Gut' Spargel, Fisoln
Und was wir nur wollen.
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben;

Die Gärtner, die alles erlauben.
Willst Rehbock, willst Hasen,

The Heavenly Life

(from *Des Knaben Wunderhorn*)

We enjoy heavenly pleasures
and therefore avoid earthly ones.
No worldly tumult
is to be heard in heaven.
All live in greatest peace.
We lead angelic lives,
yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

John lets the lambkin out,
and Herod the Butcher lies in wait for it.
We lead a patient,
an innocent, patient,
dear little lamb to its death.
Saint Luke slaughters the ox
without any thought or concern.
Wine doesn't cost a penny
in the heavenly cellars;
The angels bake the bread.

Good greens of every sort
grow in the heavenly vegetable patch,
good asparagus, string beans,
and whatever we want.
Whole dishfuls are set for us!
Good apples, good pears and good
grapes,
and gardeners who allow everything!
If you want roebuck or hare,

Auf offener Straßen
Sie laufen herbei!
Sollt' ein Fasttag etwa kommen,
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muß sein.

on the public streets
they come running right up.
Should a fast day come along,
all the fishes at once come swimming
with joy.
There goes Saint Peter running
with his net and his bait
to the heavenly pond.
Saint Martha must be the cook.

Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen.
Sankt Ursula selbst dazu lacht.
Kein' Musik ist ja nicht auf Erden,
Die unsrer verglichen kann werden.
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen,
Daß alles für Freuden erwacht.

There is just no music on earth
that can compare to ours.
Even the eleven thousand virgins
venture to dance,
and Saint Ursula herself has to laugh.
There is just no music on earth
that can compare to ours.
Cecilia and all her relations
make excellent court musicians.
The angelic voices
gladden our senses,
so that all awaken for joy.

Personnel

Men's Ensemble

TENOR 1

Jake Glover
Joseph McBrayer
Terry Pendleton
Travis St. Dic
Forrest Starr
Alex Trull
Alex Turner
Brian Van Buskirk
Jarod Vautrot

Michael Nero
Zach Planchet
Joss Stark

BARITONE

Michael Bart
Tad Cameron
Michael Cass
Ben Cubitt
Dylan Gray
Daniel Hidalgo
Cody Hixon
Timothy Marshall
Noah Sanders
Trevor Sands
Andy Tuttle

Roger Ibrahim
Nicholas Kaye
Keith Mims
Abisai Pena
Jason Raphael
Julian Selano
Ryan Stoyer
Jake Wachtel
Ian Witherspoon
Hunter Young

TENOR 2

Jesse Alexander
Mark Bermal
Kristopher Davis
Terrell Flemings
Elliot Folds
Conner Horton
Erinn Johnson
Ian Kennel

BASS

Nathan Brosy
Sean Eliason

Wind Ensemble

TRUMPET

John Thomas Burson
Andy Stevens
Kristen Gravlee
Jesse Baker
Brandon Austin

HORN

David Anders
Lauren Mayo
Kristen Arvold
Sarah Jarrett

TROMBONE

Michael Lockwood
Mitchell Frey
Michael DeSousa

BASS TROMBONE

Joseph Poole

TUBA

Melinda Mason
Kadeem Chambers

TIMPANI

Levi Lyman
Percussion
Kyle Pridgen
Erik Kosman
Ian Kennel
Cameron Austin
Janna Graham
Selena Sanchez

Symphony Orchestra

FLUTE

Catherine Flinchum
Madison Hall
Catherine Rothery
Dirk Stanfield

OBOE

Andrew Connard
Lisa Mason
Alejandro Sifuentes

CLARINET

Jonathan Itkin
Alyssa Jones
Mudussir Quraishi
Chia-Jing Tang

BASSOON

Jordan Alfredson
Sarah Fluker
Shelby Jones
Danika Mahon

HORN

David Anders
Kristen Arvold
Sarah Jarrett
Lauren Mayo

TRUMPET

Brandon Austin
John Thomas Burson
Andrew Stevens

TROMBONE

Michael DeSousa
Mitchell Frey
Joseph Poole

PERCUSSION

Cameron Austin
Janna Graham
Ian Kennel
Levi Lyman
Kyle Pridgen

HARP

Tyler Hartley

PIANO/CELESTE

Hallie Imeson

VIOLIN 1

Jarred Cook
Micah David
Ryan Gregory
Sarah Hoefler
Grace Johnston
Danielle Moller
Jonathan Urizar
Anneka Zee

VIOLIN 2

Rachel Campbell
DuMarkus Davis
Amanda Esposito
Sara Rose Halverson

Terry Keeling
Lauren Miller
Brittany Thayer
Kevin Williams

VIOLA

Katie Baumgarten
Justin Brookins
Audine Crosse
Hannah Howard
Hallie Imeson
Kyle Mayes
Perry Morris
Samantha Tang
Natalie Thompson

CELLO

Kathryn Encisco
Hannah Grussing
Rachel Halverson
Avery McCoy
Michael Roberts
Dorian Silva
Michael Thomas

BASS

Jarod Boles
David Metrio
Matthew Richards
Nicholas Scholefield
Nick Twarog

Biographies

Laurence Sherr, composer

Laurance Sherr is Composer-in-Residence and Professor of Music at Kenesaw State University. Honors and awards include top prizes in the Delius Composition Contest and the composition competition of the Association for the Promotion of New Music in New York City. Recent recordings include Jeri-Mae Astolfi's interpretation of his *Nocturne on Chroma: New Music for Piano*, released by Capstone Records in 2009. *EIMI* for violin, saxophone, percussion, and piano, in a live recording by the German group "ensemble Intégrales", was released on the Ein-Klang label in Europe in 2007. Cellist Theresa Villani included his *Elegy and Vision* on her 2007 recording *Patterns of Eloquence*.

International performances of Sherr's works have been produced in Germany, the Czech Republic, Turkey, Holland, and Switzerland, at the KOFOMI Festival in Austria, at the International Clarinet Association's ClarinetFest in Tokyo, Japan, and at the *Festival Internacional de Guitarra de la Habana* in Cuba. Canadian and Mexican performances include productions at the Banff Festival of the Arts, tours of Alberta, British Columbia, and Ontario, and performances at the National School of Music and San Ildefonso Museum in Mexico City. United States performances occurred at CAMI Hall and the Kitchen in New York City, the Piccolo Spoleto Festival, the Salvador Dali Museum, the Carter Presidential Center, and in locations such as Los Angeles, Philadelphia, San Francisco, Dallas, Austin, Cleveland, Minneapolis, San Diego, Honolulu, Omaha, and Milwaukee.

Sherr is active as a composer of Holocaust memorial music, and lecturer on music and the Holocaust. His composition *Flame Language*, based on poetry by survivor and Nobel laureate Nelly Sachs, was a top prizewinner in the 2010 Classical Lounge competition. He presented a workshop on teaching music and the Holocaust at the 2012 International Conference on Holocaust Education at Yad Vashem in Jerusalem. In Prague in 2011, he lectured on Shoah memorial music at the Jewish Museum and co-produced a Holocaust Remembrance Concert under the auspices of the U.S. Embassy. His 2009 concert and educational activities in Germany, produced with the children of the generation who persecuted his mother and her family, led to reconciliation and healing. He developed the global-citizenship course Music and the Holocaust at KSU.

Sherr has been awarded grants by the American Music Center, American Composers Forum, Meet the Composer, Illinois Arts Council, Georgia Council for the Arts, Atlanta Bureau of Cultural Affairs, and *Alliance Française d'Atlanta*. He has received fellowships for composition residencies from the MacDowell Colony, Virginia Center for the Creative Arts, Seaside Institute, Charles Ives Center for American Music, American Dance Festival, Hambidge Center for the Creative Arts and Sciences, and Banff Festival of the Arts. The U.S. Department of the Interior named him Artist-in-Residence at Hot Springs National Park in 2009. He was awarded the Distinguished Research & Creative Activity Award at KSU in 2012.

Jennifer Mitchell, composer

Jennifer Mitchell completed her Master's in Music Composition at Georgia State University in 2007 after graduating Magna Cum Laude with a Bachelor of

Music degree in Trombone Performance at GSU. She has written for the Georgia Youth Brass Band, the GSU Percussion Ensemble, the GSU Brass Ensemble, and was commissioned by the 2006 International Euphonium Institute for her "Celebration Fanfare", written for antiphonal brass quintet and euphonium quartet. She received a commission from Colin Williams, principal trombone with the Atlanta Symphony Orchestra, for "Pneuma" (2006), written for trombone, double bass, and marimba. Ms. Mitchell's "Bamboo Blossom" (2005) was chosen to be included on the Vanity CD, *In With the New: Vol. 2*, a juried compilation released in 2006 by the GSU Student Chapter Society of Composers, Inc. This followed "In Memory of Jerry" (2002) for trombone quartet and "Subtle Reflection" (2003) for unaccompanied trombone, both chosen to be included on the Vanity CD, *In With the New: Vol. 1*, released in late 2005.

Jennifer, aka "Little Jen," also has been a DJ since 1994, performing throughout the East Coast with the biggest acts in electronic music. "Lullabye," her first electronic music endeavor, was released by Sonic Soul Recordings in 1997 on *Cloud-watch: a Freeform Gathering*. She was voted DJ of the year in 1998 on the Sonic Soul website and *Reader's Choice: Atlanta's Best DJ for 2006* in Atlanta's *Creative Loafing* newspaper. She has been reviewed in such magazines as *Urb*, *Elemental*, and the *Jive* magazine website. In addition to her busy club schedule, she has performed multimedia pieces with Atlanta-based new music organizations Bent Frequency and Sonic Generator. Having completed numerous electronica remixes of a range of classical composers, Little Jen's electronic excursions can be heard at Fringe, the Atlanta-based classical chamber music series. She can currently be heard DJing locally in numerous lounges, clubs and bistros in the Atlanta area.

Leslie J. Blackwell, conductor

Leslie J. Blackwell is the Director of Choral Activities and Associate 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 along with supervision of student teachers. 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 was 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 KSU Male Chorus Day at Kennesaw State University, bringing upwards of 200 high school male students to campus. In 2007, the KSU Men's Ensemble was featured at the Georgia Music Educators Association In-Service 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 In-Service Conference in Savannah, Georgia and was a featured choir at the American Choral Directors Association State Conference at Spivey Hall in summer, 2013. Most recently, the Kennesaw State University Men's Ensemble was selected to perform at the 2013 American Choral Directors National Conference in Dallas, Texas.

Influential musicians with whom Dr. Blackwell has worked are Robert Shaw, Ann Howard-Jones, Yoel Levi, Norma Raybon, John Habermen, Rodney Eichenberger, David Maslanka, Ola Gjeilo, Ethan Sperry, 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.

David Thomas Kehler, conductor

David Kehler, since 2009, has served as Director of Bands and Associate Professor of Music at Kennesaw State University where he oversees all aspects of the University's band program while serving as Music Director and Conductor of the KSU Wind Ensemble. During his short tenure, the KSU Wind Ensemble has been featured on 90.1 FM (WABE- Atlanta public radio), and has garnered praise from composers including Steven Bryant, Jennifer Higdon, Karel Husa, David Maslanka, Scott McAllister and Joel Puckett. Under professor Kehler's guidance, the KSU Wind Ensemble continues to lead in composer consortiums, which have included the creation of new works by Steven Bryant, Michael Markowski, Joel Puckett, James Stephenson, Christopher Theofanidis, and an upcoming commission by Pulitzer Prize winner, Joseph Schwantner. In 2012, Kennesaw State University hosted the Southern Division College Band Directors National Association/National Band Association Conference, and the KSU Wind Ensemble was featured. Most recently, the KSU Wind Ensemble was awarded the *2013 American Prize* for Best Wind Ensemble/Concert Band Performance in the United States.

Previous teaching appointments were at Southern Methodist University, The University of Rhode Island, and Bay City Western High School, in Bay City, Michigan. Dr. Kehler received his Bachelor and Master of Music degrees from Michigan State University and his Doctor of Musical Arts degree from The University of Texas at Austin. During his tenure in Texas, Dr. Kehler also served *America's Premier Windband*; The Dallas Wind Symphony as Associate Conductor. In addition, from 1999-2009, Dr. Kehler was Founder and Conductor of the GDYO Wind Symphony, an ensemble affiliated with the Greater Dallas Youth Orchestras, Inc. Serving as its music director for ten years, the GDYO Wind Symphony established itself as one of the premier youth wind ensembles in the United States. They were a featured ensemble at the Texas Bandmasters Association/National Band Association Convention in San Antonio, Texas, and were heard internationally on *From the Top*, a syndicated radio program featuring the finest young classical musicians in the country. In addition, the GDYO Wind Symphony participated in exchange concerts with the Atlanta Youth Wind Symphony and performed with Jeff Nelson, former horn of the Canadian Brass. In the summer of 2008, the GDYO Wind Symphony embarked on an extensive two-week tour of China, performing at the music conservatories of Shanghai, Xian, Beijing, and Hong Kong.

Michael Alexander, conductor

Michael Alexander is the Director of Orchestras and Interim Director of the School of Music at Kennesaw State University and serves as the Music Director of the Georgia Symphony Orchestra. Active as a guest conductor, he has conducted in Europe, Australia and at various places in the United States, including performances with the Central Wisconsin Symphony Orchestra, Illinois Valley Symphony Orchestra, the Maikop Symphony Orchestra and the Novgorod String Orchestra in Russia, the Bacau and Ploiesti Philharmonic in Romania, and the Catania Music Festival in Italy. In the summer of 2004 and 2009, he served as Music Director for the Madison Savoyards Opera Company. He has also appeared as a guest conductor four times with the Summer Music Clinic Orchestra at the University of Wisconsin and with the 2003-2006 Maud-Powell Music Festival Orchestra in LaSalle, IL. In March 2010, he conducted the 11-12 Georgia All-State Orchestra, and in the summer of 2011, was a guest conductor at the Highlands Music Festival.

Under his leadership, the Georgia Symphony has presented critically acclaimed performances and has seen enormous growth. During his eight year tenure with the GSO, the group has added to its core of professional musicians, removed all of the debt it was under, expanded its budget, and created a comprehensive youth orchestra and chorus program with approximately 400 students from across the region.

In the summer of 2003, Dr. Alexander completed his Doctor of Musical Arts Degree at the University of Wisconsin-Madison in orchestral conducting. Prior to his current appointments, he has served on the faculties at the University of Wisconsin-Milwaukee, the University of Wisconsin-Stevens Point, and Ripon College. Dr. Alexander began the orchestra program at Kennesaw State University and under his direction the KSU Orchestra has performed at the 2009 Georgia Music Educators Association Annual In-Service, hosted and performed at the 2010 College Orchestra Directors Association National Conference, and completed a three concert tour of Beijing and Xian, China in January of 2011. He has conducted several District Honor Orchestras and has also presented workshops and sessions for The Ohio State University String Teacher Workshop and at the Georgia Music Educators Association Annual In-Service.

Leah Partridge, soprano

Leah Partridge is the new Assistant Professor of Voice at Kennesaw State University and has received consistent praise world-wide for her compelling stage presence and intelligent interpretations of opera's most beloved characters. *Opera* magazine admired her for her "clarity, accuracy and poise," and the Detroit Free Press hailed her for her "lovely presence and shining voice." Since making her debut in 2003 as Lucia in *Lucia di Lammermoor*, Ms. Partridge has had a career full of remarkable milestones. Her Metropolitan Opera debut came in 2008 as the First Niece in Peter Grimes followed by a return engagement as La Charmeuse in *Thaïs*. Both roles were part of the MET's Live in HD broadcasts and were released on DVD (EMI). In 2010, Ms. Partridge performed Marie in *La fille du Regiment* with The Metropolitan Opera to great acclaim as a last minute replacement, which was captured live on Sirius Satellite Radio. In 2012, the soprano's recording "Finding Home", a collection of American songs where she is accompanied by Ricky Ian Gordon and Jake Heggie, was released.

During the 2012-13 season, Ms. Partridge offered a role debut as Musetta in Opera Company of Philadelphia's production of *La bohème*, and joined Opera Grand Rapids as Violetta in *La Traviata*. She made her debut with Vlaamse Opera in Antwerp, Belgium in the Spring in Leonard Bernstein's *Candide* playing the role of Cunegonde. Upcoming seasons include roles with the Seattle Opera, Opera Omaha, and Washington National Opera, among others.

During the 2009-2010 season, the soprano was heard as Adina in *L'elisir d'amore* with Atlanta Opera, returned to The Metropolitan Opera for productions of *La fille du regiment*, *Il Barbiere di Siviglia*, and *Hamlet* and made her company debut to great acclaim as Violetta in *La Traviata* with The Opera Company of Philadelphia.

Ms. Partridge opened the 2008–2009 season at Deutsche Oper Berlin singing Gilda in *Rigoletto*, and joined Washington Concert Opera to sing the title role in *Maria Padilla*, The Metropolitan Opera as La Charmeuse in *Thaïs*, Opera North as Rosina in *Il Barbiere di Siviglia*, and Florida Grand Opera in the title role of *Lakmé* prompting *Opera News* to write that "Partridge's bell song was a little bit of magic: patient and confident, the whole of it was imbued with an air of mystery, intriguing nuance and rubato." In addition, she joined Marcello Giordani in a Superstar Series concert. A highlight of the soprano's 2007-2008 season included her debut with Metropolitan Opera where she sang the First Niece in a new production of Britten's *Peter Grimes*. In addition she joined Michigan Opera Theatre as Roxane in David DiChiera's *Cyrano* for its World Premiere production, and Florida Grand Opera as Cleopatra in *Giulio Cesare*. Concert appearances during the season include Mahler's *Symphony No. 4* with the Augusta Symphony Orchestra, Barber's *Knoxville: Summer of 1915* with the Macon Symphony Orchestra, and a concert in Dresden, Germany.

Additional operatic highlights include her debut at the Atlanta Opera as Rosina in *Il barbiere di Siviglia*, Leila in *Les pêcheurs de perles* with Madison Opera, Konstanze in *Die Entführung aus dem Serail* with Michigan Opera Theatre, as well as Contessa di Folleville in *I Viaggio a Reims*, Leonore in Charles Dibdin's *The Padlock* and Konstanze in *Die Entführung aus dem Serail* all with Chicago Opera Theatre. Other recent engagements have included Cunégonde in *Candide* at Teatro Carlo Felice di Genova, Lucia at Teatro Colon, Buenos Aires, and Susanna in concert performances of *Le nozze di Figaro* with the Atlanta Symphony, conducted by Robert Spano. As a concert soloist, Ms. Partridge has sung Handel's *Messiah* with the Cleveland Orchestra, San Diego Symphony, and Atlanta Symphony. She returned to Atlanta for a performance entitled *Bernstein's Broadway*, featuring some of Leonard Bernstein's greatest stage music with the Atlanta Symphony under Robert Spano. She also appeared as a guest soloist in Atlanta Opera's spring gala. In addition to an extensive oratorio repertoire, she has been heard in concert performances of arias with orchestras including the North German Philharmonic, South London Philharmonic Orchestra, Gibraltar Philharmonic and Opera Omaha.

A native of Georgia, Ms. Partridge earned her Bachelor of Music degree from Mercer University and her Master of Music degree from Indiana University, where she received the prestigious Wilfred C. Bain opera fellowship. She won first place in the vocal competitions of Palm Beach Opera and Opera Birmingham and in 2004 was a National Semi-Finalist in the Metropolitan Opera Competition.

Kennesaw State University School of Music

The School of Music at KSU has dedicated, vibrant, and talented faculty and staff that are completely devoted to teaching, performing, scholarship, and serving our community. It is an incredibly exciting place to study, boasting state-of-the-art facilities with opportunities to produce and explore music in a dynamic place that is ahead of the curve for what it means to be a musician in the 21st century. Our students come from the leading musical honor organizations across the region and are poised to lead the cultural offerings and musical education in our area and beyond for years to come.

We welcome you to attend a concert, meet our faculty and staff, and feel the energy and excitement that our students exude. We are fully committed to our purpose as educators, performers, and scholars. We hope that you will find as much enjoyment in our product as we do in producing it.

Connect with the School of Music

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<http://community.kennesaw.edu/GiveToMusic>

Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Thursday, October 10
KSU Women's Day Choral Concert
7:30 pm

Monday, October 14
KSU Wind Ensemble in concert with Duke Wind Ensemble

Wednesday, October 16
Faculty Jazz Parliament

Thursday, October 17
Guest Artist Series: Jessica Rivera, soprano, Kelly O'Connor, mezzo-soprano and Robert Spano, piano

Monday, October 21
Guest Artist: Alex Wasserman, piano

Tuesday, October 22
Guest Artist: David Zerkel, tuba

Wednesday, October 23
KSU Concerto Competition Finals

Thursday, October 24
Jazz Ensemble I

Thursday, October 24
Octubafest Recital
Music Building Recital Hall, 8 pm

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