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Kennesaw State University Choral Ensembles
Spring Concert

Dr. Leslie J. Blackwell, Conductor
Dr. Reid Masters, Conductor
Sherri N. Barrett, Piano

Tuesday, March 3, 2020 | 8:00 PM
Dr. Bobbie Bailey & Family Performance Center
Audrey B. and Jack E. Morgan, Sr. Concert Hall
Program

Kennesaw State University Men’s Ensemble
Dr. Reid Masters, conductor
Sherri N. Barrett, piano

Kyrie from Messe Cum Jubilo
MAURICE DURUFLÉ (1902-1986)

Benjamin Wadsworth, organ

Varjele, Jumala, Soasta
VELJO TORMIS (1930-2017)

Matt Andrews, tam-tam

Blow Ye the Trumpet
KIRKE MECHEM (b. 1925)

Beati mortui
FELIX MENDELSSOHN (1809-1847)

Hold On!
arr. Eugene Simpson

Kennesaw State University Chorale
Dr. Reid Masters, conductor
Sherri N. Barrett, piano

Diu Diu Dang Ah
TAIWANESE FOLKSONG, arr. Chien Shan-Hua

Asa Bradley, solo

Hymn to the Eternal Flame
STEPHEN PAULUS (1949-2014)

Jonathan Steltzer, soprano saxophone

No Time
arr. Susan Brumfield
Steal Away
arr. Howard Helvey
Jonathan Steltzer, soprano saxophone

John the Revelator
arr. Paul Caldwell / Sean Ivory

–Intermission–

Kennesaw State University Chamber Singers
Dr. Leslie J. Blackwell, conductor
Sherri N. Barrett, piano

American Choral Directors Association Preview Concert

Jubilate Deo
BRIAN EDWARD GALANTE (b. 1974)

Christus factus est
ANTON BRUCKNER (1824-1896)

A Litany for Courage and the Seasons
DAVID MASLANKA (1943-2018)
Six Songs for Chorus, Clarinet and Vibraphone
Manuscript on poems of Richard Beale
I. The Sleep of Poets
V. Little Dance: For Barbara Mason
    John Warren, clarinet
    John Lawless, vibraphone

НАД ХАТЫНЬЮ КОЛОКОЛА
ION MELNIK (1935-2018)

Daniel, Servant of the Lord
STACEY V. GIBBS (b. 1932)

    The Chamber Singers will present this concert at the
    2020 ACDA Southern Division Conference in Mobile, Alabama.

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Text and Translations

Kyrie
Maurice Duruflé

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Varjele, Jumala, Sosata
Veljo Tormis

Varjele, vakainen Luoja, kaitse, kaunoinen Jumala
Kavioista vainovarsain, sorkista sota-hevosten,
Rauan Valkian varasta, terän tuiman tutkaimesta,
Tykin suuren sun e’estä, rautakirmujen kiasta,
Suurilta sotateoiltta, uron tappotanteriltta,
Verjele vahingon teiltä, kaitse kaikista pahoista!
Varjele, vakainen Luoja, kaitse, kaunoinen Jumala

Shelter us, Almighty God, protect us, fair God.
From the feud-foal’s hoofs, from the cloven feet of the war horse,
From the cutting iron, from the blunt point of the sword,
From the mouth of a gun, from long rifles,
From wide battlefields, from grounds of manslaughter,
Shelter us from roads of harm, protect us from all evil.
Shelter us, Almighty God, protect us, fair God.

Beati mortui
Felix Mendelssohn

Beati mortui in Domino morientes deinceps.
Dicit enim spiritus, ut requescant a laboribus suis et opera illorum sequuntur ipsos.

Blessed are the dead who henceforth die in the Lord.
Thus says the spirit, that they may rest from their labors
And their works follow them.

Diu Diu Dang Ah
ar. Chien Shan-Hua

The train goes faster and faster.
The train races swiftly, entering the tunnel,
Inside the tunnel, water droplets fall on the train and make the sound ‘diu diu dang’
As the train moves on, the sound of its whistles mixes with the ‘diu diu dang’ tune.


**Jubilate Deo**  
Brian Edward Galante

Jubilate Deo!  
Jubilate Deo omnis terra!  
O be joyful! Serve the Lord with gladness;  
Come before his presence with a song.  
Know this: the Lord himself is God;  
He himself has made us, and we are his.  
Enter his gates with thanksgiving, into his courts with praise!  
For the Lord is good;  
His mercy everlasting;  
His faithfulness endures from age to age.  
Jubilate Deo!

**Christus factus et**  
Anton Bruckner

Christus factus est pro nobis  
obediens  
usque ad mortem, mortem autem  
crucis.  
Propter quod et Deus exaltavit illum  
et dedit illi nomen,  
quod est super omne nomen.  

Christ became obedient for us unto death,  
even to the death, death on the cross.  
Therefore God exalted Him and gave Him a name  
which is above all names.

**A Litany for Courage and the Seasons**  
David Maslanka

**Movement I. The Sleep of Poets**

The sleep of poets is but a travelogue of dream,  
Mars tonight and the crab nebulae tomorrow.  
Hear dit-dit-dit--  
The voice of God.  
The colorless silences are his paragraphs,  
Dark holes the dimples of his mind.

O come morning with your vivid dawn  
And your rain and winds  
To see if you can rival  
The augury and majesty of dream!
Movement V. Little Dance: For Barbara Mason
Pushing back the walls,
Stretching for freedom,
Time and space were the fringes
of my limitation.

With only my skin for costume,
And no script at all
I offer a careful bow
To the beings [creatures] beyond the dark.
Perhaps this little dance
Will please the dead and the unseen,
And then the boundaries will cave in,
And then my spirit will fly.
In this moment and no other,
In this way and no other,
I am.

НАД ХАТЫНЬЮ КОЛОКОЛА
Ion Melnik

Ветер сладко пахнет гречихой,
Ветер горько пахнет полынью.
Ты не думай, что в мире тихо.
Слышишь звон перезвон над Хатынью?

В небе стаи парили крылаты,
Вился белый дымок над хатой,
Просыхали хлеба на гумне,
Ночью травы шептали во сне,
Нам во сне.

И протяжно девушки пели,
и тихонько колодцы скрипели.
Тихо пели.
И горька да горька полынь.
Что случилось с тобою Хатынь?
Больше хлеба нет на гумне.

The wind smells sweet like buckwheat,
The wind smells bitterly of wormwood.
Do not think that the world is quiet.
Do you hear the tolling of the chime above Khatyn?

In the sky, flocks hovered on wing,
There was a white smoke above the hut,
The grain on the threshing floor was drying up,
At night, the grass whispered dreamily, to us,
as in a dream.

And the girls sang slowly, and the wells creaked softly.
They sang softly,
And the ever bitter wormwood.
What happened to you Khatyn?
No more grain on the threshing floor.
Program Notes

Christus factus est - Bruckner

Bruckner set the “Christus factus est” text three times during his lifetime. His final setting was composed in 1884. This text clearly resonated deep enough within him to warrant multiple settings. Bruckner was a devout Catholic and spent the majority of his entire professional life employed by the Church. This particular text, organized in two parts, is inspired from a biblical passage, Philippians 2:8-9, and was liturgically used as a Gradual during Holy Week. The first part of the text reflects on how Christ was obedient unto death, “even death on the cross.” The second part reminds the listener that “God [therefore] exalted Him and gave Him a name which is above all names.”

The contrast from death to exaltation is readily apparent in Bruckner’s setting. Bruckner was certainly influenced by the Cecilian movement, his compositional style in Christus factus est was still relatively conservative for his time. Despite his conservative approach, his friend Wagner’s influence is realized. He achieves striking harmonic effects on his expansive vocal ranges. His method of intensifying drama can be seen in his dynamic contrasts from ppp to fff and heightened chromaticism that culminate in the climax depicting the exaltation of Christ’s “name above all names”.

-Leslie J. Blackwell
A Litany for Courage and the Seasons - Maslanka

Joseph Campbell, author of The Power of Myth and The Masks of God, wrote: “We have come forth from the one ground of being as manifestations in the field of time. The field of time is a kind of shadow play over a timeless ground.” In music we normally think of sound as the focus of attention, the positive value. Musical sound occurs against a field of silence. If the perception is reversed, musical sound can be seen as a way of framing and of shaping the perception of silence. Richard Beale’s poetry grows out of the silence of the earth and the universe. Each poem rests on this silence and draws its power from it. Each of my six songs is finally a meditation on silence, a way of shaping the perception of the timeless ground. -David Maslanka

A Litany for Courage and the Seasons is a twenty-five minute composition written in six movements for SATB chorus, clarinet and vibraphone, which integrates the poetry of his long-time friend Richard Beale. The work premiered in April of 1988, by the University of Connecticut Concert Choir, with Peter Bagley conducting.

The Sleep of Poets
Direct and implied references to God are seen throughout “The Sleep of Poets.” The meaning of the text is best expressed through contrasts or opposites and its relationship to the music is essential. According to Maslanka, the vastness of outer space relates to the vastness of one’s mind in a dream state, where one is open to hear the “voice of God.” The silence one enters in that state is important to the soul for the regeneration of the spirit. “The Sleep of Poets” underscores its majestic opposites through the story telling of the poet’s dreams. As one drifts off to sleep drifting further away from conscious thought to unconscious, traveling through the universe from “Mars” to the outer limits of the “crab nebulae,” the poet perceives a mysterious sound of the “dit, dit, dit...” This repetitive sound is the cosmic vibration opening to the word or “voice of God” which is now awakened in the subconscious mind.

Little Dance: For Barbara Mason
“Little Dance: For Barbara Mason” is cast in an ABA form incorporating musical elements from the past. Movement five utilizes Baroque dance rhythms, imitative counterpoint, fugal procedures, and textual elements of sixteenth century madrigals. The inspiration for this movement came from Barbara Mason, dancer and friend of the librettist, Richard Beale. The interpretation of the poetry is best understood as a journey from the mundane to the eternal on the pathway to enlightenment.
The poet speaks of his limitations being that of “time and space”: the poet is alluding to human beings being vulnerable. The most profound is at childbirth when we enter this world free of any preconceptions. The “dance” is a metaphor for life and refers to the journey taken in our earthly existence and that when we die “boundaries cave in” and our spirit or soul are released. It is “in this moment and no other” that we truly exist and our enlightened, for “in this moment and no other I am.” The text “I am” is also translated in Hebrew as the word Yahweh meaning God. Maslanka believes that each individual is part of God, and therefore each person is God. Thus, “I am” represents God in human form.

- Leslie J. Blackwell

НАД ХАТЫНЬЮ КОЛОКОЛА - Melnik
The Bells above Khatyn

On March 22, 1943, under the Nazi regime’s occupation of Belarus (USSR), the tragedy of the village of Khatyn unfolded.

On that fateful day, 6 kilometers from the village, a German officer was killed during an attack by Soviet sympathizers on a fascist motor convoy. In a brutal response, fascist troops spared no mercy as they rounded up the men, women, and children of Khatyn and forced them into a church. The doors were locked and barred. The wooden building covered in straw and benzine was then set on fire. In a heartbeat, the structure was ablaze! The children cried and suffocated in the smoke as the adults tried to save them. The doors could not bear the pressure as horror-stricken people in their burning clothes tried to escape. The troops armed with machine guns callously killed those fleeing from the flames. In all, 149 innocent people, including 75 children were killed or burned alive. The youngest was only 7-weeks old. The village was then looted and burned to the ground. Miraculously, three villagers escaped that day to tell the story of Khatyn.

The massacre and destruction at Khatyn was not a random episode of this war. Belarus lost more than a quarter of its population from the calculated plan of genocide enacted by the Nazis and Khatyn and its memorial complex has become the symbol of these atrocities. Composer Ion Melnik and his family come from the Belarus region. His son, Mikhail, is a faculty member at Kennesaw State University. Through this connection, we had the distinct privilege and honor to work closely with Ion Melnik. Today, we pay homage to his homeland. Ion states that, if you listen closely on a crisp, clear day, you can still hear The Bells of Khatyn ring over the village as the spirits of its people cannot be silenced.

- Leslie J. Blackwell
Personnel

Kennesaw State University Men’s Ensemble
Dr. Reid Masters, Conductor

**Tenor 1**
Asa Bradley
Coleman Hand
Nathanel Johns
Leo Sholl

**Tenor 2**
Kaelan Harris-Patrick
Walker Hayes
Nash Hickam
Christopher Hodges
Andrew Hughes
Frankie Moore

**Bass 1**
Austin Coker
Joshua Dingle
Jackson Garrison
Sammy Mishkin
Chris Nguyen
Aidan Thompson

**Bass 2**
Matt Alavi
Christian Baldwin
Terrance Calder
Garrett Clay
Max Morella
Rasheam Stanfield
Ryan Zuschlag

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Kennesaw State University Chorale
Dr. Reid Masters, Conductor

**Soprano**
Nora Argueta
Samantha Beggs
Victoria Brodeur
Casey Carroll
Jessica Crowe
Maggie Daniel
Casey Ferguson
Leah Forsyth
Emily Graffius
Hailey Grebeck
Yazmeen Mayes
Anne Michalove
Mercy Mondt
Tatyana Popovych
Tatiana Reyes
Annamarie Scavelli

**Alto**
Jaden Akins
Amanda Barnes
Colby Blick
Dayanna Brown
Brianna Clark
Joi Crump
Isatou Gaye
Alaina Hoofnagle
Joey Jacques
Anna Mbiad
Jessica Mikrut
Bailey Pugh
Victoria Sigur
Rebecca Smith
Jamie Sparkman
Graciela Vera-Aviles

**Tenor**
Asa Bradley
Bryson Brozovsky
Miles Clayton
Kylah Edge
Coleman Hand
Nash Hickam
Christopher Hodges
Andrew Hughes
Daniela Schirmer
Riley Whited

**Bass**
Terrance Calder
David Crawley
Andrew Daigle
Sammy Mishkin
Frankie Moore
Charles Parsons
Alex Pryor
Ryan Zuschlag
Kennesaw State University Chamber Singers
Dr. Leslie J. Blackwell, Conductor

Soprano
Julia Charette
Xandy Edwards
Allie Eller
Ashley Hudson
Molly Jennings
Emily Patterson
Brianna Powers
Chloe Roney
Lindsey Sanders
Nasia Shearod
Corinne Wallick

Tenor
Jackson Arnold
Brandon Cali
Alek Hansen
Anthony Morris
Jeremiah Robinson
Ryan Valley
Sam Wilder

Alto
Morgan Blacksmith
Elaine Brown
Camille Core
Lauryrn Davis
Sydnee Goode
Hannah Norton
Lindsay Peterson
Regan Romuno
Abby Snyder
Deondria West

Bass
Christian Baldwin
Marcel Benoit III
Sam Cunningham
Jeffrey Dunbar
Lucas Gray
Kaelan Harris-Patrick
Max Morella
Christopher Nguyen
Ethan Pound
Trevor Walker

Biographies

Sherri 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.
Reid Masters

Acclaimed for his “infectious passion”, Dr. Reid Masters is proud to join the faculty at Kennesaw State University as Assistant Director of Choral Activities. For the past 11 years, he was the Artistic Director of the New Jersey Chamber Singers, which recently released a commercial album of Mozart’s Requiem with Affetto Records, distributed internationally by Naxos. Dr. Masters is also the Co-founder and Assistant Director of the professional chamber choir Kinnara Ensemble, working alongside JD Burnett. He studied choral conducting with Joseph Flummerfelt, Andrew Megill, Joe Miller, and Patrick Gardner in addition to working with Helmuth Rilling.

As a professional countertenor, Masters is also active as a soloist and choral singer. He has made solo appearances around NY & NJ and has performed with some of the Northeast’s finest baroque ensembles such as the Brandywine Baroque Band and The Sebastians. In choral settings, he has sung with the New York Philharmonic under the direction of conductors such as Maestros Lorin Maazel, Kurt Mazur, Alan Gilbert, Nicholas McGegan, and Jaap van Zweden.

Dr. Masters was named a Rider scholar and graduated Summa cum Laude from Westminster Choir College in Princeton, NJ with Bachelor of Music and Master of Music degrees in Sacred Music. Most recently, he was awarded a Mortensen Fellowship and earned a Doctorate of Musical Arts degree in Choral Conducting from Mason Gross School of the Arts where he also directed the Rutgers University Choir and taught undergraduate conducting.

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.
Leslie J. Blackwell

Leslie J. Blackwell is the Interim Director of the School of Music, 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 have included conducting the KSU Men’s Ensemble, KSU Chorale, and KSU Chamber Singers, as well as teaching choral conducting and 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 Conferences. In 2013, the KSU Chamber Singers were selected to perform at the National Collegiate Choral Organization 5th National Conference. The KSU Chamber Singers made their 5th appearance at the Georgia Music Educators Conference in 2018. They are slated to perform at the American Choral Directors Association Convention in 2020.

Dr. Blackwell is sought after as a guest conductor for All-State Men’s Choruses around the country. 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 performing at Georgia Music Educators Conference, ACDA Southern Division Conference in 2014 and 2016 as well as 2013 National ACDA in Dallas, Texas.

In addition to her commitments at Kennesaw State University, Dr. Blackwell is active as a clinician and adjudicator and holds memberships in GMEA and ACDA. Currently, Dr. Blackwell is the Founding Director of the Kennesaw State University Community & Alumni Choir.
John Lawless joined the music faculty of Kennesaw State University in 1998 and became the Director of Percussion Studies in 2004. Principal Timpanist of the Atlanta Opera orchestra since 1979, John held the same position with the Chattanooga Symphony for 21 years. Since 1978, Mr. Lawless has performed, toured and recorded with the Atlanta Symphony Orchestra while maintaining a thriving freelance career as a studio and pit percussionist. A founding member of the Atlanta Percussion Trio, Mr. Lawless performs hundreds of school concerts a year for thousands of children throughout the Southeastern United States. Along with Scott Douglas and Karen Hunt, the trio has been a performing group for 32 years, bringing educational programs to children of all ages.

As a soloist, Mr. Lawless played several concertos with the Chattanooga Symphony, including: The Olympian for 8 Timpani and Orchestra as well as The Messenger for Multiple Percussion and Orchestra, both written by James Oliverio. In 2009, Mr. Lawless performed Joseph Schwantner’s Concerto for Percussion and Orchestra with the Cobb Symphony Orchestra. In 2014, he performed the Southeastern premier of Christopher Theofinidis’ Marimba Concerto with the KSU Wind Ensemble for the Festival of New Music.

A graduate of Georgia State University, Mr. Lawless’ teachers include Tom Float, Jack Bell, Cloyd Duff, Paul Yancich, Bill Wilder and Mark Yancich. Previous faculty appointments include those at Georgia State University, Clark Atlanta University and West Georgia State University.
John Warren

Associate Professor of Clarinet John Warren joined the Kennesaw State University faculty in 2006. His previous University affiliations include Armstrong Atlantic State University in Savannah, Georgia, and The University of Nebraska at Omaha. He was for fifteen years the principal clarinetist of the Savannah Symphony Orchestra and prior to that position, the principal clarinetist of the Omaha Symphony. He also served as principal clarinetist of the Des Moines Metro Opera for many summers prior to arriving in Atlanta. At KSU, Mr. Warren teaches studio clarinet, wind chamber music, and chairs the Woodwind Performance Area.

Mr. Warren holds Degrees from the University of Cincinnati College/Conservatory of Music and The Curtis Institute of Music in Philadelphia. His most influential teachers include Donald Montanaro, L. Thomas LeGrand, and Richard Waller.

He has performed as soloist with the Philadelphia Orchestra, the IRIS Orchestra, the Curtis Institute Orchestra, and the Symphonies of Savannah, Omaha, Hilton Head, and Beaufort, SC.

As a recitalist and chamber musician, Mr. Warren has appeared at the Aspen Music Festival, the Evian Festival and the Highlands Chamber Music Festival. He was a featured recitalist at the International Clarinet Association’s 2005, 2013, 2014, 2015 and 2016 conferences, and has coordinated the Association’s High School Solo Competition.

Mr. Warren is a member of the Atlanta Opera Orchestra, the IRIS Orchestra of Memphis, TN, as well as performing frequently and recording with the Atlanta Symphony. He is a Performing Artist for Yamaha, playing their CSVR instruments, and D’Addario, using their X10E mouthpiece and reeds.
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KSU Faculty Chamber Players
KSU Faculty Jazz Parliament
Summit Piano Trio

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Eileen Moremen, Opera Theater
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Upcoming Events

Wind Symphony with Pope High School Symphonic Band
Wednesday, 03/05/2020 at 8 pm

Christina Smith, Flute and Robert Henry, Piano
Friday, 03/06/2020 at 8 pm

Voice Faculty Recital
Saturday, 03/07/2020 at 8 pm

Symphony Orchestra
Sunday, 03/08/2020 at 8 pm

KSU Presents: Afro-Cuban Jazz Artist Brenda Navarrete
Saturday, 03/21/2020 at 8 pm

An emerging flagbearer among the vanguard of female Cuban musicians, Afro-Cuban singer, songwriter, and percussionist Brenda Navarrete combines a foundation of Latin jazz and Afro-Cuban influences with elements of contemporary world music, originality, and relentless energy to form her unique sound. Touring internationally and frequently collaborating with Cuba’s notable music elite, the award-winning jazzista is perhaps best known for her skill on the batá, a drum traditionally used in Yoruban spiritual practices that women were once forbidden to play. Presented as part of Kennesaw State University’s 2019-20 Year of Cuba.

KSU Presents: Atlanta Symphony Orchestra with Nicholas Carter, conductor, and Midori, violin
Friday, 04/17/2020 at 8 pm

Dazzling audiences and critics alike since her celebrated debut at age 11, superstar violinist Midori performs Bartók’s Violin Concerto No. 2. In a concerto peppered by the sounds of a Hungarian folksong, Midori showcases her graceful precision and intimate expression as one of the world’s most acclaimed violinists. Making his Atlanta Symphony debut, Australian rising-star Nicholas Carter leads the orchestra in Haydn’s Symphony No. 44 (“Trauersinfonie”) before concluding the program with Prokofiev’s wartime piece written in 1944 as Russian troops turned the tables on the German army: the massive and exhilarating Symphony No. 5.